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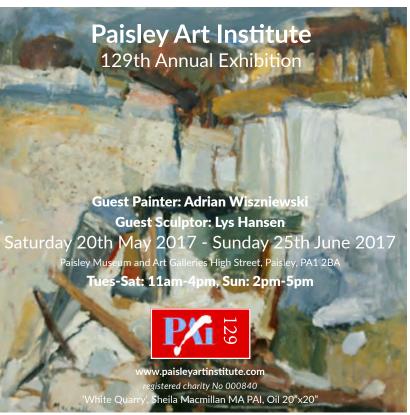
Number 198 Pick up your own FREE copy and find out what's really happening in the arts May/June 2017



'How the East was Won' – by Chris Vine, from the exhibition Border Artists at the Watchtower Gallery, Berwick-upon-Tweed (see p. 6)

Inside: The Scottish Gallery at 175 :: How public is public art? :: Quitely does it in Glasgow

*art*WORK 198 May/June 2017 Page 2







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And I'm still banging

Watteau, Rigaud, Fragonard

some luminous de la Tour.

on about the paintings.

Chardin. OK, the Frick

display their Fragonards

much better. There are the

four unbelievable gigantic

le Bruns of Alexander the

Great, delivered in 1660. I

much enjoyed the portraits

Corneille de Lyon from the

During the many years of

the Revolution huge religious

collections were removed

wholesale from churches

stables and warehouses)

straight into the National

Collections Revolutions

have some cultural benefits

rarely predictable or even

The outcomes of course are

desirable. The French have a

quasi-monarchy but endlessly

I apologise if this seems

like an endless unvarnished

list of some of the world's

most exceptional paintings

essence. A further article will

cover everything else (global

culture with no boundaries)

over the world who visit, you

will emerge exhausted but

improved and enriched.

Ioin the masses from all

but that is the Louvre in

ramble on about the glories

of their Republic. Plus ça

change.

(that were often turned into

of Francois Clouet and

mid 1500s.

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### A Relentless struggle – against Amazon

Amazon's founder first named the venture Relentless – quite appropriate, thinks a leading bookseller from Wigtown

RECENTLY, there's been a turn-up for the books. Following a honeymoon period with the e-book, it s now being outsold by the print book. However, Wigtown bookseller, Shaun Bythell, owner of Scotland's largest second hand book-shop, admits there's a place for the electronic book and that's when a person is travelling or on holiday. But it can't take the place of a traditional book.

"The Kindle has peaked," he says. "Even if cople own one, they usually prefer to read print

The traditional book may have een off the Kindle, but bookshops have more formidable adversary: Amazon.

"When I bought my shop fifteen ears ago," explains Shaun, "not many of us were selling online, so I could get a good price for rare books. Now veryone is at it and the prices and alues for rare books have sunk. It's become a race to the bottom, Today, book fetches £5 online when fifteen ears ago, it cost £20.

"I know a lot of booksellers are now in negative equity because of online selling. There's so much competition," says Shaun who relies on a fifth of his revenue from online selling and the rest from sales over the

"When buying books from a tributor, I can get 35% discount, but if I buy a new Scottish book, for example, I can probably get t cheaper from Amazon. In undercutting everyone, Amazon dominates the marketplace and puts cople out of business

"The solution is legislation like in France ere they don't allow Amazon to under-cut. If a publisher's price is £30, Amazon has to sell it at hat figure. This protects the bricks and mortar side of a business. It works for new books but you can't gulate the second hand.

"During the first five years of my business ne price of second hand books rose in line with iflation: then Amazon sold second-hand books and prices fell. Our prices dropped and I had to increase my sales to remain in the same place. We also had to pay less for books, which didn't please sellers. We've got to a level now where it's almost npossible to survive.

Shaun's shop is not the only Wigtown business at struggles:

"A lot of bookshops have a café as side-line. 've adapted with The Random Book Club, where 150 subscribers pay £59 a year to receive a random book monthly through the post. With its appeal to

book lovers, it has saved my bacon. I also had to get sounded for the employees' ten minute break and rid of my staff, so I work six days a week all year

Like many businesses, Shaun's bookshop suffered as a result of the 2008 crunch.

"My turnover, which grew by 10 per cent per annum for eight years, returned to what it was in 2001. It grew and grew and then, bang, it went straight back. I don't know if bankers are aware of the economic impact they had. After nine years, I've barely viable.

another to get them back to work. Because the company dealt in massive volumes, it could buy in bulk. So its costs were

"People may boycott Starbucks but not Amazon because it involves just one click and you get what you want the next day. I've got to take my hat off to them for the way they've gone about it.

"Jeff Bezos first registered his business which became Amazon, as relentless.com That's what his philosophy is: relentless. He won't stop until Amazon is the everything shop.

"If the government wants to protect the high street and small Amazon or at least make it pay tax. It's registered in the Republic of Ireland, where there's a generous approach to

when I sell a book to a UK customer UK on the profit but Amazon doesn't. Their whole transaction supposedly takes place in

the Republic of Ireland." On the plus side for Wigtown booksellers is the interest in books and literature generated by

As a means of economic regeneration it's a good concept. Because they have something you can't get on Amazon, book towns restore what has been destroyed. A mass of bookshops encourages book lovers and collectors to visit the town as they are more likely to find what they're looking for if there are ten bookshops rather than one.

Nonetheless, Wigtown is remote: 110 miles (3 1/2 hours) from Edinburgh and 86 miles ( 2 1/2 hours) from Glasgow.

"Compare Hay-on-Wye, Wales's national book town. It has Cardiff, Bristol and Birmingham within a 50 mile radius, a population of 3 million. while Wigtown has Avr. Dumfries and Belfast. So. we're in the hundreds of thousands in terms of a catchment area. Hay has a huge advantage over us

> industries The 200,000 sq ft building MARY GLADSTONE dates back to 1806, when it was the city's first fireproof mill before, some 60 years ago, becoming a

# 'Real' bookseller Shaun Bythell outside his real Wigtown store only just got back to where I was before the credit

Shaun buys his stock at house clearances and from people bringing books into the shop. He suffers in many ways from giants like Amazon.

"For a bricks and mortar business to turn over \$10 million, it requires a workforce of 45, while Amazon achieves a similar figure with 15

The rise of Amazon equates with the demise of high street retail employment. "It's great for consumers, but if you're a seller

or in retail, it's awful. "I don't buy their argument that they pay

enough tax through employing people who are taxed. Amazon should pay the same as everyone else. At the moment it's loaded against small and medium-sized businesses. You have to function on a massive scale to fit with the Amazon economic model. I've got 10,000 books online but I'm competing with warehouses that stock millions of

I visited one where lorry-loads of books. bought by the kilo, were shoved on conveyor belts, bar-code scanned and crammed in boxes. A klaxon

much lower than mine. They also received massive concessions from Royal Mail, something small businesses are unable to benefit from. Everything is tilted in favour of multi-nationals so that high street businesses are disadvantaged to the point of being

businesses, it's going to have to rein in usiness and tax (10%).

"There's something wrong using Royal Mail and paying tax in the

Wigtown being Scotland's book town.

but, in our favour, our facilities are less expensive. So, Amazon or no Amazon, Wigtown is well

worth a visit.

people. Larger works on displa

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### **Editorial Comment**

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

the greater.

Contrast this with the often

barmy allocations of public funds

to some truly hare-brained artistic

the Scottish Gallery has been on

Scotland's publicly funded national

galleries and many may think with

For many a year it has been

a more impressive track record,

difficult to detect any coherent

guiding principle behind our

The recent apparent

'discovery' of Catterline's (and

are testimony to the huge latent

signs in the gallery scene. One

doors after its owners retired was

Welcome back to the

Aberfeldy Gallery - another

7000 visitors across six days.

D.C. Thomson is spearheading a

charitable trust to create the hub.

Cook, who spent 23 years building

up the city's WASPs artists' studio

into one of Britain's biggest social

The conversion is expected to take

some seven years and is part of the

Tay Cities Deal programme, aimed

at creating 15,000 jobs over the

spaces for around 1000 people.

WASPs now provides creative

It will be directed by David

Perthshire arts village

enterprises

next decade.

reason to visit this flourishing

rural gallery which closed its

There are other encouraging

interest in the subject.

national galleries' policies.

the go appreciably longer than

ventures and the achievement is all

As is pointed in these pages,

#### One hundred and seventy five!

INSIDE THIS issue we celebrate a truly remarkable achievement. Edinburgh's leading private sector gallery has notched up 175 years of unbroken service to the artistic community of Scotland.

