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From the exhibition 'Entangled' at the Turner Contemporary in Margate. See the review in this issue by Mary Gladstone.

Inside: 'Better Outcomes' for the Arts - or not? Berwick's Russian connection :: Italian glass



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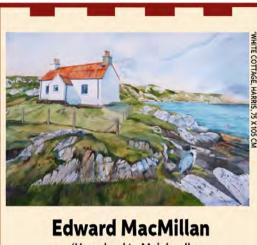
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and daughter team, Morag an AUDREY SLORANCE GAI LERY, 6 The Square, PH15

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Alloa

THE GALLERY, Gordon McFarlane, Watchmaker, 41 Mill Street, FK10 1DW, 01259 723 303 Work from Ochil Craft As-sociation

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Angus

Self-taught, self-published...

Mary Ann Rogers, painting is something in her blood, as common place as eating and sleeping. For some 30 years the landscapes and wildlife arrounding her home and studio in Hexham have aspired her artwork. Today her stationery, prints. carves and mugs are sold around the world, from New Zealand and Canada to United Arab Emirates nd Portugal.

Her scarves are worn by royalty and leading tresses in the UK. Many of her products are made ocally in the North of England, only a few things hat cannot be sourced

n the UK are produced

Mary Ann is ompletely self taught, self published, has her own gallery at her house and shows nerself at trade fairs. she also has a solo show every year at a gallery in the UK.

It's the only thing she has ever known. apart from working in shops and restaurants as a teenager and a year spent working in an surance office - she nas been a one woman show for many years.

"I don't look at other people's work at in what other people are doing, I don't mean o sound arrogant but I m just very focussed n my own work," she told ArtWork, from her stall

t the NEC Birmingham Spring Fair. As well as painting, Mary Ann is also an emplished equestrienne and does eventing with her two horses, one an Irish draught horse bought rom Peter Smith in Ireland and her thoroughbred are. She also has four miniature daschunds

and a flock of Indian runner ducks. They are not common to pop up as models in her varied work. In 2009 Mary Ann received the award for 'Best elling Published Artist 2009.' Other recipients of his award have included Jack Vettriano, Bervl Cook

"To follow in the footsteps of such greats is ne thing, but to be the only self-publishing artist, to www.marogers.com

FOR Northumberland artist, designer and producer, have received this award without the full might of a large fine art publishing house behind you is quite

> She does however have a strong team around her, her husband is a great help, she is quick to add, and she had three full time and two part time staff at her home/gallery/studio in Hexham.

> She even has warehouse space there in a former Nissen hut that has to be kept at a controlled There is nothing that seems too tricky for her to make, she has produced

> iPhone covers, insulated cups, messenger bags, hip flasks and thousands of cards, place mats and even men's underpants with her artwork on

"I'm always intrigued when someone says to me. 'I bet vou can't make that' - and then I find a way," she laughed. What does she

reckon has been the secret to her success? A long pause and then she says, "I had no idea how to do anything when I started," but I have never been afraid to ask people.

will always want to help you." she enthused. Growing up in Newcastle, her mother was a pianist and piano teacher and her father

was a shipping manager. Mary Ann was one of five children and was fascinated early on with drawing and painting. She has previously worked as an art mentor and is very keen to encourage other artists to sell their work. "Be honest about what

you're doing and people will respond to that. and essentially free, at the moment, it may not be for PA23 8QU, www.cowalopen

Mary Ann shows at many galleries in Scotland including the Anthony Woodd Gallery in Dundas and David Shepherd. She was greatly encouraged by Street, Edinburgh, Julian Jardine Gallery in Perth and Braemar Gallery. This year her solo exhibition will be at Mayne Gallery on the South Coast.

HOLIDAYS IN SCOTLAND



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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 vears) who are experiencing difficulties.

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Guide

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"Also social media is an incredibly useful tool ever, so it's good to take advantage of that while it is."

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gov.uk March 16 - April 30 pril 6 - May 21 North Ayrshire's Criminal Justice Social Services. Anony-

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Girvan's rich sporting heritage ntil April 30

THE FRAMEWORK GAL-

not just Edinburgh, but Scotland Not a bit of it. When it became known that the nearby

Sick Children's Hospital was to be put on the market by the NHS McDowell immediately saw the possibilities of working yet more artistic magic

BESIDES this sheet you hold in your hands (now nearing its 35th year of unbroken publication) this modest venture also produces a number of

It was in the furtherance of this pursuit that we have been updating an old favourite – out of print for too many years – a guide to Scotland's

What seemed like a routine call on a deserted rural stop produced

Not only would it be possible to save and re-adapt an historic building, McDowell saw the possibility of including a centre for children's art, a museum of the Edinburgh Festuval (70 this year) as well as a large number of artists

McDowell was in a position to make a substantial bid, and one with highly credible backing - his Summerhall venture showed that he could deliver on his promises

An offer like this should surely be welcomed with open arms? The battered and bruised artistic and architectural reputation of the Cuty of Edinburgh could at a stroke be given a much needed lift.

Forget it McDowell's bid has apparently, not even got beyond the first hurdle.

It is legitmate to wonder why Has he caused too much of a stir by actually getting on and doing something? Do the powers that be fear such an independent free spirit? Much safer just to bash it all down and build humdrum houses?

It would be good to get some detailed answers to these questions

Don't smile – and don't say cheese!

Editorial Comment

Scaling the Cliffs of Angus

NOW THAT the scaffolding has been

removed from the exterior walls of

the £ 80m V&A in Dundee, one can at

last see how huge the building is. And

although when the pre-cast cladding

inspiration – the cliffs of Angus – the

visual appearance of the museum will

compared to all the other museums in

To solve this problem, it will

currently housed in London as well as,

apparently, having a display devoted to

Given that most of his work was

in the west of Scotland, apart from

that in Northampton and London, this

seems a bit of a surprise. But perhaps

the curators know that there is reputed

to be a Mackintosh-designed fireplace

in Brechin! (But they probably don't.)

