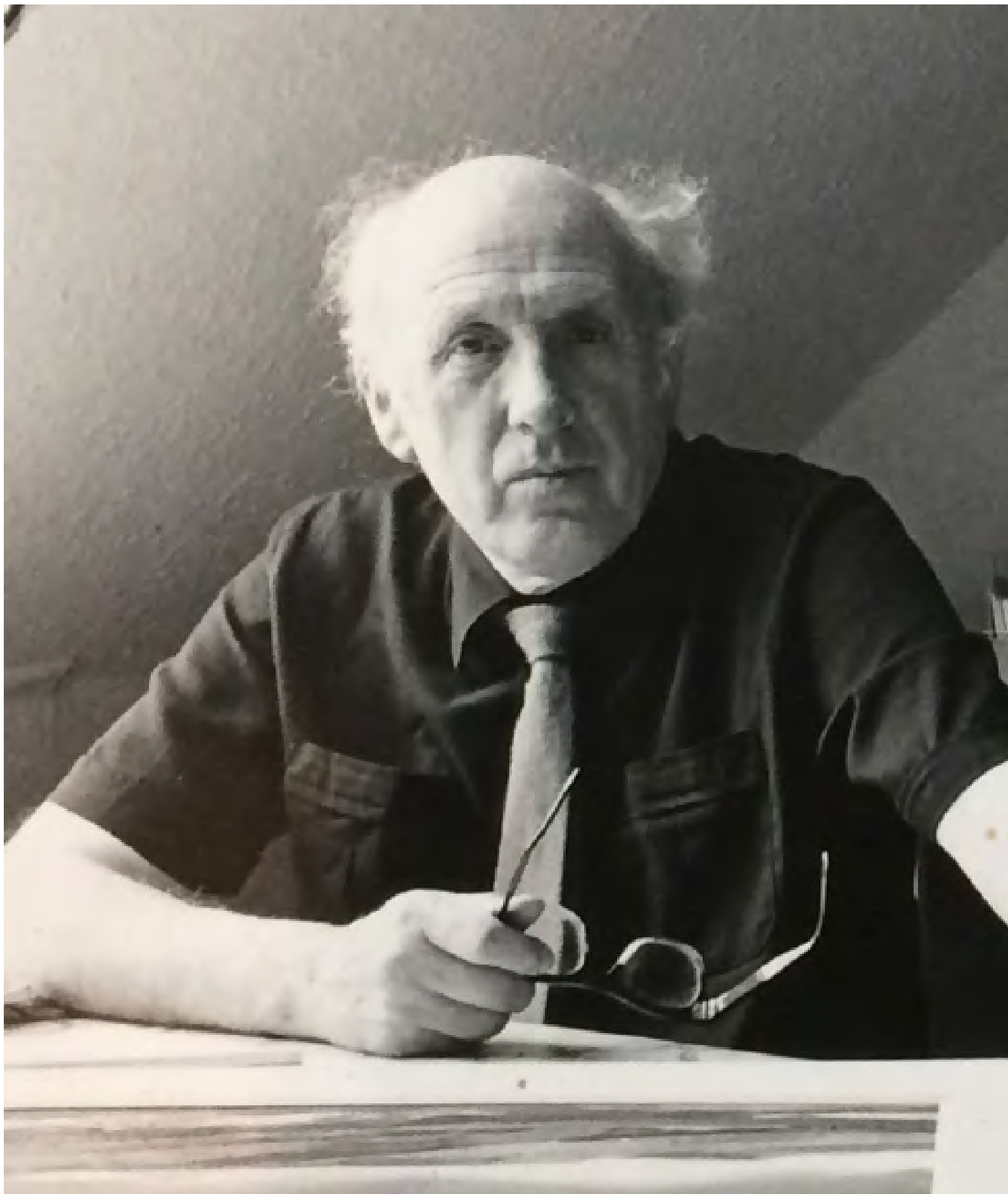


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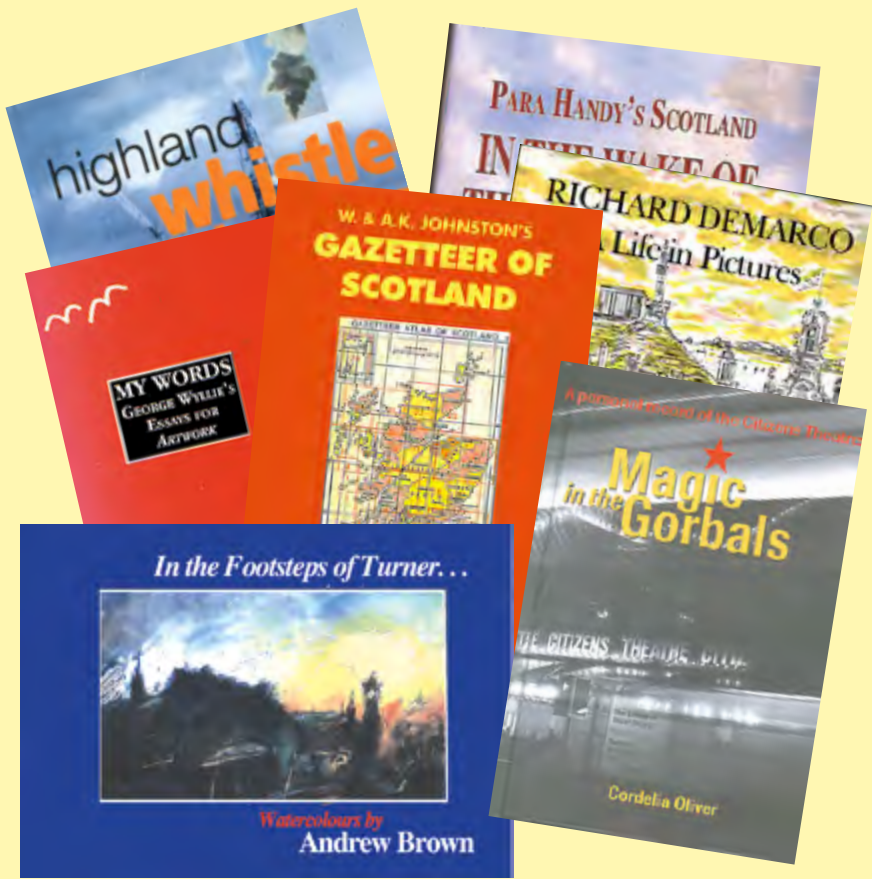
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Number 193 Pick up your own FREE copy and find out what's really happening in the arts May/June 2016



It is tempting to use phrases like living legend, or doyen of Scottish painters, but you can be sure the subject would not approve. At 95, modest Tom Shanks simply gets on with the painting.

Inside: Tom Shanks at 95 :: Public art gone mad :: Kirriemuir revisited



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A Jack Knox retrospective in Glasgow

Subtle use of composition and colour and an often wry sense of humour mark the RGI Kelly Gallery show

THE RECENT exhibition of work by Jack Knox at the RGI Kelly Gallery in Glasgow served as a retrospective, since the painter died a year ago.

What it demonstrated is that many of his paintings, especially those of still lifes, are notable for their apparent simplicity – apparent because their use of composition and colour is often subtle and, in some cases, shows a wry sense of humour.

Thus his oil, Studio Shelf with Letter, is dominated by a bird whose feathers are in two tones of brown. Standing on one leg, its long beak is turned backwards to look at a green plant in a brown pot on the left-hand side of the painting. But is the bird alive or dead?

And, while the green of the plant adds a touch of colour, the painting is mostly a study in different shades of brown – brown for the bird, the pot, some shells and a fir cone, and even a lighter shade of brown for the flat ground.

Other still lives included a flowering cactus painted in acrylic, a cactus painted in pastel and Asparagus, also in pastel, that is rendered in dark greens, dark reds, umber and brown, all of which are flat and muted.

There is also a Still Life with Hat in which Knox has less restraint: painted in oils, the brown hat is enlivened by a blue band and, on the other side of a pair of brown shoes, is a splat of red, blue and yellow in the form of a yellow ash tray and some highly coloured anemones.

The diversity of materials used by Knox is demonstrated by some early (1970s) dark and rather abstract gouaches on card called

Study for Studio 1 & 2, while a third study (No 3, in mixed media) is much more colourful, using reds, blues, blacks and greens on an off-white ground.