Like not a few independent galleries, the Scottish Gallery started out hunbly enough as 'Gilders, Framers and Artists' Colourmen.

Over the years astute management and canny moves across the city have led them to the dominant position they occupy physically on Edinburgh's street of galleries (Dundas Street) and artistically amongst Scotland's and the UK's – producing artists.

As the leading lights in the organisation make plain in an article in this issue, this has been no easy ride. The art market is, as they rightly point out, full of risk.

What is perhaps most impressive to the outsider is their open-ness to new ideas and to new faces, while all the while keeping a canny eve on the bottom line. With virtually no exceptions, the business has been made to show a profit year in year out.

LAST SUMMER (in ArtWork 194).

we reported on Dundee's Design

Festival, which is being held again

later this month. However, re-using

Thomson's West Ward Works in

significance because it has been

earmarked for an £18m conversion

Guthrie Street now has special

that will turn the works into a

The aim is to stage live

and other creative workers and

printing works for D.C. Thomson,

turning out more than 50m books a

The works closed down in

following the success of last year's

Design Festival, which attracted

2010 and has remained largely

unused ever since. However,

exhibitions, as well as providing a

permanent base for artists, designers

creative and cultural hub

performances, festivals and

Design City, Dundee

Glasgow's) Joan Eardley, however late in the day, is a welcome sign. Visitor figures approaching 50,000 the disastrous WWII, the only major country not to establish a Government in Exile in London. No redemption possible here.

soon snapped up and is back in this as it exhibits all these complex the Gloire de France. I M Pei's perfectly brilliant three

hanging Pyramides allow huge numbers of people to visit these exceptional collections . There are wonderful Murillo, Velázquez, Zurbarán, Goya and El Greco. The world's best collections of neo-classical David, Ingres and Delacroix. And of course the absurd but unmissable wreck of the Medusa by Géricault.

Lots of lovely Corot and Courbet. OK, Courbet's strange but compelling Origine du Monde is at the Musée d'Orsay – it would be a bit too naughty for the staid old Louvre. There are Yorkshire than here. Yet the Lorrain, Rubens and Poussin are superb. There are even 24 of the latter, painted

129 Lauris

Tollcross,

www.EdinburghArt

0131 229 1809

The first occupants of the hub are expected to move in next year, just ahead of the opening of SANDBANK STUDIO the V&A's Design Museum in the summer. Thus the hub is seen as a focal point for efforts to build upon original paintings Dundee's UNESCO City of Design status, which was awarded in 2014. Duncan If the venture proves Currie

successful it should greatly enhance the city's reputation for, among other things, the biomedical sciences and video games

### Been led up the Amazon?

ON THE facing page to this column we print what might be considered a sustained attack on a business many will confess to finding extremely useful

But booskellers (and increasingly other traders) throughout the land will tell you that Amazon is no friend of

Recent years have seen an increasing toll being taken of independent booksellers, leaving many towns with no bookshop of any sort.

This could be put down to changing ways, but there is also the question of the very unevenness of the playing field.

How come a business with huge

physical presence in this country can end up pretending the activity takes place in a tax sheltered neighbour – Ireland?

Our print media face not dissimilar problems with those other American behemoths – Facebook and Google.

Even publications which have set great store by their online presence are finding their revenues drying up as an ever greater share of the advertising market is gobbled up by these giants. At the very least they

should be made to face their full responsibilites as publishers - oh, and pay their fair share of taxes too.

### Get down to the Louvre, right away!

Then there are Bronzino,

Many bought from the

Caravaggio, Mantegna,

Rafael, Fra Angelico.

Botticelli and Uccello.

Charles I collection after

1650 and much pinched by

Napoleon and others as the

French rampaged through

Europe over the centuries.

St Marks in Venice were

The four bronze horses from

returned, but not much else.

You really need a lifetime

to look at this lot properly. I

will have more to say about

Then there is Holland

(still called Pays Bas by the

new world in Brazil), van

some fantastic Rembrandt,

her bath and three gripping

self portraits. two Vermeer,

of the Martyr King himself.

It is absurd that the Louvre

the Collections were among

should have so much, but

the earliest and were little

and 1802 or the Commune

dissipated between 1789

buildings were destroyed

in 1870. Holbein, Cranach.

Dürer – nothing missing!

although some of the

A marvellous Van Dyck

including Bathsheeba at

the Lacemaker and the

Astronomer.

Loo, Wouverman and

this in a further article.

Our Paris correspondent, George Stewart, banging on about the paintings – with more to follow, apparently

THE LOUVRE is the second most visited museum in the world (after the national space and aeronautics museum in Washington DC).

Very much rooted in the C19 display style, it offers an unparalleled vision of the glory of France but, as with all things French, there is some confusion as to the real ambition. Napolean III created what the

visitor sees but the Collections began with Francois I and Louis XIV. Napoleon I is still eulogised without question, Napoleon III is largely ignored. As I write this the French are half way to electing another é litist figure from the left to be President.

The élite rules, OK? A secular society that has one of the highest church attendances in Europe. A society French ). A fine display of clearly not at ease with myself, unable to Hobbema, Post (the first accept modern reforms. Unable to digest European paintings of the

The Louvre deals with all of contradictions to the world. Just look at

more Boudins at the Bowes Museum in especially for the Palais de Luxembourg.

bv

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Small gallery where there are an assortment of paintings on view, painted in various media IONA HOSTEL, Lagandorain, Isle of Iona, PA76 6SW, 01681 70 642, www.ionahostel.co.uk, info@

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The view from The Watchtower

ArtWork's border spy, Nick Jones, breaks his cover to investigate a possible outbreak of slow art in the heart of the Slow Food town of Berwick-upon-Tweed

STILL IN BERWICK, across Bridge Street from Foldyard, I spy Gallery 25. Here I meet scott, artist and promoter of the first 'Border Artists' exhibition, t the Watchtower Gallery in Tweedmouth.

The artists? Peter Hallam, Mick Manning, Brita Granstrom, Samantha Cary, Mark Irving, Paul Stangroom, Peter Podmore, Penny Cuthbert, Sakina ones, Eric Ritchie, Yvonne Parr, Ken Spencer, Jane Harbottle, Kevin Pedden, Simon Harwood, Gill Walton, Deborah Boyd Whyte, Julia Patton, Andrew Watchorn, Dave Watson, Morag Eaton, Mayger, John Stark, Helen Stephens, Gerry Turley, Jonathan Lloyd, Tania Willis, Chris Vine, Priscilla Eckhard, Paul Kenny, and scott.

I asked him if artists from the borders are ifferent. He felt that the area attracts artists ary, or simply not in need, of the bright lights, celebrity status, and big bucks of London and e international art scene. By keeping these at rm's length, they retain perspective, proportion, dependence and integrity

Perhaps they sense how easily metropolitan mour can seduce, dilute and distort the creative mpulse. So, for this show, no agents, no Arts Council grants, no formal selection, no prizes. A

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collective of artists. showing together. Thanks to scott, making it happen, and to Kate Stephenson's Watchtower Gallery. A great space, run with passion and soul, important to local cultural life.

The last exhibition, 'The Tweed & Its Industries,' showcased

THE ROYAL SCOTTISH

SOCIETY OF PAINTERS

how the river Tweed has defined lives and livelihoods, including salmon fishing, boat building, coastal trading, and rope making. It attracted great interest from people who'd never been inside a gallery before. Now that they have crossed that border once, and enjoyed it, they will again.

So my next question is, "Do the borders change the artist, and the art; or does the art change the borders?" Only one way, and one person, who can answer that - you!

My pennyworth? Artists, seeing the world differently, change the way we see it. They push the boundaries, dare to look over, fall off, or create new edges - real, psychological or perceptual.

Borders don't just define limits, they demand connections. making crossing thresholds important, symbolically or actually; and, sadly, in modern times, often difficult or impossible.

On top of the world, by Brita Granstron

So, another challenge for the artists, and you. Can they bridge the gap? Are you receiving them? Or is the language incomprehensible, the medium alien, and the message mysterious? Given the variety and

quality of work in this exhibition, and the different styles, media and approaches of these artists, I feel sure that it will speak to you.

Photography, printmaking, book illustration, painting, drawing, assemblage and more...all are

Last question. Is this border town different to other border towns? Pass. But I sense that Berwick, a Slow Food town, is beginning to feel like a slow art town too – a place that respects and is inspired by local qualities and elements.

I see its artists as alchemists. Clear light, sea, lots of space, a strong sense of past times, these are their raw materials, imagination the catalyst.