The decision to commission

an iconic building by Kengo Kuma,

instead of (possibly) adapting a 19th

(later converted for Borders, and now

predicated on the belief that V&A in

Dundee will attract visitors from all

about Dundee Contemporary Arts

when it opened in 1999, but it has

over Scotland as well as farther afield.

never quite fulfilled that promise. And

given this assumption, a number of

new hotels have opened in Dundee,

ANYONE who has visited

it - and near 700,000 did last

year - will have marvelled at

the sheer guts and vision that lie

behind the promotion and success

Summerhall, as our readers

The driving force behind the

Given the fairly massive scale

of Edinburgh's free-booting arts

will know, came into being

inspired – purchase and re-

development of the old 'Dick

Veterinary College beside the

Summerhall phenomenon is the

with the backing of a powerful

of the Summerhall venture one

might think Mr McDowell had

done his bit for the cultural life of

artist/economist Robert McDowell,

following the courageous - and

centre, Summerhall.

Meadows.

family trust

The same assumption was made

Who's afraid of Summerhall?

a Marks & Spencer food hall) was

century shipbuilding shed nearby

be diminished, it will nevertheless

remain hard to fill and maintain

be home to a multitude of objects

Charles Rennie Mackintosh.

is added to create the architect's

ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com

above Dundee's new railway station

Harbour Master's House being in lin

promise is not fulfilled, there will be

There is, in the provision of the

museum and the new hotels, a gamble

and, also close to the museum, the

for conversion into Apex's second

hotel in the city. If the museum's

a surfeit of hotel beds in Dundee.

based on the belief that Dundee

can become a new tourist hub i.e.

that instead of being a place that

tourists come to visit, it will become

a centre from which they will enjoy

easy access to the golf courses and

historic buildings of Fife, the glens

of Angus etc, This will require an

is perceived today.

from 1914-23.

enormous change to the way Dundee

the enormous scale of both the new

grandeur of creating a Classical city

conceived by James Thomson.

the City Architect when he built the

Caird Hall and the City Chambers

completed, and another added to

Once the new buildings are

replace the demolished hotel adjacen

to the road bridge, Dundee will gain

a centre with a clear identity. Perhaps

to reconsider developments along the

riverside which, with Tesco's shed

and the new, visually mediocre block

of flats, fails to make the most of the

banks of the River Tay

that will draw the finance necessary

museum and station reflects the

One thing, however, is certain:

the bizarre reaction from an orange coated rail worker "No photography What? Is the Official Secrets Act involved? Are Scotrail/Abellio other publications, amongst them a working on a top secret new passenger train which will arrive few railway books and guides on time and have plenty of available

> No such luck. Just bureaucracy gone mad. So remember, if you plan to take a selfie on a Scotrail station you'd better hide your phone - or you could be deported - to Holland!

Out for delivery? — Better outcomes'? The ghastly newspeak management jargon promising 'better outcomes' for the arts could hide some worrying

cutbacks, thinks Cathy Bell when she looks closely at what is happening in West Lothian.

IT STRIKES ME as incongruous to lump culture and sport together as seems to be the procedure at local council and government level.

Having ministers/officers responsible for both alture and sport does not make sense since they are two such different entities. Granted both sport and culture can be viewed under the umbrella of leisure, however, apart from that, there are few significant values linking them. together. Convenience for the organisations concerned appears to be the only reason and most often culture loses can? out to sport in terms of finance and support.

I discovered recently that the running of Howden Park Centre in Livingston is being handed over to a trust, the trust is part of a group of sports facilities in the area. Sports, leisure and some cultural activities at all secondary schools in West Lothian, Low Port Centre outdoor activity facility in Linlithgow, Polkemmet golf course and driving range in Whitburn and Howden Park Centre arts facility are to be run by Xcite West Lothian Leisure (WLL) from 1st April 1, 2017.

The Linlithgow Burgh Halls arts facility is, however, continue to be run by West Lothian Council. It is not a decision "that was made at Council Executive level last

How did I find out about the changes? I noticed that the current exhibition at HPC, Dialogues with Trees, has an exceptionally long run (November 23, 2016 to April 4, 2017) so I contacted the newly entitled Community Arts to ask why

At this point I would like to add briefly that ommunication with certain staff members proved somewhat 'problematic' and also note that there is little point in WLC Community Arts having a complaints procedure as it seems unfit for purpose However, I digress.)

The answer that finally came back formed me about the changeover to the trust. I was also told that there had been a loss of visual arts staff, a cut to the budget and a reduction of the exhibition programme. As a result the service was exploring "the artist residency mode.'

As I understand it, this will mean two six monthly exhibitions per year. This, interestingly, compares with Linlithgow Burgh Halls which, under WLC, will continue to programme four exhibitions per year. In an area where visual art is not well represented (the council would argue otherwise. however, public art does not make up for the shortcomings) the reduction in available

exhibition space is not a good outcome. Speaking of outcomes, I am also told that this shuffling and shifting is "tied into" a nationwide strategy of Delivering Better Outcomes (DBO) which was launched three vears ago. Councils all over the country have pledged to deliver better outcomes for society in areas such as poverty, housing, the environment and a variety of socially

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this service since, if the Community Arts themselves cannot provide any data about this, I don't know who

being "tied into DBO".

challenging issues.

I suspect no better outcomes have come about. I have read the 34 page document regarding DBO by WLC and have been unable to find any connection with Community Arts initiatives to speak of.

I was interested to find out what kind of 'better

outcomes' WL Community Arts have delivered over the

past three years since the current situation was quoted as

My question was met by a link to another service

(communications@westlothian.gov.uk). I did not contact

I did find a kind of generalised description about an initiative to "provide a range of cultural services with the aim of encouraging the public to take an interactive interest in community arts". So, what's new? On page 29 of the DBO document it is stated that

there should be a "fair pricing strategy and concession scheme in a way that is consistent with the council's antipoverty scheme". With that in mind, looking at the prices clear why LBH is staying with the council, apparently it is and concessions for community arts activities it is clear that this initiative is not being implemented.

For example, an after school arts programme held at HPC for children aged 7-12 years old costs £40 per term (£37 with concessions) for a ten week course. Now that might seem reasonable, however, it is doubtful that families living in poverty, relying on food banks and the like could afford this expense, especially if they have two or more children

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'ick Library, Sinclair Ter-ce, Wick, KW1 5AB, 01955

Castle Douglas

CLIENCE STUDIO, 212 King street, DG7 1DS, 01556 504318, www.cliencestudio.

o.uk
Gallery & studio of Angela
Lawrence

Cambridge

270. www.lytharts.org.ul ORTHSHORE POTTERY

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OPG, 01835 823473

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Bristol

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in the First World War.