There is also an oil pastel called Squall. Painted in streaks of whites, blues and greens, the painting looks more like a waterfall than a downpour. It is also the only work in the exhibition that conveys drama and movement.

Then there is a very delicate brown ink drawing of a hammock suspended between a post and a tropical-looking tree, and a charcoal study of a plant in a pot. There are also the two joyous oils, American Classic – a muted yellow



automobile whose life ended in a crash, so it's been abandoned, its wheels removed and replaced by piles of bricks – and Big Bike (Norton).

This wonderful machine has black tyres, a white frame, a yellow petrol tank and a stripy helmet perched on blue saddle. One has to assume that Knox enjoyed riding it.

Most of the work mentioned so far is small, whereas Still Life Green Curtains, an early painting in acrylic on canvas, is much bigger and suggests that it might have been done by a graphic designer.

Four small fish with brown and

white bodies and yellow eyes sit in a small, brown dish on a table whose perspective is non-existent. Behind the table is a dark brick wall with bands of lighter mortar, while at either edge of the painting are curtains with vertical stripes of yellow and green.

This flat perspective, simplified and flattish forms, and complete lack of

shadows or any clear identification of light sources, can be found in most of Knox's paintings, while sometimes there is also a dismissal of relative scale, as in the unnaturally large white swan in The Garden. It is painted in acrylic, as is Beach House, where a gaily painted yellow building stands like a cut-out in front of sand, sea and sails that seem to be taking off into the sky. Does Beach House recall a joyous summer holiday?

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Image: Kyrstanne, by Rosemary M Campbell

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Editorial Comment

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Peace through culture

THESE ARE not happy days for the Labour Party in Britain. An almost paranoid media seem determined to sink poor Jeremy Corbyn, whatever he does.

Mind you, some of his friends are not helping.

Ken Livingstone's totally tasteless and insulting linking of the State of Israel with the "H" word was beyond crazy.

And yet...no state whatever the ghastly background that led to its existence, can expect to be above criticism.

The mindless policies pursued by Hamas make it difficult to take any sort of ethical stance on the Palestinian situation. They are truly their own worst enemies.

But critics of the present state of affairs and of the unrestrained expansion of the state of Israel into the occupied territories must not be cowed into silence.

A recent report in the *Financial Times* highlighted the difficulties faced by one laudable enterprise – the creation of the

\$24m Palestinian Museum.

Two decades in the making, dogged by delays, cost over-runs and internal disputes among the management, the museum is finally due to open this month.

Without an exhibition to mark its opening.

Yet it could well be in the arts that hopes of a lessening of tension and an eventual growing together of two warring peoples might one day possibly lie.

The inspired West-Eastern Divan Orchestra, founded by Daniel Barenboim, has given musical hope to everyone who wishes to see peace and prosperity for Palestinians and Israelis alike.

Perhaps under its new director, Mahmoud Hawari, with a distinguished background at the British Museum and Oxford University, the museum may flourish and show the way, through cultural achievement, to a mutual respect for each other's cultures and ways of life.

Let's hope.

Souvenirs to forget

LAST MONTH, on the occasion of the Queen's 90th birthday, the media was understandably full of praise for her long and remarkable reign.

Now those wishing to commemorate the event in some way will find souvenirs in the gift shop of the Palace of Holyroodhouse. Whether they do justice to the occasion is another matter. They have already been criticised by the Chartered Society of Designers in Scotland for their poor design and high prices.

Least liked are the gold-encrusted plates sporting a royal crest in the centre and forget-me-nots and cornflowers around the rim. The flowers were chosen because forget-me-nots flower in April and cornflowers in June – the month of the Queen's official birthday. It seems somewhat strange that the Queen's long reign should be celebrated by

such ephemeral objects.

The plates also look as if they belong to the 19th century – not to a period that has seen the United Kingdom transformed by multi-culturalism, cutting-edge science and some pretty extraordinary architecture. And they are not cheap: a dinner plate costs £89 and a cup-and-saucer £55.

In the days of the Council of Industrial Design, a great deal of effort was put into the design of souvenirs – for the Festival of Britain of 1951, for the Queen's Coronation of 1953 and for Prince Charles's marriage to Diana of 1981.

There was even a mug featuring Mark Boxer's cartoon of the Prince, one of whose ears became the handle. By comparison, today's souvenirs look traditional and very, very ordinary.

Time to live more dangerously?

ALWAYS MOANING, that's that *ArtWork* paper for you.

And here we go again.

This year sees the celebration of 70 years of the wonderful Edinburgh International Festival.

Hooray!

And yet another pedestrian programme of safe classical music at the Usher Hall.

Boo!

Everyone knows that getting an audience for classical music today is a tricky proposition. Look around you next time you are in the Usher Hall and count the grey heads.

No, easier to count the ones that aren't grey. There won't be many.

This year's Festival programme has a welcome innovation by way of what is called the Contemporary Music section. Located mainly in the Edinburgh Playhouse theatre, these gigs feature some wonderfully way out and wacky bands. Great.

But what about the main classical programme at the Usher Hall? Any new commissions from young (or old) Scottish composers?

Any even slightly challenging pieces from old timers like Ligeti, Reich, Pärt, Adams?

They don't exactly leap out at you from the programme.

Live more dangerously, go on!

The built legacy of Zaha Hadid

Her daring designs won international plaudits but, writes Richard Carr, some interiors are not that user friendly

THE UNEXPECTED and early death of Zaha Hadid in March has robbed Britain of one of its most daring architects. Born in Iraq and trained at the Architectural Association in London in the 1970s, she first attracted controversy when, in 1995, she won the competition for the Cardiff Bay Opera House no fewer than three times – only for it never to be built.

The reason for this, it has been suggested, was not because she was 'foreign' or a woman, but because her practice was based in London and not in Wales.

The ground plan of the opera house was linear and spiky – totally different from the conventional boxes for auditorium and stage, with a higher element containing the fly tower and another element containing 'front of house.'

Hadid's first completed building was the fire station for Vitruvius in Weil am Rhein in Germany in 1993. This building's basic geometry is a mixture of polygons and triangles that create dynamism and a sense of movement. From one angle, it looks like the side of a ship. Built mainly of reinforced concrete, it pushes the engineering of this material to the extreme – a characteristic that can be seen in many of her designs.

The source for these is often derived from her paintings, which owed a lot to the Russian Constructivist, Malevich. In her later and more curvaceous work, one can also see the influence of Arabic calligraphy. And the complexity of her geometric forms is shown by the bending, oblong tubes that overlap, intersect and pile up on one another in Maxxi, the Museum of 21st Century Arts in Rome. It took ten years to build and won the Stirling Prize for Architecture in 2010.

Inside, one critic says it looks like a washing machine; another that it recalls the Baroque. Frank Lloyd Wright's shell-like interior of the Guggenheim Museum in New York of 1959 is a wonderfully serene setting for exhibitions by comparison.

The museum in Rome is made of self-consolidating concrete on a black painted steel profile that also supports fibre-reinforced concrete roof trusses. This use of materials that are as radical as the shapes they form can also be seen in the Nordpark ski-lift railway station in Innsbruck, Austria of 2007. Its curvaceous steel frame canopy is clad in frozen molten glass that reflects the area's winter

snow.

There are two Hadid buildings in Scotland: Maggie's Centre in Kirkcaldy of 2006 and the Riverside Museum (the Transport Museum) in Glasgow, which won the Museum of the Year award in 2012.

There are similarities between the two. Maggie's Centre has a steep and angled triangular entrance in which glass is framed



Glasgow's Riverside Museum

by black Cor-ten steel. This is also used for the sides and roof to create an all-embracing metal entrance whose colour echoes the surrounding forest.

Inside, the rooms pivot around an open-plan kitchen, with offices along the building's northern elevation and private rooms along the eastern. From the entrance at the front it is possible to see right through the building to the entrance at the back.

Enormous triangles of black Cor-ten steel framing glass are also used for the front and back entrances of the Riverside Museum, while the rest of the building is a large, curvaceous grey metal shed.

On entering, the building seems to shrink in size while its exhibits resemble a jumble sale. The tunnel-like interior has an internal path that flows through the building, linking the junction of the Rivers Clyde and Kelvin on one side and to the city on the other.