So, don't think the borders a sleepy backwater for retiring wallflowers. It's no stranger to the edgy dangerous, and risky. An unpredictable place where change, conflict and difference has been stark, raw, and unsettling.

The Watchtower has a markedly defensive look about it. Ideal for keeping a weather eye on what's happening across the Tweed, once the border between England and Scotland. So, when you do visit, keep your eyes open, you never know what you

More details on the website: http://www. scottsgallery.co.uk/border-artists-2017 The Border Artists, at the Watchtower Gallery, 79 West End, Tweedmouth, Berwick-upon-Tweed TD15 2HE. From May 6 to June 2. Open Thursdays to Sundays noon to 4pm

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Cathy Bell offers some thoughts on The Spectator's booby prize for public art – the What's That Thing award

THE WINNER of The Spectator magazine's What's That Thing award for the worst piece of public art to be installed in the UK over the past year has recently been announced as Origin by Solas Creative.

The piece is a sculpture (made from steel, coloured glass and granite) of a stylised raindrop located on top of a hill overlooking the city of Belfast.

Whatever your view, the Spectator must have a reason for creating such an inverted accolade. According to Igor Toronvi-Lalic, writing on behalf of the magazine, shaming the purveyors of bad public art is, for now, "the best we can do."

It is worth noting, however, that the instigator of the award. Stephen Bayley, has claimed that the award is against all public art, asking "has public art ever achieved any level of popular approval or intellectual respect?

This seems extreme, the answer to that is - yes, it has. An example of the latter includes Richard Serra's Tilted Arc, a massive site specific sculpture installed in The Foley Plaza in New York in 1981. The artist was eventually, after a legal battle, forced to remove the piece in 1989. Serra refused to locate the sculpture elsewhere due to the fact that it would not be the artwork it was created

He also argued that the removal of the sculpture had turned it into a 'mobile marketable product,' something it was not intended to be. Perhaps those against the sculpture (mainly employees from the adjacent federal building) did not give the piece intellectual respect, however, the 122 people (including many eminent figures in the art world) who spoke in favour of keeping the sculpture certainly did.

On the other matter of popular approval, it is fairly common knowledge now that Antony Gormley's Angel of the North near Gateshead has been more than approved, it has virtually become a member of the family in some quarters.

However, what has become a success story for The Angel of the North has become a disaster movie for public art as a whole. The beloved angel has become the desired blueprint for developers, local authorities, corporations and the like the length and breadth of Britain trying to emulate this success and thereby gain prestige by association in their particular domain

The big buzz word is, of course. 'regeneration.' Public art has been viewed as a

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necessary component of regeneration projects. My local authority recently announced plans to regenerate Winchburgh (the BIG W project). stating that the town "is about to skyrocket and transform.

They tell us that the new housing development "is making public art part of its new wonderland." Strong stuff, their ambitious plan aims to create one piece of bespoke public art to act (as they put it) as a 'trail blazer' No doubt they are looking for another Angel or perhaps even another Kelpies, Scotland's most recently lauded gigantic

public sculpture. Granted the Kelpies is a crucial element in the success of the Helix Park project near Falkirk. The concept is overall okay and there is much to admire about what has been achieved. It is fine for

a day out and the Kelpies provide an ideal focal

point for people to gather around. I have been there, it does work. However, the Kelpies as a good quality work of art is another question. It has become a logo (it actually appears on the Helix Park website as such).

It has been panned by critics. Jonathon Jones writing in the Guardian in 2014 called it big, bold 'and rotten.' He also alludes to it as "a kitsch exercise in art for the people."

Arc had integrity as a challenging piece of art that,
People are not as easily pleased or impressed as as it turned out, was people unfriendly, the Kelpies ticks many of what can be perceived of as people pleasing boxes. That is exactly what planners, developers, corporations and local authorities are eally after, not accomplished pieces of art.

Planners and the like will not put challenging art into public spaces, it is too much of a risk.

They must follow the obligations dictated by the 'percent for art'



clause, but there the responsibility ends.

So, when trail blazers are announced, most likely they are talking about blazing a corporate trail rather than making any innovations in artistic practice. The winner of *The Spectator's* worst public art 2017 award was put together by Solas Creative (or not that creative as it seems to have turned out). They sound like another corporate conglomeration who have spent the money (£100,000) and come up with nothing of any real artistic worth.

Many Belfast locals have been left inimpressed, being quoted as saying that Origin is "fairly dull and unimaginative."

This should be a wake-up call to those possibly dull and unimaginative themselves who think they can hoodwink 'the people' into He has a point, whereas Richard Serra's Tilted believing the hype about trail blazers and the like.

Perhaps Stephen Bayley's assessment is more of a prediction that public art (as a concept) is heading the way he describes: unappealing on all levels, with no intrinsic artistic and intellectual value and very little popular appeal either.

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BIRMINGHAM MUSEUM & ART GALLERY, Chamberlain Square, B3 3DH, 0121 303 2834 Until May 14 Featuring the work of Freida Dyson, Sam Mullen and Sheila Mulllen Various artists. New Art West Midlands 2017. JANINAS ART, Meadowvie olm, DG7 3LP, 01556

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July 28 - September 30 Stephen Sutcliffe. Sex Syn in Sandwich Signs. Works

Appercromby Place, EH3 6QE, OPEN EYE GALLERY, 34

undas Street, EH3 6JN, 013 6 6366, www.torrancegaller

May 6 - 26 Davy Brown. New paintings June 3 - 24 John Lowrie Morrison (Jolomo). â, "A â, "Mhuirâ,"™ (The Sea). INGLEBY GALLERY, 6 Carlton Terrace, EH7 5DD, 0131 556 4441

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Hamilton Place, Stockbridg EH3 5AY, 0131 226 7126

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DA. 01620 823 738, www.pac

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Jntil June 4

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Until June 10
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LIFF, Abbot Hall, Kirkland,
Kendal, LA9 5AL, 01539 722 46
WILLOWPOOL DESIGNS, 9
Weston Houses Endmoor Ken. 382 322 522, www.krysz-Weston Houses, Endmoor, Ken-dal, LA8 0HA, 01539 567 056 Willow work by Simone Siegan & Steve Fuller ROUGHTY CASTLE MUSE-

DOVE COTTAGE, The Wordsworth Museum and Art Galler Grasmere, LA22 9SH, 015394 35544

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### Glorious milestone for an Edinburgh gallery

New Town is The Scottish Gallery, Scotland's oldest privately owned commercial gallery. The title is fitting as the gallery is older than the National Galleries of Scotland, which first opened in 1859. The month of May marks the gallery's 175th anniversary and to celebrate, one hundred artists were invited to respond with a small work of art especially for the

Undergoing constant ange, surviving for 175 years is a testament to the gallery's ability to adapt. Managing Director Christina Jansen says they feel lucky to still be pperating:

"We feel lucky to be ere, and we don't take it for granted, as things can inge at the drop of a

Indeed, Will Whitehorn, the chairman. confirms this: "One hundred and seventy five years of continuous trading is an astonishing achievement for a small ompany. The gallery is a living record and reflection of artistic and cultural evolution in Scotland." At a time of cultural and financial turbulence, the

gallery has made a profit every year since 1994, with the exception of 2010.

The gallery began life in South St David treet as a firm of 'Gilders, Framers and Artists' Colourmen' in May 1842. Trading as 'Aitken Dott & Son', it was founded by Aitken Dott, who was born in Cupar in 1915 where he was brought up. It then began exhibiting and selling work by Scotland's top contemporary artists.

As the businness expanded it moved to Castle Street in 1860 and a dedicated gallery space opened up in 1897, run by the son, Peter McOmish Dott. McOmish Dott was a good businessman and

scheme for the employees and ensuring that the reputation of the firm grew.

He was also a connoisseur with a tremendous knowledge of painting and aesthetics. It was his idea to create The Scottish Gallery to differentiate picture dealing from the other parts of the business. Since 1992, it has been on Dundas Street.

> specialising in national and international ceramics glass, jewellery, metalwork, sculpture and sometimes textiles At present the

gallery has five full-time staff . "We're quite a small snecialist team," says ansen. She emphasises tha the gallery doesn't have a magic formula.' "The gallery

focuses on contemporary and historical artists, and operates on an 'ideas first. business second' basis," she the potential for profit. adds.

"Art is our business but it's very complex. It's research. In March we held a show called 'First' of senior, not just an artwork that's for sale, it's a person, it's way of life, it's a part of istory and so on," Jansen

"One thing that's rue is showing quality artists and staying true to certain values. That's worked for us so far.'