Borders

CRAFT TOWN SCOTLAND, The Barony Centre, West Kilbride, KA23 9AW, 01294 829179

THE WELLINGTON GAL-LERY, 13 Wellington Street, Kilmarnock, KAI3 1DW, 01563 523 176 Original paintings, prints and other artworks mainly from

ARTI FARTI EXHIBITION GALLERY, 48 Hamilton Street, Saltcoats, KA21 5DS, 01294 287207, www.arti-farti co.uk, artifarti48@outlook.

Originals & Limited Editions

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TD1 3JS FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808 MEADOWLANDS GAL-LERY, 83 North Castle Str AB45 1JJ, 01261 818 535, THE ROADSTEAD GAL-LERY, St Ellas Place, Eyem-outh, TD14 5HP, 018907 52067 REAL WOOD STUDIOS, Monteviot Nurseries, Nr Ancrum, Jedburgh, TD8 6TU, 1835 830 767 **Banffshire**

THE CREATIVE RETREAT, 5 St Anne's Terrace, Garden-stown, AB45 1AW, 01261 812 276, www.creative-retreat. PORTSOY MARBLE GAL-LERY & WORKSHOP,

Jedburgh, TD8 6UQ, 01835 Showspace for quality crafts made in wood, metal, glass, ceramic and textile AB45 2PB, 01261 842 404 Ever-changing ongoing displ of pottery, Portsoy marble work,hand-knits, books and THE BORDER TART, Tart

TOMINTOUL MUSEUM & VISITOR CENTRE, The Square, Tomintoul, AB37 9ET, Square, Tominto 01309 673 701

Beauly KILMORACK GALLERY, The Old Kilmorack Church

IV4 7AL, 01463 783 230 March 18 - May 20 Colin Brown, Annette Edgar Allan Macdonald, Robert Mcaulay, Ann Wegmuller.

THE BEAULY GALLERY. 3-4 High Street, IV4 7BY, 01463 783 508

Berkshire

STANLEY SPENCER GAL-LERY, High Street, Cookhar SL6 9SJ, 01628 471 885 Until March 31

Berwick-upon-Tweed

BERWICK GYMNASIUM ART GALLERY, Berwick Barracks, The Parade, TD15 1DG, 01289 304 535 Until May 14 Sophie Gerrard, Jeremy Sut-

NORTH LANDS CREATIVE GLASS, Quatre Bras, Lybster KW3 6BN, 01593 721 229, www.northlandsglass.com, info@northlandsglass.com ton-Hibbert, Stephen McLarer Colin McPherson. Beyond the April 4 - 6 (& October 10-12)
Ian Pearson, Lampworking. Border: New Contemporary May 9 - 12 Photography from Scotland.

April 1 - June 4

Gemma Burditt. The Art of Anthony Scala. In from the Cold. lay 20 - 28 Karl Harron. The Perfect

MIIK.
NUMBER FOUR GALLERY,
Northfield Farm, St Abbs,
Berwickshire, TD14 5QF,
01890 771 111

Contemporary work from artists and designer/makers from both sides of the Border THE GRANARY GALLERY, 2nd Floor, Berwick YHA, Dewar's Lane, Berwick upon Tweed, TD15 1HJ, 01289

303 232
Until May 14
Sophie Gerrard, Jeremy Sutton-Hibbert, Stephen McLaren, Colin McPherson. Beyond the Border: New Contemporary Photography from Scotland. THURSO ART GALLERY, Davidson's Lane, Thurso, KW14 7AS, 01847 896 357 PAXTON HOUSE, Paxton house, Paxton, TD15 1SZ T FERGUS GALLERY

Berwickshire

TOM DAVIDSON GALLERY East Mayfield, High Street, Earlston, TD4 6BU, 01896 848 898

Continuous work by Tom Davidson and work by artist Linda Lovatt

Birmingham IKON GALLERY, 1 Oozells

Square, Brindleyplace, B1 2HS, 0121 248 0708 March 15 - June 4

To Advertise.

The Foldyard Factor...

ArtWork's Borders sleuth goes in search of a Russian connection

IN SEARCH OF Foldvard and a Russian Connection in Berwick-upon-Tweed. I'm rolling down Hide Hill towards the Tweed, in search of Foldyard and a Russian connection. Undercover stuff, so no binoculars, just eagle eyes. I know that, famously, Berwick was omitted from the Treaty of Paris in 1853, concluding the Crimean War. That's not it.

Towards the bottom, I spot Bridge Street. I'm getting warmer. Artists could be happy here, all sorts of special shops to hand, many essential to the artistic temperament - music; bicycles; antiques; a Polish grocery; framers; organic food; natural remedies; two pubs, Italian, Indian, even English restaurants; framers; art galleries. Handsome buildings, intriguing vennels leading nwards or riverwards

A doorway beckons, I ring, Sash thrown pen, key on string dangles in front of nose. oldyard. At Foldyard, Dave Watson and Morag ton are in. A warm welcome, and intriguing ouse, all ups, downs and round-abouts. Ancient and modern both.

Once it boasted a fine view of the Tweed. All changed as Berwick prospered, trading Northumbrian grain out and Baltic timber in. Merchants needed warehouses, and ine houses. The riverbank was moved o Bridge Street lost its frontage. Every September, coinciding with the Berwick Film and Media Festival.

Like ripe grain, or oak-matured nalt whisky, the work shown has been sown, cultivated and nurtured since last autumn, often longer. Their esence and influence is steady, subtle, far-reaching. It's a slow reveal of care, integrity, commitment and passion. It all matters. Not just the subject, and style, but every detail of very material

hey open house and studios.

A determination to get the xact texture, paper (handmade, pure cotton, Japanese), canvas (handmade stretchers, archivally robust), glass (German 'waterwhite,' tint-free, extra clear), frame (handmade, local wood, ve coats of Farrow & Ball).

Dave makes his own paints with afflower oil – slow drying, clean, bright, clear colours. Each material's rique quality is treated with respect nd delight, orchestrated and finetuned

Both are inspired by and respond to Berwick, s past and place in today's world, on the edge two countries, at the mouth of a great river and the sea. So Morag produced a series of nages, using paper-plate relief print for new terpretations of Wilson's Tales of the Borders,

stories of Berwick's troubled, turbulent past.