The interior has been described as both hermetic and porous, and solid and fluid, with 'black box' exhibition areas and services hidden in the external pleats of the Cor-ten steel.

The interior reflects the fact

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building as it is currently arranged is too small, with the result that most of its cars are placed on shelves that line the walls, while most of its bicycles are suspended from a carousel hung from the roof.

For anyone interested in these exhibits, the result is appalling: it is impossible to see them in the round or get up close to examine details.

In the case of the bicycles, how they might have been displayed is suggested by Shimano Cycling World in Singapore, which opened in 2014. It was designed by 8Inc, the consultancy that created the first Apple store.

Many of the 20 exhibits are on loan from the Bicycle Museum in Sakai, Japan and are housed in thin, glass cases that can be pulled out from a rack (the system usually used to store paintings in an art gallery), while the most important exhibits, like the Draisienne wooden bicycle that dates from the 1860s, are in free-standing glass cases placed at eye level. The museum also has time lines and lots of technical information.

What makes the limited space in the Riverside Museum so surprising is that it sits in an area that could contain a building twice its size. So one has to conclude that either the funds available were insufficient or that Hadid was so obsessed by her design concept with its dramatic facades that the purpose of the museum became secondary.

There is, however, a solution to the current problem: build a separate café and use the current café in the museum – a large, high space on the ground floor – to show the wonderful collection of cars and bicycles.

NB For ArtWork readers visiting London, an exhibition called Bicycle Revolution is on at the Design Museum until the middle of next month - Ed.

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Neil Smith. Artmon Delightland.
Until January 29 2017
Dalry Camera Club. Anything
Goes.
McKECHNIE INSTITUTE,
Dalrymple Street, Girvan, KA26
9AE, 01465 713 643, www.
south-ayrshire.gov.uk/galleries/
mckechnie/
Until May 23
Various artists. Then & Now -
Girvan Photographs Revisited.
Remember Girvan using old and
new photographs
Until June 18
Small World and Toy Stories. A
century of toys, including die-cast
vehicles
Until September 30
Various artists. The Old Burgh
Collection. Selection of paintings
from the Old Burgh of Girvan
ART'N'JOY GALLERY AND
PICTURE FRAMERS, 52
Hamilton Street, Saltcoats, North
Ayrshire, KA51 5DS, 01294 472
222, www.artnjoygallery.com
THE FRAMEWORK GAL-
LERY, 83 Portland Street, Troon,
KA10 6QU, 01292 316 144
Continuous mix of original paint-
ings and printwork by a variety
of artists
GLENBUCK ARTS, Glenbuck
Cottage, Glenbuck, East Ayrshire,
KA18 3SB, 01290 661 784
Regular display of sculptures,
paintings and hand woven wall
pieces. Sculpture Garden by the
loch
THE WAVE CRAFT GALLERY,
4 Knockoshaun Street, Girvan,
KA26 9AQ, 01295 712 897
Contemporary crafts, pottery
classes
CRAFT TOWN SCOTLAND,
The Barony Centre, West Kil-
bride, KA23 9AW, 01294 829179
THE WELLINGTON GAL-
LERY, 13 Wellington Street,
Kilmarnock, KA13 1DW, 01563
523 176
Original paintings, prints and
other artworks mainly from Scot-
tish artists

Banff
DUFF HOUSE COUNTRY GAL-
LERY, Duff House, AB45 3SX,
01261 818181, www.duffhouse.
org.uk, duff.house@aberdeen-
shire.gov.uk
Until May 15
Graduates of Gray's School of Art
and the Scott Sutherland School
of Architecture and Built Environ-
ment. Kaleidoscope II.
Until July 10
David Roberts.
MEADOWLANDS GALLERY,
83 North Castle Street, AB45 1JJ,
01261 818 535, meadowlands-
banff@aol.com
Douglas Heggie - New work

Banffshire
THE CREATIVE RETREAT, 5
St Anne's Terrace, Gardinstown,
AB45 1AW, 01261 812 276, www.
creative-retreat.co.uk
PORTSOY MARBLE GALLERY
& WORKSHOP, Harbour,
Shorehead, Portsoy, AB45 2PB,
01261 842 404
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work, hand-knits, books and
presents
TOMINTOUL MUSEUM
& VISITOR CENTRE, The
Square, Tomintoul, AB37 9ET,
01309 673 701
Beaully
KILMORACK GALLERY, The
Old Kilmorack Church, IV 4
7AL, 01463 783 230
THE BEAULY GALLERY, 3-4
High Street, IV 4 7BY, 01463
783 508
Berwick-upon-
Tweed
BERWICK GYMNASIUM ART
GALLERY, Berwick Barracks,
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304 535
Until July 3
Generation Tour: Musical Chairs
by Hellicar and Lewis
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Dewar's Lane, TD15 1HJ, 01289
303 232
Until June 5
Inclusion: Sander Van Raem-
donck
NUMBER FOUR GALLERY,
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Berwickshire, TD14 5QF, 01890
771 111
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sides of the Border
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house, Paxton, TD15 1SZ
Berwickshire
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Earlston, TD4 6BT, 01896
848 898
Continuous work by Tom
Davidson and work by artist
Linda Lovatt
Birmingham
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Square, Brindleyplace, B1 2HS,
0121 246 0708
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ART GALLERY, Chamberlain
Square, B3 3DH, 0121 303 2834
Borders
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Hawick Museum, Wilton Lodge
Park, Hawick, TD9 7JL, 01750
20906
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GALLERY, Old Gals House,
Scott Crescent, Galsburgh, TD1
3JS
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Market Place, Lauder, TD2 6SR,
01578 722 808
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TD14 5HP, 018907 5216
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Lomond, G83 8PD, 01436 860 277
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PARK, Caol Ruadh, Colintraive,
PA22 3AR, 07771 996656
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To Advertise...

Culture spotting in Berwick-on- Tweed

Nick Jones turns twitcher over the Border

I'VE BEEN learning birdwatching and fieldcraft from my youngest daughter, the Edinburgh based artist Kittie Jones.

Applying the same principles to exploring the visual arts in Berwick-upon-Tweed, I look for artistic transformation and innovation, observing classic signs of the cultural habitat – galleries, coffee shops, pubs, delicatessens, bookshops, arts centre, museum.

First signs are encouraging. I listen for tell-tale sounds, movements, any evidence that artists and art lovers might be close by.

Wandering out near Spittal Point, I get lucky. A group are peering intently at a derelict, post-industrial plot. Definitely not property developers. I tag along. Now we've moved down the beach, back into town, looking at roofs, walls, anything hinting at the past life and soul of place.

I've stumbled across that rarest of breeds, the artist-in-residence. This is very promising. The artist, Belgian Sander Van Raemdonck, is exploring collective ideas about housing, architecture, identity and 'home.'

Spittal has clearly seen better days, be it for industry or as a seaside resort, but it has a lot going for it. Now artists, makers and small businesses are moving in, creating local jobs and services. Sander's work is going to be on show in May at the Granary Gallery. I'm looking forward to that.

Then comes the Summer exhibition, 'Space Craft, Architecture meets making,' at the Granary from June 18 to September 25. It includes work from the Crafts Council Collection by the ceramicist Edmund de Waal, willow sculptures by Laura Ellen Bacon, 3D-printed ceramics by Adam Nathaniel Furman and a cityscape inspired by Grimm's 'fairy tales by FleaFollyArchitects.

But where is the gallery? Luckily, it's tea-time so I cross the Tweed into the old town, to the Granary Bistro. A YHA sign suggests a youth hostel, but I spot a poster – 'Eric Ennion. Ripples from the House on the Shore.'

One of the most influential wildlife artists of his generation, the exhibition is about Ennion's time running a coastal bird observatory at Monks' House near Seahouses in the 1950s. He encouraged young artists and naturalists, pioneering studies of bird migration.



The Granary Gallery is above me! It's a superb exhibition, and an excellent space, set up to show work from the best regional, national and international art collections. Pretty high profile, but perhaps could be even more so if the gallery itself was more visible, and, in this particular case, if there was greater recognition for wildlife art.

Next, nicely tea'd up, I pace the stunning Elizabethan ramparts. A Tudor Trident, these state-of-the-art defences kept Berwick in England.

I'm twitching again. A long, low building to my left. An English Heritage sign, camouflaging the Gymnasium Gallery, showing commissioned and touring contemporary work. Inside 'Animal Spirits,' from a commission by Juneau Projects.