Describing art as "a bizarre area to work in," Jansen adds that The Scottish Gallery "can take calculated risks based on experience, but art is a 100 per cent risk so vou don't know any month whether it's going to be successful or not."

As in other forms of retail, e-commerce has become an increasingly important part of the gallery's operations and the gallery has embraced of the digital world.

"Maintaining a state of the art website is vital contemporary work. Today the visitor will discover and e-newsletter, tweets and Facebook updates are beautiful spaces over two floors including the sculpture all part of our marketing mix to appeal to young

Journey sees one of Scotland's finest landscape painters return to the gallery, joined by a collection of the gallery's current and significant artists in a unique exhibition of painted works and one-off pin



artworks, 175 years of Art Pins and Paintings. Portrait of a Gallery II, builds on the successful show of 2010, showing important works of Scottish art, including paintings from The Landscape Tradition and The Scottish Colourists. FRANCES ANDERSON

Main picture above: a crowded private view for the gallery's 1983 Philipson show; left, a royal The gallery currently curates and produces a monthly visit from the Duke of Edinburgh

> All three exhibitions: May 3 - June 3 Visit: scottish-gallery.co.uk - Call: 0131 558 1200 Follow on twitter or instagram@scottishgallery and Facebook/scottishgallery.



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### Richard Carr on a new twist to Edinburgh's ongoing Royal High School saga

heritage bodies, local authorities and even overnments has been provided by the battle over the future of the Old Royal High School on Calton Hill in Edinburgh.

between 1826-9, and costing the city £34,000 (including a donation of £500 from King George IV), the building's portico and great hall were nodelled on the Hephaisteion in Athens and hence earned Edinburgh the title 'the Athens of the

'Greek' Thomson, regarded the building as the second greatest in Britain However, once the school vacated the building in 1968, a variety of uses and ideas for conversions followed, including a home for Scotland's Grand Committee, departments of Edinburgh City Council and even a base for the Duke of Edinburgh's Awards in Scotland.

for Scotland's new Parliament. Had this happened, it would have been on a geographical level with the castle and above Holyrood Palace - psychologically,

a good place to be. But as this was approved by the Scottish National Party, it was vetoed by Labour. So, having been left empty for a long time, Duddington House Properties proposed to convert the Old Royal High

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May 19 - October 8 the City's Colle HE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, The Mound, EH2 2EL, 0131 225 6671, www.royalscotishacademy.org May 20 - July 2

Uist Corrigan, Carrie Fertig, Paul Furneaux, Ilana Halper Anneli Holmstrom, Hannah Anneli Holmstrom, Hannah Imlach, Stuart McAdam, Rachel McBrinn, Jock Mooney, Natasha Russell, Geneva Sills and Aeneas Wilder. SUMMA. Recent RSA Residency for Scotland Artists THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery. co.uk, mail@scottish-gallery.

o.uk Until June 3 Years of Art Duncan Shanks. Winter Journey

Self-portrait
Until June 23

Until July 26

es@leithschool June 18 - 23 Exhibition We IUSEUMS COLLECTION ENTRE, 10 Broughton Marke EH3 6NU, 0131 556 9536

Jntil July 26
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artists curated by David Cass
3D/2D, Unit 3, Albion Business
Centre, 78 Albion Road, EH7
5QZ, 0131 661 6600, www.3d2d
co.uk, info@3d2d.co.uk MCNAUGHTAN'S BOOK-SHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 IAE, 0131 556 5897, www.mc

co.uk, info@3d2d.co.uk THE FRUITMARKET GAL-LERY, 45 Market Street, EH1 1DF, 0131 225 2383 Until June 4 Mark Wallinger Mark. Paintin sculpture, photography, film, installation, performance and THE VELVET EASEL GAL-LERY, 298 Portobello High Street, Portobello, EH15 2AS, 1131 629 1121, www.velveteaso

Intil June 25

NATIONAL MUSEUM OF SCOTLAND, Chambers St EH1 1HF, 0131 225 7534 COBURG HOUSE ART STUD OS, 15 Coburg Street, EH6 6ET 0131 553 2266, www.coburghou

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

INVERLEITH HOUSE, Royal

constructed from RBGE timbe windblown during Cyclone Andrea in 2012.

EDINBURGH ART SHOP, 12

COTTISH SOCIETY OF RCHITECT-ARTISTS, RIAS R HILAND SQUARE, EH1 2BE,

ww.ssaagallery.org.uk OLLECTIVE GALLERY, 22-

THE SALTIRE SOCIETY, 9

LAMB GALLERY, University GULLANE ART GALLERY, 8 Stanley Road (Main Street), Gul

For the Guide online

### HOLIDAYS IN SCOTLAND



#### THE TOD ENDOWMENT FUND

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

APPLICATION FORMS MAY BE OBTAINED FROM: The Secretary, Scottish Artists' Benevolent Association C/o Robb Ferguson, Regent Court, 70 West Regent Street, Glasgow G2 2QZ,

All information received is Private And Confidential

The Scottish Artists' Benevolent Association



and old," says Guy Peploe, the gallery's Director.

"There is no 'order book' in the art world, no

of values as well as complementary exhibitors in every

month of our changing programme to make sure we have

either recommendations, direct approaches or our own

The gallery has invested in the space, overseeing a

complete physical upgrading of its Georgian rooms to

ogramme of diverse exhibitions highlighting both

Jansen says: "We have to be relevant, so that's what

we're fighting for. Other things come and go, but you can

have faith in us as a brand, that's what people buy into and

To commemorate the anniversary, the gallery is

showing three new exhibitions. Duncan Shanks - Winter

merging and established artists.

we really believe in quality.

balance the requirement to display both historic and

mid-career and younger artists, all first time exhibitors in

guarantee that anything will be sold! We try to have a mix

"Every year we will show new artists, coming from



THE KRYSZTYNA GALLERY

#### Tantallon Arts & Crafts Studios, forth Berwick, EH39 5PW, 0131 57 8300 ANTALLON ARTS & CRAFTS Back to School yet once more... STUDIOS, Halfland Barns Schoolhouse, North Berwick, EH39 5PW, 0131 467 8300 AN INSIGHT into the differing aims of developers, to Edinburgh City Council that aroused the ire of heritage bodies including the Architectural Heritage Society of Scotland, the Cockburn Association and the Royal High School Preservation Trust. As a result, the developers scaled down their Designed by Thomas Hamilton and built hotel plans, from 175 to 100 bedrooms, while those opposing the conversion supported a completely new proposal. This was for the building to be turne nto a new home for St Mary's Musical School. This proposal is now being backed by the council. But, to bring the battle to an end, the council has had to refuse referring the Perhaps unsuprisingly, the architect Alexander hotel application to the Government, while the Government has had to refuse calling the application in for further consideration. And there is now another development: Sandy Stoddart, the Queen's sculptor in Scotland has called for the monument above the school to be completed. Designed by Henry Playfair and C.R. Cockerell, based upon the Parthenon on the The building was also considered as a home Acropolis in Athens. And, though work on the nonument began in 1822 to coincide with George IV's notorious visit to Edinburgh, when he was swathed in an extraordinary array of tartans. unding for the monument soon ran out. Stoddart has offered to assemble a host of experts to complete the monument and says that doing so would offset the current 'generic horrors which, he says, are changing Edinburgh from the 'Athens of the North' to the 'Dubai of the North.' School into a £75m luxury hotel – an application

Bourdon Building and Reid Building

extraordinary tomb, built aro 1290BC and reused for over 1000 years EDINBURGH PALETTE, St garet's House, 151 Londo I, Midlothian, EH7 6AE,

Enduring Eye. The Antarctic legacy of Sir Ernest Shackleto SCOTTISH NATIONAL POR-

TRAIT GALLERY, 1 Queen St EH2 1JD, 0131 624 6200 Until March 3 2019 Scots in Italy - Artists and

Botanic Garden, 20a Inverleith Row, EH3 5LR, 0131 248 2971 Until May 28 After The Storm. Fine furnitu

THE OUEEN'S GALLERY.

Until July 23 Maria Sibylla N

THE GLASGOW

SCHOOL: PARE

TILNEY \$ \$ 08.