This medium proved well suited to the strong, simple block effect of the images. More recently she has been weaving inked Japanese paper to make tessellated pictures, forcing a more cubist. abstract approach to colour and form, highlighting the traus of refugees making perilous sea voyages Breaking away from the second dimension

reaching out, challenging and demanding. Dave, approaching a parallel theme, went offshore to paint the cliffs. Of this experience Dave says "The boat was small and the sea, vast. The further from land we went, the more I became aware of the boundless expanse of sea and sky. The evenness of tone and colour between the sea and the sky was unlike anything I had

nature of gardens though the year. Morag by her project on farming diversity 'Another Field sponsored by Arts Council England.

They really immerse themselves in their ubjects, Dave working in situ in all kinds of light and weather. It's not surprising, given their conviction that the artist's role is to engage and involve, that Foldvard is so open and generous with time and support, working with the Berwick

Visual Arts residencies, and the Berwick Film and Media Festival

Artists have shared their Open Studios space, including Kirill Sokolov, Peter Hallam, Jonathan Lloyd, Katie Ward, choreographer Chloë Smith and film-makers Ben Sadd & Kathryn Elkin.

The Russian connection? Kirill Sokolov. Exiled from Russia, e settled in Berwick in 1974. Some rtists respond to place, others take their homeland with them. Sokolov's Russian origins never left him. Sculpting in 1975, to help adjust, he wrote of "... the emigré complex. I could not believe in the unfamiliar The way out was to make objects I ould be certain of."

Despite influences – Cezanne. Cubism, Constructivism, Mondrian – it s Russian passion, strength, soul and sincerity that comes through; that, and a mastery of material and technique.

Now I understand why Dave and Morag continue to promote his work, and exhibit his work at their

Open Studios. They met Sokolov in the 1980s. teaching, printmaking and exhibiting at Charlotte Press, now Northern Print, in Newcastle-upon-Tyne. He passed them the baton. It was a good

More from: www.foldyard.co.uk.

NICK JONES

U

seen from the land."

Taking two years to create a body of work: paintings and prints, these works formed 'All at Sea,' a joint exhibition at Edinburgh's Sutton Gallery on Dundas Street in 2016.

Recently both have turned their attention from sea to land – Dave capturing the changing

Elemental – abstract art defines five new malts

Abstract artist Eva Ullrich has been called in by a Highland distiller to magic the labels for their new range of Five Virtues single malts

TO CELEBRATE the launch of a series of five limited edition single malt whiskies inspired by the natural elements - Wood, Fire, Earth, Metal and Water – the Highland distillery Tomatin has teamed up with the abstract artist Eva Ullrich to explore these elements and their role in the whisky production process. The result is a series of five artworks, each an expression of a single element. Eva's artwork has been used across the series, known as the Five Virtues.

After graduating from Glasgow School of Art, Eva has exhibited both as a solo and group artist. With a creative upbringing, Eva feels it was inevitable she became an

"My family are very creative, both my dad and grandad were painters, so it has always felt like a feasible thing to do. From an early age I've been learning what materials can do - be it paint, clay or wood Being brought up in the Lake District has definitely impacted the way I experience landscape'

I ask which artists inspire her.

"Patrick Heron had a big impact on me early on (and still does) as well as Gerhard Richter's vast abstract canvases. I recently saw the Anselm Kiefer show in London, which was breathtaking. I have been very influenced by the abstract expressionists and the quality of mark making present in calligraphy. I find Japanese printmakers like Hiroshige very pleasing for their simplicity and use of space. I'd like to think these influences show through in my work."

How did the collaboration with Tomatin come about? Eva replies: "They had already decided on the concept of 'The Five Virtues' and wanted to collaborate with an artist who had a strong Scottish connection. They contacted me after reading an article about my work in relation to the elements/the weather. Although I have done commissions in the past, this is the first time that any of my paintings have been used commercially

From gallery exhibitions to bottle labels, I ask Eva about these very different mediums of displaying her art.

"Obviously I'm used to showing my work in a traditional gallery context, so I am really excited about having my artwork on a medium that is more available to the public and appreciation from people that perhaps wouldn't usually engage with abstract painting. This is an exciting way to share artwork but I don't think it can ever replace seeing the original piece, it's a completely different medium.

Working on Tomatin's new range I ask if tasting the new whisky inspired her vision for the new label. "I actually

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hadn't tried any of the Five Virtues range before I started painting but I did think it was important to taste their more widely available classic 12 year old single malt. Whisky drinking is quite a contemplative activity compelling you to consider the complexities within different distillations. The main inspiration came from their



slogan 'the softer side of the highlands' and from their strong concept of visually portraying each element." How did she cope with working on

such a small scale as a bottle label?

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"One of the main challenges I felt was making something on such a large scale that would be just as powerful on a small box/ label. But of course that's often the sign of a good painting anyway - if you can shrink it

"I was surprised to discover that my favourite aspect of this project was working to a specific brief. I usually shy away from being tied down too much but in this case narrowing the parameters gave me a great sense of focus which was ironically quite liberating. For now, this is a one-off, but I really enjoyed the whole process."

Did she feel any pressure being a female artist designing a label for whisky, once so traditionally considered a 'man's drink'. She replies: "I personally haven't ever felt disadvantaged for being a female artist. but when you look at the statistics, female artists account for just fur per cent of the National Gallery of Scotland's collection "There is still a long way to go in

overcoming gender bias, which is historically ingrained in the art world. I think with a lot of artists relying more on self-promotion through social media that things are improving. It's so important to highlight these issues.'

And future plans? "I'm currently preparing for a trip to the Lofoten Islands in the north of Norway where I will gather some material from which to create a new series of paintings. I plan to show these at an exhibition in November in Bristol. I also look forward to continuing to work with Bristol Contemporary Art and showing my work internationally. Finally, is she a whisky drinker?

She replies, "Absolutely! I have always enjoyed a little whisky, but realising the intricacies of the distillation process and now knowing what an art form it can be has given me a greater appreciation. It has motivated me to be more adventurous and fully explore new tasting opportunities. Like in art, it is important to keep challenging vourself beyond the familiar.