Ben Sadler and Philip Duckworth imagine a post apocalyptic artists' colony in Berwick. Artists ruling the world, or birds, perhaps? I wonder how many people find their way here.

Joining the dots now – Berwick+Visual+Arts – I head for the Maltings Theatre and Cinema. Perfect timing. I spot two rare birds – James Lowther, Head of Berwick Visual Arts and Peter Taylor, Director of the Berwick Film and Media Arts Festival.

We recognise that Berwick has always attracted artists, including Turner, and L S Lowry, who loved the town, both ahead of the crowd,

certainly way ahead of the politicians. Art can change the way we look and how we see places, something that James has in mind when organising events and projects for Berwick Visual Art.

Clearly artists are attracted by the town's beautiful buildings, the light, its history and heritage, and good rail links to Edinburgh and Newcastle. But also, I suspect, because of the contribution that initiatives like Berwick Visual Arts and the Film Festival make to its cultural life.

They're co-hosting the next artist-in-residence, London film-maker Lucy Parker, well north of her native habitat.

These residencies enable selected artists to stay, develop their practice and respond to the town. When I meet her, there's a big X on the table. I'm intrigued. It transpires that "X" is the theme for this year's Film Festival. Lucy will explore "X" as the axis on the graph measuring change; and as in the "X" file, all things unexplained, hidden, indistinct, and surprising. Which neatly sums up my first day art-watching here.

The visual arts are clearly an important part of Berwick's culture, but remain a bit mysterious, below the radar, protected. Perhaps I shouldn't be surprised. Berwick has defended itself from outsiders for centuries, so shouting from its very lovely rooftops isn't its style.

I'm going to have to come back, there's clearly a lot more. I can see some lovely garrets up there, and more galleries. Next time, I'll bring binoculars, or a microscope. Probably both.

Nick Jones



With over 200 original works – paintings, prints, sculpture, ceramics, glass and woodcarving by artists such as Robert Kelsay, Mark l'Anson, Richard Wiatrek, Erni Upton, Kirstie Cohen, Louis McNally, Peter Nardini, Pat Kramek, Gary Morrow, Sheena Phillips & Joseph Farquharson.
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That plein air living room is showing its age

PEOPLE have varying opinions when it comes to aesthetics. Some like realism, some abstract, some like slick modern, some traditional, and so on. This is particularly relevant in the case of public art when it is all around in the environment and visible whether it is appealing or not (depending on your point of view). For the most part, though, the artwork needs to be of good quality and fit for purpose.

West Lothian Council prides itself on the abundance of public art that has been commissioned by them (and before them by the Livingston Development Corporation).

Whatever views people might have on the merits of council commissioned public art, there are quite a few high quality pieces in the area. The Wind Vane Family (1995), for example, which stands in the town centre of Livingston, is one.

Sadly, it was designed to be walked through with a series of arches around the base of the imposing structure. However, it was wrongly erected on a roundabout where busy roads interconnect, so only the town's urban bunny population enjoy the pleasure of trying out the walking under the arches experience.

Nevertheless, apart from this, the sculpture is of good quality (made from rolled steel) and even though it has been in situ for more than twenty years it still looks fresh, with few signs of wear or ill effects from the weather.

This cannot be said about a commissioned piece called Under the Sky TV, which is located in a primary school playing field in Bathgate.

This piece was part of the Grassroots Public Art project (2010) run by WLC and, being a community project, the artists responsible worked with a local drop in centre.

If the council want to be congratulated on their commitment to public art then perhaps they should make sure that they do not install work that is unfit for purpose, which is poor quality art with little longevity and which represents very poor value for public money.

The Grassroots Project received £90,000



to cover the costs of four projects so, if you do the maths, that's £20,000 plus for this piece.

The artwork consists of a mock living-room made from wood. There is a fire place, a chair, lamp, table with telephone, cup and a television.

Aesthetically it comes across like a clumsy, crude collection of object – it looks a bit like the Flintstone's house, but made in wood. I am,



however, informed that the residents in the area like it, but this has come not from the horse's mouth but from someone who only works there (for the council perhaps)?

Even if it is loved as much as The Angel of the North is loved in Gateshead, this does not

Guide

Sphere. Master class
September 2 - 10
Master Class with Richard
Wentworth.
September 16 - 18
A Luddite Convention: Making,
technology and nature. North
Lands Glass Conference in
Partnership with Edinburgh Col-
lege of Art
October 18 - 20
Ian Pearson. Flameworking.
Skills classes
LYTH ARTS CENTRE, Lyth,
Wick, KW1 4UD, 01955 641 270,
www.lytharts.org.uk
NORTHSHORE POTTERY,
Mill of Forse, Latheron, KW5
6DG, 01593 741 777
Studio pottery and ceramic sculp-
ture by Jenny Mackenzie Ross
THURSO ART GALLERY,
Davidson's Lane, Thurso, KW14
7AS, 01847 896 357
May 7 - June 18
Nickel Crafts
June 25 - July 31
Louise Bourgeois. Prints
ST FERGUS GALLERY, Wick
Library, Sinclair Terrace, Wick,
KW1 5AB, 01955 603 489

Berwick-upon- Tweed

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County Dur-
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Barnard Castle, DL12 8NP,
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Willow work by Simone Siegan & Steve Fuller
DOVE COTTAGE, The Wordsworth Museum and Art Gallery, Goswamee, LA22 9SH, 015394 35544
FARFIELD MILL, Garsdale Road, Sedburgh, LA10 5LW, 01539 621 958
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A West Highland landmark in his own right

The grandeur of West Highland scenery makes its mark on all those who visit the area, but one artist could be said to have had an equal impact

BY THE TIME they reach the age of 95 most men have long since retired and are content gardening with the grandchildren. Not so the Scottish artist Tom Shanks, who has an exhibition of his breathtaking new body of work of Scottish landscapes at the Cyril Gerber Fine Art gallery in Glasgow.

As ever, challenging himself, Tom continues to work from strength to strength, bringing a freshness and excitement to each new exhibition. His intuitive understanding of the Scottish landscape has constantly inspired him and been reflected in this work.

Shanks, a master at capturing the grandeur and beauty of the Scottish landscape, has been painting for over seventy years, mostly drawings and watercolour landscapes of the West Highlands and Islands.

His exceptional skill with watercolour, pen and ink, bring to life the special atmosphere, grandeur and changing moods of the light and weather of the Scottish mountains and lochs. Both the East and West Coast locations of Scotland are captured in this new body of works.

His love of landscape started, he says, when he was taken by his mother and father to Glasgow's Kelvingrove and McLellan Galleries round about 1930. On seeing



his imagination – Last Snows of Winter, Autumn in Glenfalloch, Summer Idle.....

As a boy of seven, on his first visit to the Isle of Skye with his parents, the grandeur and beauty of the west coast landscape was to have a profound effect upon him. The family took the West Highland line to reach some of

the most inspiring mountains and seascape scenery, visiting Skye and many of the Hebridean islands.

“We camped and cycled through the long school holidays and I enjoyed drawing and watercolours rather than oils as they were easier to carry,” Tom recalls.

Skye had a profound effect. He draws on his romantic memories and experiences of his many years enjoying the beauty of the lochs, mountains and seas, to create his atmospheric works. On leaving school, he worked in the Templeton carpet factory as an apprentice carpet designer, and was soon exhibiting in the company art club. As his interest and skill developed, he applied to Glasgow School of Art to attend evening classes. After seeing his portfolio of work, Harry Barnes, then Deputy Director of the school, encouraged him to join the full Diploma course.

“I was encouraged and thrilled by the enthusiasm shown me by the art school principals – Harry Jefferson

Barnes and Percy Bliss – when applying for art school,” he remembers.

On graduating from Glasgow School of Art in 1950, Shanks's versatility saw him work as a freelance mural painter, a stage designer with the Rutherglen

Rep, designer for eight years with Edinburgh Tapestry Company, Dovecot Studios, and as a teacher of art in various schools.

But it has been Tom's intuitive

understanding of the Scottish landscape and his inspired response to all its moods and atmospheres which have singled him out as one of the most impressive and authentic painters of the Scottish scene.