Visit: www.artwork.co.uk

### The

and for artists in Arts and Crafts STILLS GALLERY, 23 Cock-burn Street, EH1 1BP, 0131 622 burn Street, EF 6200 Until July 9

Ambit: Photographies from Scotland. A collaboration between Stills and Street Level

THE LAUREL GALLERY, Th Laurel Gallery, 58 St Stephen Street, Stockbridge, EH3 5AL, 0131 226 5022 Until May 31

THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131 557 3978 Thrown, sculptural and handbu

ceramics
ISTITUTO ITALIANO DI
CULTURA, 82 Nicolson Street
EH8 9EW, 0131 668 2232
Ongoing arts lectures, exhibitions & performances; Italian
classes

L'INSTITUT FRAN§AIS D'ECOSSE, 13 Randolph Cres cent, EH3 7TT, 0131 225 5366 MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, Hig Street, EH1 1TG, 0131 529 4142 MUSEUM OF EDINBURGH, Huntly House, 142 Canongate Royal Mile, High Street, EH8 8DD, 0131 529 4143

Ongoing
Foundation Edinburgh - The Story of a City. Gives Edin-burgh's story from prehistor WHITESPACE GALLERY, 11

THE EDINBURGH GALLERY 20A Dundas Street, EH3 6HZ, 0131 557 5002 ALPHA ART GALLERY, 52 EH3 5AX, 0131 226 3066

THE WRITERS' MUSEUM, Lady Stair's Close, EH1 2PA 0131 529 4901 RICCIO GALLERY, 17 South Street, Dalkeith, Midlothia EH22 1AH, 0131 660 2561

AMBER ARTS, 78 Montrose Terrace, Abbeyhill, EH7 5DP, 0131 661 1167 Picture Framers, Art Gallery Printmaking Studio ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730

SUMMERHALL, 1 Summerhal EH9 1PL, 0845 874 3000 ROYAL FINE ART COMMIS-SION GALLERY, Bakehouse Close, 146 Canongate, Midlo-thian, EH8 8DD Rich, Anna S King, Paul

DOUBTFIRE GALLERY, 3 South East Circus Place, EH3 6TJ, 0131 225 6540 Until May 20 Beth Robertson Fiddes. New

Jntil June 14 QUEENSFERRY MUSEUM, 53 James Fraser, Jan Fisher, Susar Ritchie, Fraser Shaw, Angus MacDonald, Steve Bretel and High Street, South Queensferry West Lothian, EH30 9HP, 0131 331 5545 visitors to explore the Helps visitors to S. ... past and traditions of histor Oueensferry and neighbou UNKY SCOTTISH, 41 High treet, Pittenweem, KY10 2PG

treet, Pitten 1333 312 567 THE PEOPLE'S STORY
MUSEUM, 163 Canongat MUSEUM, 163 Canongate, Ro Mile, EH8 8BN, 0131 529 4057 ittenweem, KY10 2LS, 01333 12 112

Until May 19
Chris Levine. Portraits
Nadim Karam. Urban Ste

Until May 26
Raymond Booth. In the Wild. CARSON CLARK GALLERY,
44 Northumberland Street, EH 34 Northumberland Street, Ен 6LS, 0131 556 4710, scotmap@ TRE STATION CREATIVE.

Antique maps, charts & prints (Relocated from the Old Town arnegie Drive, Duntermline, XY12 7AN, 01383 721 564, wwv 1ay 5 - 14

ne 3 and 4 Rhona McCallum and Emily ORGAN ART CENTRE,

ware & raku

Cupar Road, Newport-on-Tay, DD6 8RA, 01382 542 062, www forganartscentre.co.uk, info@

### Falkirk

lendar Park, FK1 1YR, 01324 503 789, www.falkirkcommun

### Quite the thing at Kelvingrove

IN AN AGE of fast moving video games, it is popular, but one of the reasons may be that, as with books, there is always the possibility of returning to the scene and observing fascinating details at leisure.

So, in an exhibition of work by Frank Quitely (aka Vincent Deighan) at the

Kelvingrove Art Gallery & Museum in Glasgow, many of the visitors poured over pages of *The Broons*, Desperate Dan and Superman, carefully reading the individual panels and often laughing over the witty drawings.

Indeed, they ould go further: at the end of one of the rooms was an enormous mural showing Superman flying over Kelvingrove itself and in a corner, baskets of masks and capes which the visitors could put on before taking photographs of themselves visiting the art gallery and museum in disguise.

The foreword of the catalogue points out that comics have a

long history in both Glasgow and Dundee, and that, in the former, The Glasgow Punch, founded in 1932, predates the London Punch Magazine by nine years, while in the latter, D.C. Thomson has been publishing comics since the second part of the 19th century.

However, Vincent Deighan is a recent ddition to those artists involved in the genre Born in 1968 and educated at St Bride's High School in East Kilbride, he began drawing comics at an early age and, indeed, was so worried that his parents might not like what he was doing that he adopted his pen name (excuse the pun!) of Frank Quitely to hide By the 1990s, he was spoofing The Broons by drawing The Greens

for the underground comic, Electric Soup, and October 1 not long after that working on The Sandman, Flex Mentallo. Pax Americana and We3.

In the exhibition, there is plenty of space display his work that is shown by delicate drawings in pencil on paper, drawings in pencil, and pencil & ink, on Bristol board,



#### What's On at Gracefield

20 MAY - 8 JULY

GALLERY 1 AND 2 **Patricia Cain:** 

**Seeing Beyond the Immediate** 



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18-21 May Mill St, Perth

prints.

There are also murals and short lengths of film, a few 3D models and a Superman

The work demonstrates Quitely's tremendous versatility and, in particular,

> panels within page layouts and an almost super reality in some of his huge faces. And the images vary from the romantic to the horrific. There is even a painting showing a car rushing through a crowded street that looks as if it might have been done by Johnny Johnstone on speed

Besides showing the work (including murals done specially for the exhibition), there is also information on the people Frank Quitely collaborated with. including the writers Alan Grant, Bruce Iones, Neil Gaiman, Grant Morrison and

Mark Millar. And the catalogue suggests that Ouitely's artistic work belongs to the rather unorthodox tradition set by other Glaswegian artists, including Martin Boyce, David Shrigley, Christine Borland and Douglas Gordon, all of whom studied at Glasgow School of Art, as did Quitely (though very

The catalogue also notes that, in the Comic Invention exhibition held at the Hunterian last year, Quitely was shown alongside Rembrandt and Lichtenstein.

and that this year. Ouitely will receive an Honorary PhD from Glasgow University. Kelvingrove Art Gallery & Museum, until

RICHARD CARR

### FRAMES GALLERY



'A Spill of Light and Time' poetry by Jon Plunkett and painting by Lindsay Turk 13th May—I0th June www.framesgallery.co.uk 01738 631085

arlay is back! Perth's pop-up art show

### Guide

OHN GREEN FINE ART, 182

veb@compassgallery.co.uk CYRIL GERBER FINE ART, 178 Vest Regent Street, G2 4RL, 0141 21 3095, www.gerberfineart. o.uk, mail@gerberfineart.co.uk 19th-21st Century British Paint-

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Dora Mej̲a and Carol Rhodes. The Sky is Falling. Black Audio

MACKINTOSH CHURCH,

THE HUNTERIAN MUSEUM

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INGHORN GALLERY, King-orn, KY3 9RT, 01592 890 218 ALBIRNIE CRAFT CENTRE, Aarkinch, Glenrothes, Ta XY7 6NE, 01592 753 743

WIST FIBRE CRAFT STUDIO, G1 5ES, 0141 287 4350 3 High Street, Newburgh, Cupa Y14 6AQ, 01337 842 843 FIFE FOLK MUSEUM, High Street, Ceres, KY15 5NF, 01334

PEN STUDIOS NORTH FIFE workspaces to visitors the first full weekend in May annually ONTEMPORARY ARTS DUN ERMLINE (CAD), Upper Mall he Kingsgate, Dunfer sts work, mixed media, 2d, 3d, small sculpt

HE QUAY GALLERY, 33 High KIRKCALDY ART CLUB, Hot

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ST. ANDREWS ART CLUB, 14c Argyle Street, St Andrews KY16 9BP

THE ANNAN GALLERY, 164 Woodlands Road, G3 6LL, 0141 332 0028 Wednesday 2-4pm BIRCHWOOD COTTAGE GAL-LERY & TEAROOM, Balmungo, St Andrews, KY16 8LW, 01334 208220 Gallery/tearoom just outside St ROGER BILLCLIFFE GAL-Andrews on the B9131 MASPIE HOUSE GALLERY, High Street, Falkland, KY15 7BU, 01337 857 735