Further information – www.tomatin

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THE STRATHEARN GAL-LERY, 32 West High Street, PH7 4DL, 01764 656 100 March 18 - April 16 Georgina McMaster Feature

Cumbria ART IN THE PEN, Border-way Auction Mart, Rosehill /ay Auction Mart, ... Industrial Estate, Montgom-ery Way, Carlisle, CA1 2RS. ABBOT HALL ART GAL-LERY, Kendal, LA9 5AL, GALLERY

01539 722464 Exhibition talks, holiday workshops, gallery book coffee shop April 7 - July 2

KENDAL MUSEUM, Stati 01539 815597 Until April 14

April 22 - August 7
Andy Mortimer. Layers. BLACKWELL, Bownes 01539 446 139

BREWERY ARTS CENTRE Highgate, Kendal, LA9 4HE, 01539 725 133 Theatre, music, dance, comedy, exhibitions, cir literature, workshops, resta

rant, bars & café
om March 1 2017

EDEN ARTS, 1 Sandgate, Penrith, CA11 7TP, 01768 899 444 THE MCGILL-DUNCAN GALLERY, 231 King Street DG7 1DT, 01556 502 468 PENNINE POTTERY, Cargil Until April 1 Lisa Hooper, Joe McIntyre Iead House, Alston, C. NG, 01434 382 157 Pottery & kiln work o ceramicist Peter Lasce

RED BARN GALLERY, Melkinthorpe, Penrith, CA10 DR, 01931 212 767 MUSEUM OF LAKELAND JFE, Abbot Hall, Kirklan Kendal, LA9 5AL, 01539

WILLOWPOOL DESIGNS portraits, figures, abstracts experimental work in mix 9 Weston Houses, Endmoor Kendal, LA8 0HA, 01539 67 056 Willow work by Simone

DOVE COTTAGE, The

Wordsworth Museum and Art Gallery, Grasmere, LA22 9SH, 015394 35544

FARFIELD MILL, Garsdale Road, Sedbergh, LA10 5LW, 01539 621 958

MILL YARD STUDIOS, 3 Mill Yard, Staveley, Kendal LA8 7LR

TULLIE HOUSE MUSEUM AND ART GALLERY, Castle Street, Carlisle, CA3 8TP, 01228 618718

Intil May 21

Mr Wang Ying. East Meets
West: The Brushstrokes of

THE GALLERY AT

THE GALLERY AT LAU-RIESTON, Woodbank House Laurieston, DG7 2PW, 01644 450 235 Contemporary and traditional Fine Art and Landscape im-

A D LIVINGSTON & SONS, 183 King Street, DG7 1DZ, 01556 504 234

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Threave Terrace, DG7 1HG 01556 504 020

Featuring the work of Freida Dyson, Sam Mullen and Sheila Mullen

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and 'stills' from the current Poldark TV series From March 2017

LEMON STREET GAL-LERY (LSG), 13 Lemon Street, Truro, TR1 2LS, 018 275 757 ntil March 25 David Martin. Rhythm and

ham

Crieff

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Various artists. New Quilting.
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NENTHEAD MINES HERITAGE CENTRE, Nenthead,
Alston, CA9 3PD, 01434
382 726
Guided valley trails, 1825
planned Quaker village: N
Pennines 'Klondyke'. Lead
Mines; Rampgill café BOWES MUSEUM, Newgat Barnard Castle, DL12 8NP, 01833 690 606 Until May 7 Tony Ray-Jones and Martin Parr . Only In England. Photography

Mines; Kampgill care UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in-the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538

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Devon

INSPIRED PAINTING HOLIDAYS, Weston House, 6 Luke Street, Bampton, EX16 9NF, 01398 332094, www.in-spiredpaintingholidays.co.uk AITON FINE ARTS, 63 King Street, PH7 3HB, 01764 655 423

> PLYMOUTH COLLEGE OF ART, Tavistock Place, Plymouth, PL4 8AT, 01752 203 434 Until April 5 Stuart Robins

Dumfriesshire GRACEFIELD ARTS CEN DG1 1JQ, 01387 262 084,

DG1 IJQ, 01387 262 084, www.dumgal.gov.uk/Grace field, arts@dumgal.gov.uk Until April 15 Advance 2017. Artwork produced by Sixth year students across Dumfries a Gellowick Galloway
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8 Edinburgh Rd, DG1 1JQ lay 27 - 29 CUT THE MUSTARD GAL-ERY, 54-56 High Street, Langholm, DG13 0JH, 01387 81 180, www.mustardgallery

Tel: 01651 842429

Various artists. Spring Exhibi **Dundee**

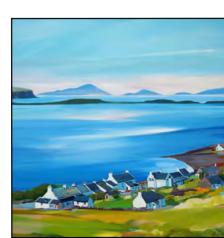
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The

March 18 - April 17

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shall Street, Cockenzie, EH32 0HT, 0793 592 8288

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Shadows. David Michie: Memorial

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Drawings, Paintings and Pri BROUGHTY CASTLE MUSEUM, Castle Approach Broughty Ferry, DD5 2TF, 01382 436916 Houses displays on the life times of Broughty Ferry, its

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The Glasgow Boys, the Scot tish Colourists, James McIn-tosh Patrick and Joan Eardle A Sense of Place: Twentieth Century Scottish Painting.

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581023 Science Art Research Gallery Until April 1 Daksha Patel. Signal/?Noise: Imaging/Drawing. Drawings and animations

GALLERY Q, 160 Nethergate, DD1 4DU, 01382 220 600 March 4 - April 1 J L Morrison. The Seasons of

East Lothian GREENS & BLUES, 59 High Street, North Berwick, EH39 4HG, 01620 890 666, www. greensandblues.co.uk, info@

isandblues.co.uk degree shows
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Magic. mixed media
April 1 - May 7
RSA Architecture Open 20 From March 31 From March 31
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F'Anson, Erni Upton, Jonathan
Mitchell, Joe Smernicki, Gary
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THE SCOTTISH GALLERY 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-Lindsay, Stephanie Rew, Lou McNally, Fiona Matheson, Pauline Patrick & Chris Taylo BLUES & GREENS, 13 Market Place, North Berwick,

Until April 1
Juli Bolaños-Durman, Adam
Buick and Susan Cross.
Until April 1
Paul Reid: Gods, Heroes and
Beasts.
Elizabeth Jane Campbell: Bal-EH39 4.JF. 01620 893 377 EH39 4JF, 01620 893 377
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PACC Members E IDF, 0131 225 2383

FIDRA FINE ART, 45 Dirleton Avenue, North Berwick, EH39 4BL, 01620 895057, www. NATIONAL MUSEUM OF Street, EH1 1HF, 0131 225

To Advertise...