He is very selective with his own work and always strives to bring new freshness, strength and excitement to each new exhibition. Consequently he postponed his latest show whilst he gathered more inspiration and took the time to develop the

new paintings. Well worth the wait, the show features a stronger palette and several monochromatic landscapes showcasing his drawing skills, his interest in and understanding of many of the important 20th century artists whom he admires.

Influenced by Turner, Samuel Palmer, Sutherland, Hardley, Piper, he also admires many book illustrators such as EH Shepherd and Arthur Wrackham.

“It's not always the big wide



landscapes, small drawings of stones can be just as inspiring to draw,” he says.

Tom has exhibited in all the major Scottish exhibitions including the RSW and the RGI, and continues to be one of the most impressive and highly regarded watercolour artists working in Scotland today.

Jill Gerber of Cyril Gerber Fine Art states:

“Over the forty years we have worked with Tom, we have always been impressed by his powerful ability to convey the effect that the landscape can have on you. The reality of the scene before him and the calm and thoughtful mood Tom creates is impressive and wide in its vision.”

Shanks has had numerous exhibitions at Cyril Gerber Fine Art in Glasgow, as well as at other places throughout Scotland.

His work is sought after and admired by many, both in Scotland and farther afield. Over the years it has found its way into the collections

of the Scottish Arts Council; Glasgow, Greenock and Dumbarton Councils as well as the House of Lords in London.

During 50 years of roaming among Scotland's hills and lochs, then rendering them in vivid watercolour, he has developed a deep understanding of, and affection for, the countryside and the changing moods of the weather.

Plans for the future after the show?

“I plan to continue painting imaginative paintings from my recent sketch books, with much of this work being done during the night.”

With his long-standing reputation and the freshness of this new work combined, this is a must-see exhibition.

FRANCES ANDERSON

Tom H. Shanks ‘Scottish Horizons,’ is at Cyril Gerber Fine Art, 178 West Regent Street, Glasgow G2 4RL until May 14, with a wide selection of work being

Guide

SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200

Until June 25
Modern Scottish Women. Painters and Sculptors 1885-1965

CITY ART CENTRE, 1-3 Market Street, EH1 1DE, 0131 529 3993

Until July 3
Making it - Sculpture in Britain 1977 1986

THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, The Mound, EH2 2EL, 0131 225 6671, www.royalscottishacademy.org

Until May 25
RSA Annual Exhibition 2016. Showcases work from RSA Academicians the length and breadth of Scotland

Until August 1
Various artists. The Academicism Gallery

THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk

Until May 28
Wilhelmina Barns-Graham. Last Light. 60th anniversary of the artist's first solo exhibition in Scotland - works and posthumous prints

Until May 28
Geoff Uglow. A Room of Small Paintings. Works

THE FRUITMARKET GALLERY, 45 Market Street, EH1 1DF, 0131 225 2383

Until June 5
Sara Barker - Change the Setting

NATIONAL MUSEUM OF SCOTLAND, Chambers Street, EH1 1HE, 0131 225 534

Until September 25
Celts. Story of the different groups who have used or been given the name 'Celts'

NATIONAL LIBRARY OF SCOTLAND, George IV Bridge, EH1 1EW, 0131 623 3700

Until May 29
Plagued? Learn about Scotland's history of contagions

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH2 1HL, 0131 624 6200

Until May 29
Remembering the Great War. Marks the centenary of the outbreak of the First World War

INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR, 0131 248 2971

THE QUEEN'S GALLERY, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100

TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 659 2211

BOURNE FINE ART, 6 Dundas Street, EH3 6HZ, 0131 557 4050

OPEN EYE GALLERY, 4 Abercromby Place, EH3 6QE, 0131 557 1026

May 16 - June 1
Ann Oram - new paintings

TORRANCE GALLERY, 36 Dundas Street, EH3 6JN, 0131 556 6366

INGLEBY GALLERY, 15 Calton Road, EH8 8DL, 0131 556 4441

GALLERY TEN, 10 Stafford Street, West End, EH3 7AU

Until May 28
Masters of Light - 2015 Glass Biennale winners

EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479

PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilton Place, Stockbridge, EH3 5AY, 0131 226 7126

May 15 - 22
Samuel Harriman. Colourimetry. Light installation and painting

THE DUNDAS STREET GALLERY, 6a Dundas Street, EH3 6HZ

ROYAL BOTANIC GARDEN EDINBURGH, 20a Inverleith Row, EH3 5LR, 0131 552 7171

Until May 15
Kate Bajic. Exchange. Lichenology

EDINBURGH COLLEGE OF ART, Lauriston Place, EH3 9DF, 0131 221 6109

Until July 2
Brown Paper and Imagination. Revealing the Edinburgh College of Art Revel - a showcase for the skill and craft of students and staff

DOVECOT STUDIOS, 10 Infirmary Street, EH1 1LT, 0131 550 3660

MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3641.

From May 7
New paintings by Scott Naismith

LEITH SCHOOL OF ART, 25

North Junction Street, EH6 6HW, 0131 554 5761, www.leithschoolofart.co.uk, enquiries@leithschoolofart.co.uk

Until June 11
Sarah Gidson. Orchard. Prints

MCAUGHTAN'S BOOKSHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.mcaughtansbookshop.co.uk, info@mcaughtans.co.uk

THE VELVET EASEL GALLERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, www.velveteasel.co.uk

Until June 28
In Light, In Shade. A new media exhibition

COBURG HOUSE ART STUDIOS, 15 Coburg Street, EH6 6ET, 0131 553 2266, www.coburghouseartstudios.co.uk, exhibitions@coburghouse.co.uk

EDINBURGH PALETTE, St Margaret's House, 151 London Road, Midlothian, EH7 6AE, 0131 661 1167, www.edinburghpalette.co.uk, info@edinburghpalette.co.uk

May 14 - 28
No Woman is an Island. Rona Maclean. Alice Grant and other female artists and makers

Bridging Between..... All about bridges between places and people

EDINBURGH ART SHOP, 129 Lauriston Place, EH3 9JN, 0131 229 1809, www.EdinburghArtShop.com, info@EdinburghArtShop.co.uk

URBANE ART GALLERY, 25-27 Jeffrey Street, Mid Lothian, EH1 1DH, 0131 556 8379, www.urbanart.co.uk, info@urbanart.co.uk

SCOTTISH SOCIETY OF ARCHITECT ARTISTS, RIAS, 15 Ronald Square, EH1 2BE, www.ssaagallery.org.uk

COLLECTIVE GALLERY, 22-28 Cockburn Street, EH1 1NY, 0131 220 1260

THE SALTIRE SOCIETY, 9 Macdonald Close, 22 High Street, EH1 1TE, 0131 556 1836, www.saltiresociety.org.uk, saltire@saltiresociety.org.uk

STILLS GALLERY, 23 Cockburn Street, EH1 1BP, 0131 622 6200

TARTAN GALLERY AT THE LAUREL GALLERY, The Laurel Gallery, 58 St Stephen Street, Stockbridge, EH15 5AL, 0131 226 5022

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

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ISTITUTO ITALIANO DI CULTURA, 82 Nicolson Street, EH1 9JW, 0131 668 2232

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L'INSTITUT FRANÇAIS D'ÉCOSSIE, 13 Randolph Crescent, EH3 7TE, 0131 225 5366

MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, High Street, EH1 1TG, 0131 529 4142

Until May 17
26 Children's Winters

Making Movies: Children and Amateur Media in Scotland

MUSEUM OF EDINBURGH, Huntly House, 142 Canongate, Royal Mile, High Street, EH8 8DD, 0131 529 4143

Until June 25
Raise your Glass! Celebrating Scotland's Brewing Heritage

PENICUK COMMUNITY ARTS ASSOCIATION, 4 West Street, Penicuk, Midlothian, EH26 9DL, 01968 678 804

WHITESPACE GALLERY, 11 Gayfield Square, EH1 3NT, 0781 451 4771

THE EDINBURGH GALLERY, 30a Dundas Street, EH3 6HZ, 0131 557 5002

ALPHA ART GALLERY, 52 Hamilton Place, Stockbridge, EH3 5AX, 0131 226 3066

Until May 15
Graham McKean, Clodagh Meiklejohn, Daniel Campbell, Joe O'Brien, Philip Raskin, Patsy McArthur and Robert Ryan