EWAN MUNDY FINE ART. GLASGOW PRINT STUDIO ALLERY, 48 King Street, G1 5OT, 0141 552 0704

May 5 - 28 James McDonald. A small sele tion of intaglio print GLASGOW SCHLPTHRE PAGE POTTERY GALLERY, 49 High Street, Pittenweem, KY10 2PG, 01333 311402 STUDIOS, The Whisky Bond, 2 Dawson Road, G4 9SS, 0141 PLATFORM, The Bridge, 1800

0141 276 9696 CLYDE MARITIME CENTRE ross Rd, G3 8QQ, 014

The Tall Ship at Glasgow Harbour. Glenlee (1896), one of only 5 Clyde-built sailing ships left afloat TRAMWAY, 25 Albert Drive

Until June 21 Anne-Marie Copestake and Andrew Kerr. Time for Art. STREET LEVEL PHOTOW-ORKS, 48 King Street, Trongat 103, G1 5HD, 0141 552 2151 LILLIE ART GALLERY, Sta 0141 956 5536, www.edlc.co.uk

May 16 & 17 Anna Carlisle. Joan Eardley: A ivate View. A new play Jntil May 25 Jane McCance. Different Indif

Solitude. Drawings

June 3 - 30

Milngavie Art Club Annua
Exhibition

August 15 - September 27 RSW 6th Open Annual Sumr ART FORUM, 50 Station Road Milngavie, G62 8AB, 0141 956

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ARTERIES GALLERY, 185a Bath Street, G2 4HU, 0141 222

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Isle of Islay

THE GALLERY, Bowmore Distillery Visitor Centre, School Street, Bowmore, PA43 7JS, 01496 810 441 May 26 - June 3
Islay Malt and Music festival
Details www.islayfestival.com

Isle of Skye

NDBANK STUDIO, Old Pier

Road, Sandbank, Broadford, V49 9AE, 01471 822 011, www.

ROS SKYE HERITAGE CEN RE, Viewfield Road, Por V51 9EU, 01478 613 750

Video exhibition of ery and local history EDINBANE POTTERY, Edinbane, Portree, IV51 9PW, 01470 582 234

833 439, www.eilear .uk, hotel@eilean-iarmain. DIANA MACKIE, 10 Borrerai

Working studio and gallery ORBOST GALLERY, Half Bolvean, nr Dunvegan, IV55 8ZE 1470 521 207

Selling exhibitions of profes-sional artworks by local artists Skye & Highlands

LYNNE'S ART SHED, Rose-neath, 34 Lochbay, Waternish IV55 8GD

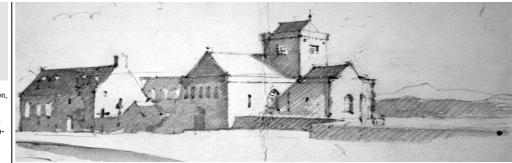
Kelso

Mugs, jugs, bowls & 'Time Talets' fired in the Kelso Pit Kiln THE VENNEL GALLERY. Denise Playfair, 11 Bridge Stree FD5 7HT, 01573 224 003, www.

HARBOUR COTTAGE GAL-

org.uk May 8 - 20

Various artists. The Wood Show June 5 - 10



The Abbey, from Hugh Buchanan's sketch pad

### Iona My Life – in pictures

April, twenty six Scottish artists and their associates rathered around a dinner table in the hostel of the mote Hebridean island of Iona to launch a unique speriment to try and help reduce the impact of type

They included well kent artists such as Hugh ichanan and Kate Downie from Edinburgh, Bill MacArthur from Orkney, the sculptresses Leonie Gibbs and Deirdre Nicholls from Inverness and Edinburgh and the water colourist and fashion onsultant Brenda Martin from Edinburgh.

Other supporters included the painters Rab airley from Glen Uig, Iona Leishman from Perthshire and the noted surgeon Prof David Purdie.

The project, led by this writer, aims to put ogether a collection of Iona related art which will be exhibited and sold at Summerhall in Edinburgh in the autumn\* to launch the Iona My Life project

which aims to support those following the radical diet and exercise regime which is being led in Scotland by the Prof Michael Lean, head of nutrition Glasgow University.

Working closely with rof Roy Taylor of Newcastle, he two have been pioneering radical new process in which ufferers are encouraged to lose great deal of weight (aiming perhaps a BMI of around ) through undertaking a ery radical diet followed by ntaining a low weight and higher than average exercise

The experimental initiative has been seeing considerable percentage of those undertaking nis extreme process putting their diabetes into mission, although they stress that they are still at ne experimental stage of their work.

However, such has been the success of the initial Life artists' works this autumn vork that £2.3 million pounds has now been invested medical trusts into further evaluation of the thesis. My Life facebook page.

One of the main problems with the scheme has oven to be the proscriptive nature of the initial diet The Iona Exhibition will run from October 2 - 28 at and the stress of then maintaining the weight loss and Edinburgh's Summerhall.

exercise regime once the initial fear and excitement

directly associated with the medical research, aims to provide a support community social structure through which those attempting to put their diabetes into remission by this radical approach can be supported through education and community activities. Should the exhibition prove a success it is planned to hold four Iona My Life residential cookery workshops on board luxury barges on the Caledonian Canal this October.

The core concept of the initiative will be to provide the participants with a lifestyle that includes better food and fun than the sufferers had before their diagnosis, so that the treatment is not so much an ordeal as an opportunity to get fit and healthy.

first supporter of the initiative through renting out his

hostel at a north end of the island at a reduced rate, was fulsome in his praise of the project.

amazed at the high quality of the art that was being produced. Much of the art that was produced by the earlier Iona Colourists such as Cadell and Peploe was created on what is now my croft and I found it rather moving to see these artists working from the same spot that they did."

The initial funding

Paintings gifted to George MacLeod by Cadell will be amongst those hanging alongside the Iona My

Details of the project can be found on the Iona

## Blackburn, BB1 7AJ, 01254 667 130 Call for details

BOLTON MUSEUM ART GAL ERY & AQUARIUM, Le Man Crescent, Bolton, BL1 1SE, 01204 332 211 Call for details

KEN BROMLEY ART SUP-PLIES, Unit 13 Lodge Bank Estate, Crown Lane, Horwich, Bolton, BL6 5HY, 01204 690114 BACK-RIDGE GALLERY, Twit er Lane, Waddington, Clither BB73LQ, 01200 427304

PETER SCOTT GALLERY, Lancaster University, LA1 4YW, 01524 594 151 YTHAM HERITAGE CEN-RE, 2 Henry Street, Lytham, Y8 5LE, 01253 730787

#### Leeds

HAREWOOD HOUSE, Hare-wood House Trust, Harewood House, Harewood, LS17 9LG, 0113 218 1010 IENRY MOORE INSTITUTE.

### Guide

une 26 - July 1

Kirkcudbrightshire Art Crafts Trail Taster Exhib HIGH ST. GALLERY, 84 High Street, Kirkcudbright, DG6 4JL 01557 331 660 THE NAIL FACTORY, 56 South

Fiona Love, Simon Grant and Claire Watson. It is what It is.

rwaysart.co.uk, enquiry@

une 4 - August 31 Various artists. Summer Bre
THE WHITEHOUSE GAL-

JERY, 47 St Mary Street, Cirkcudbright, DG6 4DU, 01557 30 223 OCHRE GALLERY & STUDIO 6 High Street, Kirkcudbright, 9G6 4JL, 01557 428 088 , www.

ochregallery.co.uk
Working gallery and studio
THE STEWARTRY MUSEUM

7 St Mary's Street, Dumfries Galloway, DG6 4DU, 01557 30223 Iowden Park Centre, EH54 6AE TOLBOOTH ART CENTRE THE FAED GALLERY, The Mil

THE BRITISH MUSEUM, Great Russell Street, Blooms-bury Square, WC1A 2RJ, 0207 323 8181 The British Museum is a

Jntil June 18 present. Presents the Mu

ATIONAL MARITIME MUSE M, Romney Road, Greenwich E10 9NF, 0208 858 4422 THE NATIONAL GALLERY

Jntil May 21 Cagnacci's Repentant Magda-ene. Paintings

THE BARBICAN, Silk Street C2Y 8DS, 0207 638 4141 Intil May 14 ents How We Fal Sopnie Clemer U**ntil May 21** 

nts. Shall I This ophie Clement ime Hold You? Alex Mead and Jack Wates. Find

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May 4 - 19 May 22 - 27

atrick Gibbs. New Painting May 30 - June 2

artists, showing con-

### The

EAST KILBRIDE ARTS CEN-

AULD KIRK MUSEUM, Cowgate, Kirkintilloch, East Dunbartonshire, G66 1HN, 0141 578 0144 PULP PAPER ARTS WORK-SHOP, WASPS Factory, 77