Entangled in Margate's Turner threads

Mary Gladstone on a major exhibition of textile art assembled from women artists from a score of different countries

IT WAS A coincidence that after several years' planning, Entangled: Threads and Making' at Margate's Turner Contemporary, opened days after Donald Trump was sworn in as America's none-toorespectful-of-women President. As this all-female show kicked off, women inited world wide in protest, in Washington and other cities, wearing pink knitted pussy

Curated by riter and critic Karen Wright, Entangled' demonstrates the extent to which female traditional

craft skills, in sewing, knitting, embroidery and weaving can be forged into fine art, rather than being relegated to the craft-based

Assisted by Turner Contemporary's director, Victoria Pomery, and head of exhibitions, Sarah Martin, Wright has amassed 100 works of 40 female artists from 19 different nationalities.

Stemming from the early 20th century to the present day, a few xhibitors are famous but most are not household names. Although many work in textiles, some use wood carving, plants, clothing, hair women to and bird quills and each challenges established categories of craft, lesign and fine art

At Margate, Louise Bourgeois (1911-2020) is Number One heavy-weight. Born into a French family who renovated tapestries from the Ancien Regime, she elevated her skills, learned in childhood, of sewing, darning, mending and weaving to an extraordinarily experimental level.

THE SCOTTISH NATIONAL GALLERY, The Mound, Princes Street, EH2 2EL, 0131 624 6200 Until March 24 Lion Gets You Nowhers The In this show her pink hand (2001) in fabric, wood, glass and steel, reminiscent of a tired 'Marigold' rubber glove, creates a telling narrative, with a strong feminist theme. But in Bourgeois' hands (excuse the pun), the work is subtle, resonant and layered.

Other well-known names are the Ukrainian-born French artist, the horrible Sonia Delaunay (1885-1979) and the German-born American

Hannah Ryggen (1894-1970) was fiercely political and some of her work responded robustly to

imposed on the opulation of Norway during WW2. From

Edinburgh. tapestry weaver, Maureen Hodge (b 1941), contributes a stunning tapestry. Over the decades her work has developed in profundity and strength, not least with her brilliant employment of black alongside a 24 carat



in 2011 for the Turner prize, works with plastic sheeting and is the Scottish artist chosen this vear for the Venice Biennale Born in Leeds in 1975, Anna Ray's 'Margate

Karla Black

(b. 1972), a Glasgov

Accommodation with work room The Picking Shed, Voe, The Shetland Isles www.pickingshed.co.uk Prices:- £200 per week The Picking Shed £600 per month From 1st November to 25th April The rest of the year holiday rates



Knot,' (illustrated on the cover of this issue) a massive installation involving the community, is the result of a collaboration between local women making the process of creation a social event.

The idea of staging an all-woman show came about through Karen Wright's fascination, while visiting female artists in their studios, in the 'making process' and their willingness to experiment with

There may be detractors, who claim that this measure is patronising and a form of ghetto-isation, just as critics of, for example, Bailey's (originally the Orange) Prize for women's fiction, claim that it shoved one half of humanity into a 'protectorate.' Wright argues, however, that since 'the process was at the centre of the selection,' the idea of segregation was dispelled.

Accompanying these works is

FRAMES GALLERY

the exhibition catalogue with 100 colour images, including photographs of artists in their studios, and a number of essays, one being 'The Art of Women,' by the American novelist and essayist, Siri Hustvedt (b. 1955), leading thinker in neurology, feminism, art criticism and philosophy, whose radical collection of essays. 'A Woman Looking at Men Looking at Women' harks back to John Berger's comment in 'Ways of Seeing,' that men look at women while women watch

themselves being looked at.' He also claimed that 'men act and women appear.' Really? Not at Turner Contemporary in Margate The show ends on 7 May.

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Better outcomes? That'll be right!

(Continued from page 5)

the community are missing out: the concession of £ 3 seems particularly pathetic. I did a search to try and find free or low cost arts activities for children at both HPC and Xcite venues and came up with nothing. So much for delivering better outcomes.

The most telling item in the DBO document, it seems to me, is the section where it is claimed "some services which make a more limited contribution to delivering the council's key priorities may be reduced and some services may no longer be provided, or provided in different ways."

My concern is that this might have a negative impact on the visual arts in the area. As mentioned previously, the running of HPC (including the gallery) is being handed over to West Lothian Leisure (WLL), from what I understand, they are a limited company who are also a charity. There is a voluntary board of twelve members (I was told that members of the public were exempt from applying to become a board member). The board members include three local councillors, a number of staff and users from the sports centres, a couple of business representatives and a GP amongst whose hobbies is listed an interest in the arts.

So, as far as I can tell, there are no board members who work in the arts or who have any expertise in the arts to speak of.

To put the situation of financial support into perspective, a look at the data about grants applied for in West Lothian during 2015-2016 reveals that sport is the overriding priority in the area. For example, over a period of just one day (8/4/16) two sports, cycling and boxing, applied for a total of £ 550,000 worth of grants from Sports Scotland.

By contrast, the only significant grant application listed for the visual arts was applied for in October 2015, this was for an "artist led programme." The grant was applied for by West Lothian Council and they were asking for £

I am sure WLC Community Arts have other avenues of funding, however, these are interesting statistics which need to be kept an eye on. I would like to report that things are looking up for the visual arts environment in West Lothian, unfortunately, the picture that is emerging suggests failure to deliver better outcomes and not much worth getting Xcited about for the future.



Mark Bannerman, Joseph Davie and Robert Powell

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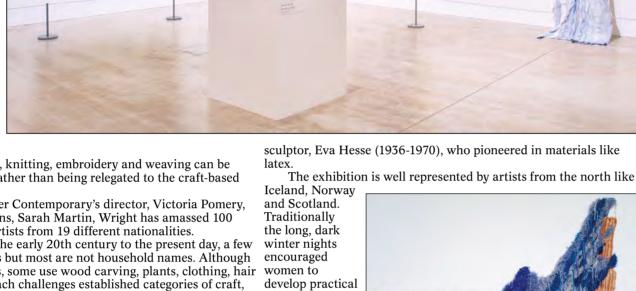
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March 27 - April 8 oril 10 - 22

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ArtWork

Great writers, alphabetically

MODERN

WRITERS

ANDY TUOHY is a graphic designer and illustrator, Great Modern Writers A-Z is his third book and comes in a series. Before this volume there was A-Z Great Modern Film Directors and before that, ditto for Great Modern Artists - you get

Once you are aware that he, as a designer is the leading light here, you begin to understand why the layout of the book takes precedence over the textual content at times.