THE WRITERS' MUSEUM, Lady Stair's Close, EH1 2PA, 0131 529 4901

RICCO GALLERY, 17 South Street, Dalkeith, Midlothian, EH22 1AH, 0131 660 2561

AMBER ARTS, 78 Montrose Terrace, Abbeyhill, EH7 5DP, 0131 661 1167

Picture Framers, Art Gallery and Printmaking Studio

ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730

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DOUBTFIRE GALLERY, 3 South East Circus Place, EH3 6T1, 0131 225 6540

Falkirk

THE PARK GALLERY AND CALENDAR HOUSE, Calendar Park, FK1 1YR, 01324 553 789, www.falkirkcommunitytrust.org/venues/park-gallery, artsandcrafts@falkirkcommunitytrust.org
Until June 19
George Wyllie (1921-2012). Locomotives. Looks at the artist's life-long love of locomotives and the art he made as a result of an enduring interest in engineering and transportation
THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324 613 100
DELTA STUDIOS, Lochlands Business Park, Larbert, FK5 3NS, 01324 555 500
Artists studios and workspaces for rent or lease
FORTH VALLEY OPEN STUDIOS, 29 Gartnocks Crescent, FK1 5QH
An annual nine-day event which takes place in the Forth Valley, Central Scotland

Fife

KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gardens, Abbotshall Road, Kirkcaldy, KY11 9YQ, 01592 412 860, www.onfine.com/venues/kirkcaldy-galleries or onfine.com
Until June 5
In Stitches. Celebrating 15 years of Kirkcaldy Galleries' Sewing Circle Shelters. Highlighting the human need and drive to find and make shelter
May 23 - September 4
Seeing Smith: New Research on Adam Smith
CURA ARTS & HERITAGE PROJECT (CAHP), 5 Ashlar Park, Lovess Lane, Cupar, KY15 5AQ
June 18 - 25
Cupar Arts Festival 2016. International festival of contemporary visual art
PETE CURA PICTURE FRAMING, At the Gallery, Burnside, Cupar, KY15 4BH, 01334 652 353
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EAST NEUK OPEN STUDIOS, East Neuk
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MAISE & MAC ART AND CONTEMPORARY CRAFT, 1 St. Catherine Street, Cupar, KY15 4LS, 01334 656 523, www.maisiedmac.com, info@maisiedmac.com
Paintings, prints, sculpture, textiles, ceramics, wood & metal from UK artists and makers
PITTENVEEM ARTISTS FESTIVAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, 01333 313 903, www.pittenweemartistsfestival.co.uk, info@pittenweemartistsfestival.co.uk
August 6 - 14
2016 Invited artists - Nerine Tassie, Christine Borland, Philomena Pretsell
FISHER STUDIO AND GALLERY, 11-13 High Street, Pittenweem, KY10 2LA, 01333 312 255, www.fishergallery.co.uk, enquiries@fishergallery.co.uk
Gallery closed from Tuesday May 3 - re-opening June 11 with mixed Summer Exhibition
THE LITTLE GALLERY, 20 High Street, Pittenweem, KY10 2LA, 01333 311 227
FUNKY SCOTTISH, 41 High Street, Pittenweem, KY10 2PG, 01333 312 567
JOHN NELSON STUDIO GALLERY, 26 Milton Place, (on A917 - 15mins from St Andrews), Pittenweem, KY10 2LS, 01333 312 112
Featuring paintings and prints by John Nelson
THE COACH HOUSE GALLERY, School Wynd, Pittenweem,

ArtWork

Jazz swings with a French accent

FOR THE FIRST TIME two of Scotland's leading jazz singers will be collaborating at the Glasgow International Jazz Festival to celebrate some all time greats of French song.

Over the last decade song writing chanteuse, Christine Bovill has inspired audiences around the world from London to South Korea with her rendition of the life story of Edith Piaf as well as other performances by Jacques Brel, Charles Trenet and Georges Brassens.

With her jet black hair, and azur blue eyes Christine has garnered an impressive following as a singer since she gave up teaching eight years ago.

Last year she played to a packed opera house of more than 2500 in Seoul and she has been rated highly by other jazz singers like Jamie Cullum and Charles Dumont himself who she has performed alongside at the Spiegel Tent in Edinburgh.

The singer/songwriter from Mollinsburn originally discovered Piaf as a young 14 year old girl when a family friend gave her a vinyl record of the iconic French star.

Bovill was instantly hooked and fell in love with the French language too, working so hard at it that she even got a scholarship to study Music at Poitiers, eventually becoming a secondary school French and English teacher.

Now she is a singer full time and is just about to launch her second album, 'The Sentence That I Serve', a roots and pop/jazz affair. She worked

alongside the Glasgow band, The Strange Blue Dreams to produce this, with the infectious tracks, 'I lie beneath my Orange Tree' and 'Midnight Coffee'. Her collaborator, the Edinburgh based jazz/singer/winger Todd Gordon, is best known for his concerts paying homage to the Great American Songbook

In particular the shows he created featuring the music popularised by Frank Sinatra, Tony Bennett and lyricist Johnny Mercer. He also presents a Radio show once a week, 'Todds Turntable'.

The two first met a year ago on the press night at The Assembly Rooms. This time they will focus on French songs also with English lyrics, several composed by Michel Legrand, many of which have become worldwide favourites.

"It will be a great opportunity to give a French flavour to the Glasgow Jazz Festival," explained Christine, "also it will be my first ever performance there - so I am extremely excited."

At Glasgow City Hall on June 24. The two will be collaborating one another show to be held in St Andrews

at The Byre Theatre in October.
Christinebovill.com



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GALLERY OF MODERN ART (GOMA), Royal Exchange Square, G1 3AH, 0141 287 3050
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Cosima von Bonin. Who's Exploiting Who In The Deep Sea?

RIVERSIDE MUSEUM, 1 Bunhouse Road, G3 8DP, 0141 287 2720
Scotland's Museum of Transport and Travel

GLASGOW SCHOOL OF ART, 167 Renfrew Street, G3 6RQ, 0141 353 4589, www.gsa.ac.uk
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ROGIELLY GALLERY, 118 Douglas Street, G2 4ET, 0141 248 6386, www.royalglasgowinstitute.org/kelly.html, info@royalglasgowinstitute.org
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GLASGOW ART CLUB, 185 Bath Street, G2 4HU, 0141 248 6386, www.glasgowartclub.co.uk, info@glasgowartclub.co.uk
May 13 - June 9
Anthony Armstrong

JOHN GREEN FINE ART, 182 Bath Street, G2 4HG, 0141 333 0991, www.johnsgreenfineart.com, mail@johnsgreenfineart.com
Until June 12
Les Donaghy - Faces and Places

COMPASS GALLERY, 178 West Regent Street, G2 4RL, 0141 221 6370, www.compassgallery.co.uk, web@compassgallery.co.uk
June 9 - July 2
The Golden Age: 90 Years of International Film Posters

CYRIL GERBER FINE ART, 178 West Regent Street, G2 4RL, 0141 221 3095, www.gerberfineart.co.uk, mail@gerberfineart.co.uk
Until June 14
Tom Shanks - Scottish Horizons

GLASGOW MUSEUMS, Culture and Sport Glasgow, 20 Tron Square, G1 5ES, 0141 287 4350
Call or visit website for full details

ST MUNGO MUSEUM OF RELIGIOUS LIFE AND ART, 2 Castle Street, Glasgow City, G4 0RH, 0141 276 1625
Until June 30
Heavenly Creatures. Angels in faith, history and popular culture

SCOTLAND STREET SCHOOL MUSEUM, 225 Scotland Street, G5 8QB, 0141 287 0500
Until November 28
Self-Led Adventures. Wildlife explorers' den

CENTRE FOR CONTEMPORARY ARTS (CCA), 380 Sauchiehall Street, G2 3JD, 0141 352 4900
Until May 15
Pivti Takala. Works

INVERNESS MUSEUM & ART GALLERY, Castle Wynd, IV2 3EB, 01463 23714
CASTLE GALLERY, 43 Castle Street, IV2 3DU, 01463 279 512, www.castlegallery.co.uk, info@castlegallery.co.uk
May 6 - 28
Chagall, Matisse and Picasso. Fully authenticated, original, hand-made prints

THE ANNAN GALLERY, 164 Woodlands Road, G3 6LL, 0141 332 0028
July 1 - September 30
Various artists. Mixed Summer Exhibition