July 1 & 2 MUSIC-MAKERS LIMITED, 1 North Gardner Street, G11 5B 0141 339 2708 SCOTTISH ARTISTS' BENEVO

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Inverness INVERNESS MUSEUM & ART GALLERY, Castle Wynd, IV2 3EB, 01463 237114

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Mychael Barratt. Paintings an Original Prints. Figurative wo riginal etchings, scre May 26 - June 17
Ian McWhinnie. On with the

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rion Boddy-Evans. Colour Until July 24 various artists
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CARRBRIDGE ARTISTS' STU National Park, Carrbridge, PH23 3AS, 01479 841 328, www arrbridgestudios.com, alice@ arrbridgestudios.com Work by resident artists Jeff &

Until May 27

ART LOCHABER, Lochaber Fort William, www.artlochab o.uk
A group of artists living in
Lochaber May 27 - June 7

CUM, Station Cottage, Glenfin n, PH37 4LT, 01397 722 295 Isle of Arran

ko Ritchie, Barbara Young, Sco ON A WARM summer evening in the last week of Isle of Bute

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**Isle Of Harris** SKOON ART CAFE, 4 Geocrab HS3 3HB, 01859 530 268

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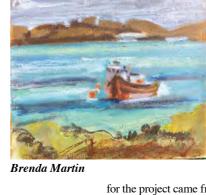
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Dianne Chopping. Lower Gal-lery. Silver Jewellery Evelyn Mackintosh. Upper June 12 - 24



for the project came from a Trust established by the late George MacLeod of Fuinary who served in the trenches with Cadell and who also knew him when he lived in Edinburgh.

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The American Dream pop to the CORNERWAYS STUDIO/ GALLERY, 7 Selkirk Road, Girkcudbright, DG6 4BL, 0155 31 640, (Fridays only) www. ollection of modern and con emporary American prints for he first time

OLD AND SILVER-ETC ART Wolfgang Stillman. 2017. Photography - still-lifes and

> TATE BRITAIN, Millbank Until May 29 drawing, print, photography and video across six decades

Queer British Art (1861-1967). Featuring works from 1861-1967 relating to lesbian, gay, bisexual, trans and queer (LGBTQ) identities BANKSIDE GALLERY, 48 Hon

aunter-Printmakers' recent work

June 5 - 18

rary media NATIONAL PORTRAIT GAL-LERY, St Martin's Place, WC2H DHE, 0207 306 0055 Until May 29 Clouds Cobun and Gillian Wear

Floating textile installation IALL GALLERIES, The Mall

eiety of Portrait Pai

May 6 - June 25

THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324 613 100 DELTA STUDIOS, Lochland susiness Park, Larbert, FK5 NS, 01324 555 500

> ORTH VALLEY OPEN ГUDIOS, 29 Gar K1 5QH takes place in the Forth Valley, une 10 - 18

> > Fife

CIRKCALDY MUSEUM & RT GALLERY, War ! rkcaldy, KY1 1YG, 01592 412 ntil June 11

UPAR ARTS & HERITAGE ROJECT (CAHP), 5 Ashlar ark, Lovers Lane, Cupar, KY

ETE CURA PICTURE FRAM-

iG, At the Gallery, Burnside, upar, KY15 4BH, 01334 652 353 Lino cuts by Barbara Robert-AST NEUK OPEN STUDIOS ast Neuk une 24 & 25 (July 1, 2)

AISIE & MAC ART AND ONTEMPORARY CRAFT,

St. Catherine Street, Cupar, CV15 4I.S. 01334 656 523, www dmac.com Paintings, prints, sculpture, textiles, ceramics, wood & met from UK artists and makers ITTENWEEM ARTS FESTI-VAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, 01333 313 903, www.pitten-weemartsfestival.co.uk, info@

ugust 5 - 13
Lawited artists 2017: Graham

ISHER STUDIO AND GAL LERY. 11-13 Hi em. KY10 2LA, 01333 12 255, www.fisher

> OHN NELSON STUDIO SALLERY, 26 Milton Place, (or

ULROSS POTTERY AND ALLERY (& BISCUIT AFé), plus GREENGATE ALLERYSandhaven, Culross, ear Dunfermline), KY12 8JG, 01383 882176, www.c

CRAIL POTTERY, 75 Nethergate, The Square, Crail, KY10 3TX, 01333 451 212

drawings in liquid acrylic and gouache on perhaps surprising that comics continue to be water colour paper, and digitally produced

his ability to create movement in the

Well, you can't get much more Establishment

WEEM GALLERY AND FRAM-ER, 16 High Street, Pittenweem, KY 10 High Street, Fitten KY 10 2LA. 01333 311535 GREENGATE GALLERY, Sandhaven, Culross, KY12 8JG, greengategallery@gmail.com Glasgow

KELVINGROVE ART GAL-LERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699 Until June 27 Furtle Track: Art of Alick Tipoti 'Waru Thurul', 2008, U**ntil July 1** Joseph Crawhall. Burrell at Kelvingrove

GALLERY OF MODERN ART

GOMA), Royal Exchange Square, G1 3AH, 0141 287 3050 Until May 20 2018 Hito Steyerl. Polygraphs. A RIVERSIDE MUSEUM, 1 Bunhouse Road, G3 8DP, 0141 287 2720 Scotland's Museum of Transpo

Until December 31
A Fair Life. Exploring the history of Scottish fairgrounds
Clyde Life. Photography display
GLASGOW SCHOOL OF ART, 167 Renfrew Street, G3 6RQ, 0141 353 4589, www.gsa.ac.uk May 6 - 13 MFA Interim May 6 - 13 MFA Interim Show 2017. June 10 - 17 Degree Show 2017.

RGI KELLY GALLERY, 118 Douglas Street, 52-6386, www.royalglasgowinstitute. org/kelly.html, gallery@royalglas GLASGOW ART CLUB, 185 ath Street, G2 4HU, 0141 248 210, www.glasgowartclub.co.uk, nfo@glasgowartclub.co.uk info@glasgowartcl June 2 - July 31 Celebrating the F

TRE, 51-53 Old Coach Road, East Kilbride, G74 4DU, 01355 261 000, www.slleisureandcultu co.uk/info/48/east\_kilbride\_arts

G31 2HF, 0141 337 2842, ww paperprintbook@virgin.net May 27 - 29 se Paper & Mokuhang Experience. Explore the pro of making paper from Eastern fibres on the first day of this

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ight, DG6 4LB, 01557 330 073

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The Iona My Life initiative, which is not

Iona island resident John Maclean, who was the

rnerwaysart.co.uk "I was genuinely Miniature paintings & larger works in oil, pastel & waterc KIRKCUDRIGHT ARTS & RAFTS TRAIL Kvle

THE KYLE ART MARKET, Sta-ion Road, Kyle of Lochalsh, IV40 BAE, 01599 530 039 Judith Anne Currie paintings Lanarkshire IRONWORKS GALLERY, Sum merlee Heritage Park, Heritage Way, Coatbridge, ML5 1QD, 01236 431 261

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& GALLERY, 17 Dundas Stree June Greer Ralston, Work - visual a

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### The

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June 28 - July 2

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10th anniversary wildlife art
exhibition and sale in aid of
wildlife conservation

wildlife conservation
September 20 - October 1
(Receiving Day: Sept. 9)
Annual Art Exhibition 2017.
Royal Society of Miniature
Painters, Sculptors and Grav

Painters, Sculptors and Graver IMPERIAL WAR MUSEUM, Lambeth Road, SEI 6HZ, 0207 416 5320 Until September 3 Syria: A Conflict Explored. Ga an understanding of the origin escalations and human impact THE QUEEN'S GALLERY, Buckingham Palace, SW1A 1A 0207 766 7301

May 19 - November 17
Canaletto & the Art of Venic
Presents a selection of eight
eenth-century Venetian art THE ROYAL ACADEMY OF ARTS, Burlington House lilly, W1J 0BD, 0207 300 8000 Until June 4
America after the Fall: Paint

GUILDHALL ART GALLERY & ROMAN LONDON'S AMPHI THEATRE, Guildhall Yard, Off ham Street, EC2V 5AE, 020 MUSEUM OF LONDON, 50 London Wall, EC2Y 5HN, 0207

May 13 - July 8 Great Fire of London Family Walk. Join us on a fun, family Until August 18 Great Fire evening walk. Enjo the twilight walk followed by

special cocktail
May 13 - November 26 Billingsgate Roman House & Baths. Take a tour of these surviving remains of ancient Roman life hidden beneath the

DULWICH PICTURE GAL LERY, Gallery Road, Dulwich Village, SE21 7AD, 0208 693 525 Until June 4 Vanessa Bell (1879-1961).