Over usually four pages about each author there is a block on the right hand side of the page headed 'Works to Read' and another 'Did you know?'

A great idea to lay out the book, but in his over zealous design style the colours underneath the text are sometimes so bright as to make it almost impossible to read said text.

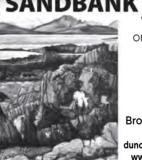
It is a fascinating book, giving an account of 52 iconic writers from 1871 to 1954 – with a short summary of their life, what they are best

known for and their work From Nigerian writer Chinua Achebe through o Beckett, Graham Greene, Salman Rushdie. Gabriel Garcia Marquez, Margaret Atwood, all the bookie favourites are here and more that you may not know about.

Would be a useful accompaniment to anyone tudying modern literature or as a gift book to those ested in writing or design.

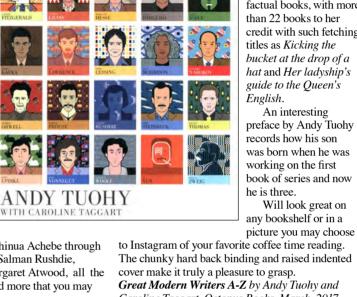
The book kicks off at the time of Proust and inishes around the time of Kazuo Ishiguro so don't expect to see anything on more contemporary moderns like Hilary Mantel or Alain de Boton.

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colourful is the cover, which has 26 small portraits

Blur album, The best of, which featured iconic

of the featured writers in a kind of pop art retro style

portraits of the 90s band by the painter Julian Opie

The cover is also very reminiscent of the 2000

Andy Tuohy is

whose work has graced

everything from Royal

Mail stamps to posters

and prints. His vintage

pop art style has a

talented designer

The chunky hard back binding and raised indented cover make it truly a pleasure to grasp. Great Modern Writers A-Z by Andy Tuohy and Caroline Taggart. Octopus Books, March, 2017 ISBN 978-1-84403-913-5 UK £14.99



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THE STEWARTRY MU-SEUM, 47 St Mary's Street, Dumfries & Galloway, DG6 4DU, 01557 330223 Liverpool TATE LIVERPOOL, Albert Dock, L3 4BB, 0151 702 7400 Until September 3 2017 Tracey Emin and William Blake: In Focus. TOLBOOTH ART CENTRI High Street, Kirkcudbright, DG6 4JL, 01557 331 556 BLUECOAT ARTS CENTRE School Lane, L1 3BX, 0151 709 5689

Southwick Road, Dalbeattie, Dumfries & Galloway, DG5 4EW, 01556 611 686, www. nailfactory.org.uk, info@ nailfactory.org.uk April 2 - May 31 Fiona Love, Simon Grant and Claire Watson. It is what it is Paintings.

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Douglas, DG7 1PN, 01556 600 200

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ntil April 16 A series of displays **ntil April 18** Omer Arbel, Omer Arbel: 44 SUMMERLEE MUSEUM.

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wood House Trust, Harewood House, Harewood, LS17 9LG, 0113 218 1010 Mall, near Trafalgar Square SW1Y 5AH, 0207 930 6844, www.mallgalleries.org.uk, HENRY MOORE INSTI-

vonne Hawker - a retrospective of works 18 March - 30 April 2017 "METANOIA" Frank McFadden's first exhibition in Ayrshire 25 March - 30 April 2017 Exhibition runs 25 March - 7 May 2017 McKechnie Collections January to April 2017 McKechnie Institute, Dalrymple Street, Girvan KA26 9AE T: 01465 713643

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armth and grace. The text has been vritten by Caroline Taggart, an author of factual books, with more NORTH GLEN GALLERY

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Manchester For the Guide online

ArtWork

Designs on a new museum

the new design and craft galleries in the National Museum of Scotland in Edinburgh, where the histhe end of the 18th century to the present day.

moved from its relatively small site to the former Commonwealth Institute in Kensington, a much larger space has enabled the museum to triple its size. And, instead of adopting a chronological approach to its subject, the museum concentrates on displays dedicated to particular aspects.

The new use has also saved a 1960s building which was facing demolition, enabling OMA, Allies & Morrison and Arup to restore its spectacular concrete roof and modernist facade, and John Pawson to remodel its 10,000sqm interior. The conversion has cost £83m.

Entering the Design Museum, one experiences a central atrium that provides views of the hyperbolic paraboloid roof, with a grand staircase leading directly to the main gallery on the top floor. There are small galleries, learning spaces, a café, shop and events spaces on the ground floor and, on the floor below, a gallery devoted to special exhibitions.

That running at the moment is called Imagine Moscow: Architecture, Propaganda, Revolution (until June 4), while another on California opens on May 24.

If the design and craft galleries in Edinburgh aim to give the visitor an idea of how both subjects ave evolved across two hundred years, the displays in London are intended to show how designers have tried to solve certain problems and cancer in Britain and Hong Kong. In this case, not only the way in which materials and technologies have do they fulfill the wishes of Maggie Keswick Jencks. been employed in doing so.

Thus, for example, a display of radios, radiograms, early computers, laptops and cameras illustrate what the museum describes as Evolution & Technology, and includes an early colour ty by Keracolor of 1968 and the wonderful Brionvega radiogram of 1966.

There is also a comparison between Bauhausinspired radios, radiograms and tvs by Braun that date from the 1970s to the much more recent products by Sony, and another display raises the nuestion of What Is Good Taste?

How do you rate furniture designed by the Dutch de Stiil movement, the Bauhaus or Aalto in the inter-war years with that designed by the Italian avant garde group, Memphis, in the 1980s?

The display also looks at specific products such s the Anglepoise lamp designed by George Carwadine in 1927 and its variants to the redesign by Kenneth Grange of some 20 years ago, in which - despite the changes – the lamp has remained faithful to the original concept.

But another display - on Olivetti's Valentine

'Ceramicat' and the best of the

Scottish Potters Association

Ŵ

31st March

–28th May

2017

Open Tues-Sat

10.30 - 5 pm

IN THE LAST issue of ArtWork, we reported on typewriter – shows how Ettore Sottsass and Perry King tried to revolutionise typewriter design in the early 1970s by an extensive use of plastics in tory of both has been treated chronologically from bright red for both the typewriter and its box-like case that could be stood on end and used as a In London, where the Design Museum has just wastepaper basket or a place to keep your bottle of whisky!