ROGER BILLCLIFFE GALLERY, 134 Blythswood Street, G2 4EL, 0141 332 4027
GLASGOW PRINT STUDIO GALLERY, 48 King Street, G1 5QT, 0141 552 0704
GLASGOW SCULPTURE STUDIOS, The Whisky Bond, 2 Dawson Road, G4 9SS, 0141 353 3708

THE HIDDEN LANE, 1103 Argyll Street, G3 8ND, 0141 564 1363
PEOPLE'S PALACE, Glasgow City Centre, IV1 1ER, 0141 550 0892
Until June 24
The Ballet of the Palette. Paintings

UNLIMITED STUDIOS, 25 Hyndland Street, G11 5QE, 0141 338 6052
GALLERY III, 25 King Street, Towhead, G1 5QZ, 0141 552 0704

WASPS ARTISTS STUDIOS, The Brigait, 141 Bridgegate, G1 5HZ, 0141 553 5890
ARTERIES GALLERY, 185a Bath Street, G2 4HU, 0141 222 2830
PLATFORM, The Bridge, 1800

Westerhouse Road, G34 9JW, 0141 276 9096
CLYDE MARITIME CENTRE, 100 Stobcross Rd, G3 8QJ, 0141 339 0631

The Ship at Glasgow Harbour. Glenlee (1896), one of only 5 Clyde-built sailing ships left afloat

TRANWYTH, 25 Albert Drive, G41 2PE, 0141 276 0950
STREET LEVEL PHOTOWORKS, 48 King Street, Trongate, 103, G1 SHD, 0141 552 2151
LILLIE ART GALLERY, Station Road, Milngavie, G62 9BZ, 0141 956 5536, www.edc.co.uk/arts/lillie_art_gallery.aspx
Until May 27
Beardsart Club Annual Exhibition. Paintings and ceramics

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Work by resident artists Jeff & Alice Buttress

ART LOCHABER, Lochaber, www.artlochaber.co.uk
May 21 - June 1 (Closed on Sundays)
Annual group exhibition - Ben Nevins Distillery, Fort William PH33 6TJ

Kirkcudbright
HARBOUR COTTAGE GALLERY, Castlehead, DG6 4LB, 01557 330 073, www.harbourcottagegallery.org.uk
May 9 - 21
Gallery Open Exhibition

May 23 - June 4
Kaye Brown, Peter Campbell, Gabrielle Harrington and Kie Stewart. Maple and Thistle Arts

June 6 - 11
Evelyn Mackintosh. A selection of paintings
Dianne Chopping and John McMaster. Silver Jewellery and Woodturning. Lower gallery

June 13 - 18
Kirkcudbright Art & Crafts Trail
Taster. Give visitors free access into the working studios of artists and craftspeople

HIGH ST. GALLERY, 84 High Street, DG6 4AA, 01557 331 660
THE WHITEHOUSE GALLERY, 47 St Mary Street, DG6 4DU, 01557 330 223
OCHRE GALLERY & STUDIO, 76 High Street, DG6 4AL, 01557 428 888, www.ochregallery.co.uk
Working gallery and studio

THE STEWARTRY MUSEUM, 47 St Mary's Street, Dumfries & Galloway, DG6 4DU, 01557 330 223
Working gallery and studio

KIRKCUDBRIGHT TOWN HALL, Town Hall, St Mary Street, DG6 4AA, 01557 331 089
TOLBOOTH ART GALLERY, High Street, DG6 4AL, 01557 330 223
Working gallery and studio

THE FAED GALLERY, The Mill on the Fleet Visitor Centre, 56 High Street, Gatehouse of Fleet, DG7 2HP, 01557 814 458
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SANDBANK STUDIO, Old Pier Road, Sandbank, Broadford, IV20 9AE, 01471 822 011, www.duncancurrie.net, info@nailfactory-art.org.uk
May 7 - 31
Peter Dowden, Pete Macchell, Phil Crennell & Andy Breen. Sculpture

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Exhibitions open studio, glass-blowing, oil lamps, chandeliers, wine goblets. Call for details

AROS SKYE HERITAGE CENTRE, Viewfield Road, Portree, IV51 9EL, 01478 613 750
Video exhibition of Skye scenery and local history

EDINBURGH POTTERY, Edinbane, Portree, IV51 9PW, 01470 592 218, www.edinbanel-designs.co.uk
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IRONWORKS GALLERY, Summerlee Heritage Park, Heritage Way, Coatbridge, ML5 1QD, 01236 431 261
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ArtWork

Thrumms up to Kirrie

ARTWORK IS a truly extraordinary publication to write for. It has three main rules: first, unlike almost all the other arts mags, it doesn't accept grants; second, its writers aren't allowed to accept free tickets and thirdly they aren't allowed to reshuffle press releases unless they have personally checked them out. Big time.

This is all very well, and indeed highly commendable until the times when you curse these restrictions. This happened to me recently when I received an e mail from Kirriemuir's retired doctor Andrew Lendrum asking me to give a wee puff to a festival he's putting on in the town in the middle of May to celebrate the town's "artistic and food heritage."

James Robertson is going to be there and Ann Macrum and all kinds of other attractions from gin makers to stained glass designers. It sounds worth going to and I was anxious to help.

Now any other mag would be only too pleased to comply, but working here at ArtWork I had no option but to jump in the car and wander off to Kirrie on a hot Sunday in April to find out what the devil he was wittering on about. I'm so glad I did.

Let me not over glamourise Kirriemuir. A good deal of all that is wrong in Scotland can be found in this tiny and very pretty little red sandstone village with its population of 6000 odd.

Once a centre with two large weaving factories and four quarries, it lies surrounded by the fields where in a good year the seed potato farmers can get a return of twenty per cent on the value of their land and on a bad one lose every penny of their investments.

But these are not good times for Kirrie. What's left of the weaving factories now produce synthetics and it's not without its share of the social maladies that curse our land.

Let me describe my visit. It being Sunday, with most of the town closed, I decided to visit the four main pubs in the town centre to find out what the locals thought of Dr Lendrum's proposals.

It was a pretty depressing experience. Not one of the couple of dozen or so folk I chatted to had heard of the Thrumms Up festival, and it was only three weeks away.

Instead they were commendably lukewarm in their anticipation of the next week-end's heavy rock festival, which one assured me was now more significant to Kirrie than Christmas. Evidently the festival, the tenth in a row, God help them, memorialised a heavy rock singer called Bon Scott who had spent the first three years of his life in Kirrie.

Evidently, for reasons that weren't immediately apparent they were going to unveil a statue to him the following week in an out of town place called the Bellie car park and that rockers from all over Europe would be wending their way to the Bellie to see it.

One cheery onlooker assured me they had better be quick as it would surely soon be nicked by the travelling folk for its scrap value, given the car park's lack of security.

Pub number four though was a godsend. Serving at the bar was a delightful woman called Rachel, whose mother was on the organising committee of the Thrumms Up Festival and knew all about it. God, that was a relief.

It was mesmerising to watch Rachel work the room as she polished the beer glasses and chatted on about the festival and made her customers tell me about the real Kirrie and why the Thrum Festival was important.

Rachel was until 2011 a former deputy editor of the *People's Friend* (readership: two million) and had a quixotic ambition to get a job as a daffodil roguer, sorting out the good from the bad. I hope she gets it. She's a fine people roguer.

The town had so much to offer. Not only was it beautiful but it was as Schumacher used to describe, 'Human scale.' You could live there and have quite enough friends to be going on with and yet it wasn't so small that you had to rub along with folk who you frankly loathed.

Soon the locals were defining their town through anecdotes. You could buy a nice two bedroomed flat here for seventy grand, well within the reach of most youngsters and this enabled people to be able to stay around the people they had grown up with.