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inâ TM Jewels. The blo oming of the floral FALCONER MUSEUM, Tol-booth Street, Forres, IV36 1P 01309 673 701 OPERA GALLERY, 134 New bond Street, W1S 2TF, 0207

THE MUSEUMS OF MORAY, PH, 01309 673701

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#### Nairn

AWDOR CASTLE, Cawdor /12 5RD, 01667 404 401 HE COURT HOUSE, THE EAMAN'S HALL, IV12 4AU May 27 & 28 (also Jun 17 GREENTREE ARTS STUDIO, StrEATlife: Street Food & Craft

To the Editor – Dear Sir...

ears. Always interesting and informative

into being a politics mag – fair enough – arts provision and expression are often closely influenced by local and national political decisions.

or balance when discussing controversial issues – such as the Middle East and religion.

or... manipulation" and "being scared out of their wits."

o indication if this is about ALL Jews all over the vorld. His comments about Palestinians are similarly

Shame!

in our troubled century? Would you print the same comment about all the

RONALD KAPLAN

ArtWork makes no apology for 'straying' into politics. nment about Jews as "always winning the gold medal We do however acknowledge sloppy editing. Regular readers will know that Maxwell's style is never reverent, but he should have made the important distinction between actions of the state of Israel and the Jewish people. Maxwell did use the term Israelis in his first reference, but sadly not in the second - for which we

### Books Received ArtWork PO Box 3 AB41 9EA

ARTIST Soraya French, who has been elected next President of the Society of Women Artists nd who is author of four previous practical art ooks, has a new one being published June 1917.

n Mixed Media is a detailed demonstration of techniques using the latest in textured materials. These include clear tar gels, glass bead gel and fibre pastes, which the artist uses with traditional aints, watercolours, inks and pastels to create her colourful landscapes - "....using a dash of oil

The Torrance Gallery

**Davy Brown** 

**New Paintings** 

6<sup>th</sup> – 27<sup>th</sup> May

0

Jolomo

**John Lowrie Morrison** 

'A 'Mhuir' (The Sea)

3<sup>rd</sup> – 24<sup>th</sup> June

pastel here and a swoosh of spray paint to bring

with a colour palette for each one

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11856 850 209 Intil June 3 ntil June 10 evan Walking the Sound

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HE LOFT GALLERY, ST ORTHLIGHT STUDIO, Str

ess, KW16 3BY, 01856 850 671 gallery in the historic harbour of BILL MCARTHUR SEASCAPE

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**Paisley** 

AISLEY MUSEUM & ART n Centre, PA1 2BA, 0141 889

**Peebles** 

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JARDINE GALLERY & WORK SHOP, 45 New Row, PH1 5QA, 01738 621 836 PERTH THEATRE, 185 High Street, PH1 5UW, 01738 621 03

PERTH CONCERT HALL, Mi Street, PH1 5HZ, 01738 621 031 May 18 - 21

ArTay: Pop-up art shov THE PERTHSHIRE ART ASSO CIATION, 5 Westehill, PH1 1DI 01738 626307

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FORTINGALL ART, Molte Hall, (8 miles W. of Aberfeld

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PITLOCHRY FESTIVAL THE

TRE, Port-Na-Craig, PH16 5DR, 01796 484 626

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MCLEAN MUSEUM & ART GALLERY, 15 Kelly Street, Greenock, PA16 8JX, 01475

715 624, www.inverclyde.gov. uk/community-life-and-leisur

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HALL, Off Steeple Square, Kilbarchan, PA10 2JD, www. kilbarchaneastchurch.btck.co

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Cross, Dunblan 01786 825 691

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oss, KY13, 01738 477 834

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#### St Andrews

FIFE CONTEMPORARY ART AND CRAFT (FCA&C), Town Hall, Queen's Gardens, KY16 9AD, 01334 474 610

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COLLECTIVE, Maple House 8 Henderson Street, Bridge of Illan, FK9 4HR, 01786 359864 GARTMORE HOUSE, Gartr

Maxwell Macleod's Cauld Blast

I WAS AMUSED, though frankly not much, to meet the renowned scriptwriter James Harding the other day and for him to inform me that when he manages to get his hands on a copy of ArtWork he will sometimes read out my column (probably standing on a chair as the poor man is quite small) to his colleagues, impersonating my voice. Well. Mr Harding if this is indeed

the case here's hoping you fall off. Cheeky sod. Honestly, the days when cutting edge investigative journalism is appreciated are clearly on the wain.

TALKING OF unwarranted abuse I understand from Lord Famedram that he has received a somewhat rambling (ghastly sin) letter from a reader claiming that my recent in-depth analysis of the current situation in Jerusalem was short on facts! My God, who will save me from these sins.

n such places as Jerusalem's New Swedish Hostel, where it is necessary to back into their lavatories, so tight is the space, whilst mining for truth, will know that politics is no longer about facts, but beliefs and an insecure loyalty to tribalism, and they need look no further than the recent council elections for corroboration.

That Scotland should back an isation that is proposing an armed border and a different currency to England as a path to economic development is surely evidence. I also note that both Cowdenbeath and Shettleston have elected Tory councillors. Beware flying pigs. Anything is possible.

Talking of Jerusalem, I have it from highly unreliable source that four men were recently trapped in a lift in the King David Hotel and that by the time they had been released four definite and contradictory versions of the absolute truth in the Middle East had been expounded, two and mind you don't fall off your chair. Facts?

Facts? No longer fashionable. Story telling is the new path to enlightenment

I WAS recently at the visually alarming celebration of the anniversary of the battle of Culloden with the deposed King of Ruanda, a decent man if ever there was one. I say visually alarming as the once exclusive meeting of usually around four women with profiles like post boxes wrapped in bullet proof tweed is now a magnet for every hard tartan Nat nutter north of Crianlarich, many dressed like exploded Anta sofas and carrying criminally defaced saltires supporting their manic cause. Now, whilst I wouldn't dream of

revealing any of the private conversations I had with His Majesty I think he and his courtiers will Anyone who has risked their lives living forgive me if I share memories of a memorable incident that subsequently took place in David Gladwin's new public house in Inverness where we were sampling the beer. It was late on in the evening when

almost all of Inverness's only womens' rugby team arrived, none of whom were entirely without refreshment. Their somewhat direct and biologically oriented enquiry as to whether our party was so flamboyantly kitted out as we were on the way to a fancy dress party was naturally met with the stony silence that befitted our station and when they were presented to His Majesty they initially simply admired his outfit and enquired where he had hired it.

On the truth being explained, the only

GLASSTORM CONTEMPO-GALLERY, 2 Chapel Street, IV19 1EL, 01862 893 189 Tyne & Wear NG ART GALLERY, High stle upon Tyne, NE1 8AG, 019 Until July 8 HATTON GALLERY, Univers

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Tutor-led watercolour painting

alteration to their language was the addition of a Tain religious element. Now that's what I call a good BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884 Read that lot out to your pals James

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Maxwell Macleod walks a tightrope with his

What a comment! No example or context or proof!

Mr Macleod is quite entitled to make his views

With tips on composition, there are over 120 pages all with vibrant illustrations, starting appropriately enough, with "The Scottish Landscape" on the introduction page and ending with the reader being taken through the seasons

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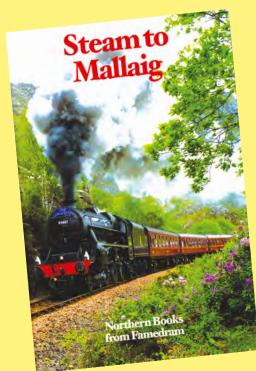
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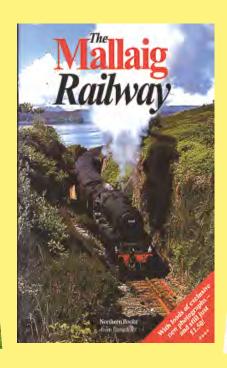
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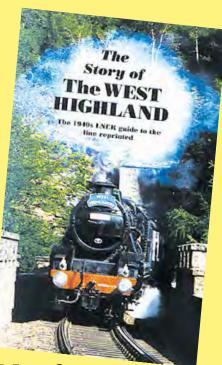
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