Originally planned to cost £ 10 and be the equivalent of the ballpoint to the fountain pen, the rising cost of oil (and therefore plastics) increased the cost threefold and so destroyed the original

Going back in time, there is a display of the design of chairs from early bentwood models by Thonet to post-Second World War designs by Ponti and Ray and Charles Fames, as well as an examination of particular products, including Philippe Starck's Juicy Salif citrious squeezer of 1990 and the Olympic Torch designed by Barber & Osgerby for the London Games of 2012. form of the fitted kitchens that were first designed by

The Design Museum also looks at interior design in the Margarete Schutte-Likotsky for houses in Frankfurt from 1926-30. Her ideas quickly spread to America but, in Britain, fitted kitchens did not become widely available until the 1960s. And, in environmental design, there is the analysis of Britain's road signs by Jock Kinnear and Margaret Calvert from 1957-67 that (although the museum doesn't mention this) inspired Jens Nielsen's signage used by Denmark's railway

system of the 1970s. Also included as environmental design are Maggie's Centres which, for the past 20 years and more, have transformed the facilities available for people dving from who was appalled at the way she and others were treated as they entered the terminal stage of the disease, but they have also provided an opportunity to employ architects of

and Zaha Hadid The top floor of the museum also contains a restaurant the Sackler Library & Archive, and a member's room.

What is interesting is that the Design Museum has been given a new home at the moment when Theresa May has issued her Green Paper aimed at rejuvenating Britain's businesses. This includes increased Government spending on broadband, energy and transport, and encouraging growth in sectors such as life sciences, pharmaceuticals and technology. The Green Paper echoes the establishment of the Council of Industrial Design in 1944, which was given a similar brief and led to Britain's post-war world's leadership in nuclear energy, radio astronomy, aircraft and cars, and a host of scientific and domestic products, many of which were designed by people represented in the Design Museum's displays. Let us hope the museum's new home leads to a similar rejuvenation of Britain's design-led industries.

RICHARD CARR

KKL BUILDING

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Maxwell Macleod's Hot Blast

A FRIEND OF MINE runs ghost tours in Edinburgh, A few weeks ago in order to drum up ousiness he invented a ghost for one of the ghastly gloomy locations where he drags his poor sucker ourists in the rain, calling her Maggie.

A few days after his invention he was contacted y one of the tourists who revealed that, not only was plausible as Maggie the Ghost. ne a medium, he had also managed to contact the nythological Maggie and could inform him that her real name was Rosalind. True story. Probably. The rouble was it was told to me by the man who had nvented Maggie in the first place, so who knows. Once you lose trust in someone their words are just

I was thinking about Maggie and Rosalind this morning as I remembered an experience I had last week in Jerusalem. I was sent there by a ohilanthropist who wanted me to give a leg up to a Palestinian client of his, a nurse who wanted to visi number of hospitals in Scotland this summer and was struggling to get a visa.

Trust me, getting anything bureaucratic to nappen in Jerusalem is a nightmare if you are acting on behalf of a Palestinian. The Israelis have developed being a pain in the arse to a considerable art form. It's like running through mud, carrying a housand year old war.

Anxious not to waste his money. I booked into hideous dive called The New Swedish Hostel which is a sort of badger's lair that has been hewn out of the prehistoric muck and slurry of Jerusalem's

It's not the sort of place your mother would like, out quite good craque for a four day visit. For a start its not very big: imagine a single decker bus divided into four rooms. With rats. The New hostel (God alone knows what the old one was like) has no paid staff and is run by two beggars (I promise you this is all true) and a man with dyed hair who will tell you all about how his father was killed in a plot with the onnivance of the King of Jordan and how one day ne's going to get very rich on the compensation.

The lavatory is particularly interesting and is so mall there is no room for disrobing and requires the user to sort of reverse in all ready to go. As I say your shop. Mother wouldn't like it. But at thirty quid a night I

Of course the troubles in the Middle East are idlessly fascinating, not least because they may well kill us all, if not through conflagration through the economic chaos that will ensure the heating up of what in Jerusalem is a frozen peace and as your loval columnist I naturally decided to spend my four days The New Swedish Hostel resolving them.

And they are certainly worth noticing. In case ou've missed it with all the hype over the fantasy of an imminent IndvRef 2, last week sixty delegates from round the world met in Iran to support the Palestinians whilst President Donald Dubh

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The trouble is that rather like with my ghost tour friend you can't believe a word anyone says. I have now been to Jerusalem four times in recent years and almost every story that every activist has tried to palm off on me has turned out to be as

Because you already know that the folk who are telling you things have no credibility and like my pal on the ghost tours will say whatever comes into their minds to get ahead.

The Jews/Palestinians/Christians/Muslims have the sole right to the land. All Jews Palestinians Muslims/Christians are liars/ heroes/abused/ exploited/put upon, should be supported/chased into the sea, given weapons, locked up or bombed. Now, Today. Before lunch

You seldom find people talking much about the

Of course there are certainly some rock hard truths. That if international politics were the Olympics the Jews would always win the gold medal for both manipulation and for being scared out of their wits, that the Palestinians would clean up when it came to exposing the incompetence of the post second world war arrangements and that the chances of there ever being a two state solution are only ever even discussed in places other than in Israel or the west bank.

But it's hard when you are living in the New Swedish Hostel to always hide behind flippancy. There is too much pain in too many faces of the tired folk who drift in and out, too much blood in the gutters of the souk.

There was a terrible incident quite recently in terms of the history of the souk that I have been reading about. It's been all over the papers and social media.

There was this labourer, a refugee who had been kicking up all kinds of trouble. According to the social worker reports he had had a terrible background. Born in a cave, illegitimate, ran away from home, rude to the priests, hung around with whores, alcohol user, vandalised a money exchange

Eventually the authorities here quite literally nailed him in a show trial after some of the religious leaders persuaded his pals to abandon him. They executed him by slow suffocation through hanging him up in a ghastly way so that he couldn't breath properly, along with two other crims. One of the security guards eventually took pity on him, gave him a stiff dram and stabbed him to death.

They have a phrase here that haunts me. All men are mad in the night. And God knows it's dark in the Middle East these days. Pray for the peace of Jerusalem

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