The

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L CHRISTIE CAMPBELL FINE ART, Rait Village Antique Centre, Rait, PH2 7RT, 01821 670 379
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THE CROMARTY GALLERY, 20 Church Street, Cromarty, IV11 8XA, 01381 600 816
SUTOR CREEK RESTAURANT, Bank Street, Cromarty, IV11 8YE
INVERGORDON ARTS CENTRE, Town Hall, High Street, Invergordon, IV18 0EL, 01349 86479
GAIRLOCH HERITAGE MUSEUM, Achtercairn, Gairloch, IV21 2BF, 01445 712287
ADROSS HALL, Adross Hall, near Alness
June 3 - 5
Clare Blois, Fiona Matheson, Christine O'Keeffe and Katherine Sutherland. Room with a View. New paintings
LOCHCARRON GALLERY, (former butcher's shop), Main Street, Lochcarron, IV54 8JB, 01520 722510
Selkirk
SCOTTISH BORDERS COUNCIL (MUSEUM & GALLERY), Municipal Buildings, High Street, TD7 4JX, www.scotborders.gov.uk, cbum@scotborders.gov.uk
Shetland
SHETLAND MUSEUM, Hay's Dock, Lerwick, ZE1 0WP, 01595 695 087
Da Gadderie - new exhibition space in the new Shetland Museum
Until June 12
Kay Aplin & Joseph Young. In a Shetland Landscape. Sound and ceramics celebrating the Shetland landscape
THE TAIT GALLERY, 11c Union Street, Lerwick, ZE1 0ET, 01595 690 143
Northern Tait. Marine and landscape artist
BONHOG GALLERY, Weisdale Mill, Weisdale, ZE2 9LW, 01595 830 400
YAILA FINE ART, 61 Commercial Street, Lerwick, ZE1 0US, 01595 693734
St Andrews
FIFE CONTEMPORARY ART AND CRAFT (FCA&C), Town Hall, Queen's Gardens, KY16 9AD, 01334 474 610
FCA&C @ ST ANDREWS MUSEUM, Kinnearburn Park, Doubledykes Road, KY16 9TA, 01334 659 380
YOUNGER HALL, University of St Andrews, Music Centre, North Street, KY16 9AJ, 01334 462226
FRASER GALLERY, 53 South Street, KY16 9QR, 01334 479 647
ST ANDREWS MUSEUM GARDENS, Kinnearburn Park, Doubledykes Road, KY16 9DP, 01334 659380
J & G JONES LTD, 107 South Street, KY16 9QW, 01334 472 174, www.jg-jones.co.uk, enquiries@jg-jones.co.uk
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SMITHART GALLERY & MUSEUM, Dumbarton Road, FK8 2RQ, 01786 471 917, www.smithartgalleryandmuseum.co.uk, museum@smithartgallery.co.uk
Until May 21

Stitched Up. Techniques of embroidery to create works of art
Until August 14
20th Century Art In the Smith Collections. Focuses on the change of contemporary style over a period of 100 years
FRAMED IMAGES GALLERY, 31-33 Dumbarton Road, FK8 2LQ, 01786 451 018, www.framedimages.co.uk, framedimages@btconnect.com
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HOLY TRINITY CHURCH HALL, Albion Place, Dumbarton Road, FK8 2QL
THE FOTHERINGHAM GALLERY, 78 Henderson Street, Bridge of Allan, FK9 4HS, 01786 832 861
THE GREEN GALLERY, The Coachhouse, Ballanecore, Buckie, FK8 3NE, 01360 850 180
BUCHLYVIE POTTERY SHOP, Main Street, Buchlyvie, (on A811), FK8 3LP, 01360 850 405
SMITHY GALLERY, 74/76 Glasgow Road, Blandfield, G63 9HX, 01360 770 551
& COLLECTIVE, Maple House, 28 Henderson Street, Bridge of Allan, FK9 4HR, 01786 359864
Until May 26
Jenny Smith. Paintings.
Sunderland
NATIONAL GLASS CENTRE, Liberty Way, SR6 0GL, 0191 515 5555
VARY GALLERY, University of Sunderland, Ashbourne Road, Ryhope Road, SR2 7EF, 0191 515 2128
Wigtownshire
STRANRAER MUSEUM, 55 George Street, Stranraer, DG9 7JP, 01776 705 088
WILLIAM NEAL PAINTINGS, 24 Ryan Gardens, Inverness, Stranraer, DG9 8QP, 01776 706 953
Moonlight & Dusk themes of Galloway in watermedia
HOOPER PRINTS, Seymour House, 25 High Street, Port William, Newton Stewart, DG8 9SL, 01988 700 392
Range of original prints of birds and landscapes by Lisa Hooper
WHITHORN VISITOR CENTRE, 45 - 47 George Street, Whithorn, DG8 8NS, 01988 500 508
KEVAN MCGINTY PAINTINGS, The Station, 107 George Street, Whithorn, Newton Stewart, DG8 8PZ
Atmospheric landscapes from the Scottish Highlands and lowlands
Yorkshire
IMPRESSIONS GALLERY, Centenary Square, 29 Castlegate, Bradford, BD1 1SD, 01904 654724
YORK ART GALLERY, Exhibition Square, York, YO1 7EW, 01904 687 687
NATIONAL MUSEUM OF PHOTOGRAPHY, Pictureville, Queensbury, Bradford, BD1 1NQ, 01274 203 305
YORKSHIRE SCULPTURE PARK, West Bretton, Wakefield, WF4 4LG, 01924 832631
GALLERY ON THE GREEN, The Curator, Gallery on the Green, Upper Settle, BD24 9HG, 07908 792 713
Until May 20
Art and the world of cycling. To mark the visit of the Tour de Yorkshire to Settle and look at the links between art and the world of cycling
THE GALLERY UPSTAIRS, Off Main Square, (above Harlequin), Grassington, BD23 5AT, 01756 753099
INSPIRED BY... GALLERY, The Moors National Park Centre, Danby, Whithby, YO21 2NB, 01459 772 737
Showcasing artists inspired by the North York Moors National Park
JANETTE RAY BOOKSELLERS, 8 Bootham, York, YO30 7BL, 01904 623 088
GALLERY 49, 1 Market Place, Old Town Bridlington, YO16 4QJ, 01262 679472
Tel: 01651 842429

Guide

Artists' town – what artists' town?

We had for example the Chinese artist Cai Guo Qiang giving a talk on his work, one year before Edinburgh got him to create his black rainbow over Edinburgh Castle. The talk saw only a handful of the artists who were involved in the festival as an audience. We had introduced to the town one of the most respected artists in the world who creates drawings and events with explosions and gunpowder and who organised the fireworks for the Olympics, and the room where the talk was held in Kirkcudbright Academy was three quarters empty. When one had gone to immense trouble to get the Moore Foundation to pay for him and his translator flown in from Taiwan and only one or two people from the town turned up.
Despite the fact that in 2004 two local artists chewed Richard's head off, (artists whom we had suggested should exhibit), three years later in 2007, we tried again. Because we had a significant amount of South African art we were visited by Dr Lindwe Mabaza, High Commissioner for South Africa, a distinguished poet as well as a diplomat. She had been forced to escape apartheid, and lectured in American Universities, and set up Radio Free South Africa. For once, it has to be said, two members of the council turned up to meet her, and a handful of the local population, but again at her poetry reading, more should have been there if the term artists' town has any actual meaning.
In all three festivals we have included a small group of locally based artists who have had the chance to expand themselves into areas which gave them a footing alongside art from the many different countries that we also exhibited. This also gave these artists an opportunity to mix with and talk with artists from other parts of the globe.
There is no truly great art which is made to attract tourists. It can attract tourists after the fact of its existence. (Kurt Schwitters had a name for much of what passes for art in Kirkcudbright. He called it 'Bread painting'), Guernica being an example.
Picasso himself said that 'Painting is often terribly ugly', and the festivals have exhibited some terribly ugly and very powerful art, such as Break the Silence, Women for Children, and the illustrations to the UN Bill of Human Rights.
Women for Children and the small number of local female artists which we included in its showing, had women visitors coming out weeping and saying that they had no idea just how bad the HIV pandemic was, and how widespread the abuse of children in sub Saharan Africa was. This was not something on the BBC News which passes over two minutes later as another item takes it place. These works were up close and personal.
Thankfully, these suites of artworks can be seen in our National Museum of Scotland in Edinburgh (and in the case of Break the Silence – in MoMA in New York). Also, thankfully we have tapes of the 1998 seminar on the subject of Colour in Painting, and video tapes of the lectures in 2004, as well as extensive photo documentation from 2007.
Finally, in respect of the art museum plans for Kirkcudbright, I can only repeat what my old friend John Bellany said, "Scottish colourists? What Scottish colourists? They were all French!"
Yours faithfully
ALEX FLETT
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