

Number 200 Pick up your own FREE copy and find out what's really happening in the arts September/October 2017



Crawes, by John Wilson, from the exhibition An Unexpected Twist, at the Castle Gallery in Inverness during October

Inside: The Artist's Gallery in the Artists' Town All at Sea in North Berwick : : Stirling's Engine Shed



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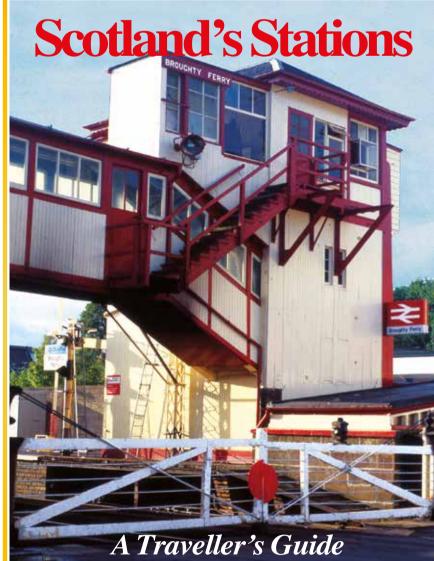
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All at Sea – in the streets of North Berwick

CENTRALLY LOCATED in the heart of North Berwick, Greens and Blues gallery is hosting an exhibition of the work of artist Mark I'Anson at he end of October.

'All at Sea' is an exhibition of 24 new Drifter nd Trawler paintings by Mark. This will be Mark's first solo exhibition of his boat paintings in seven years. This new body of work has been production for several months and may well be the last in his series of fishing boats, which have oved widely popular. The images which will be on show are, in

Mark's opinion, the most complex paintings he amics, jewellery, glass, textiles, wood and more from all over the s ever produced and show his progression from similar works shown at his last exhibition in the allery back in 2010.

Born in Glasgow in 1968, I'Anson studied Gray's School of Art, Aberdeen, from 1988-992 and has since worked full time as a painter Following his sell-out graduation show, he signed with the Compass Gallery in Glasgow and had two solo shows in 1994 and 1996. Following these Mark had his first London solo exhibition in 1999 at the Thackeray Gallery. He gained commercial uccess in 2003 when he was commissioned by he Scottish National Portrait Gallery (in cooperation with the Herald newspaper) to paint a Dream Team of Scottish footballing greats.

Following this, Mark went on to exhibit a election of paintings of Arsenal greats at the mirates Stadium (in co-operation with the Thackeray Gallery). With a growing interest for Mark's work in Edinburgh, Mark held a couple of exhibits at the i2/Open Eve gallery in Edinburgh. These saw a move away from football but a inued focus on figurative work.

Moving away from figurative work and into ne of Mark's keen interests, 'Drifter and Links' saw Mark focusing his work on fishing boats. An exhibition at the Falkirk Wheel and a touring exhibit saw Mark again receive commercial uccess. He is probably best known for the stinctive paintings of ships central to his 2006 exhibition 'Drifter', which was supported by the Scottish Fisheries Museum and the Highland ouncil

"My original interest in boats goes back to hildhood (influenced by my dad) when I built oats out of lego and cardboard boxes. As an adult that interest was reawakened and I started ainting boats partly as a response to events in my ife and partly to broaden out my subject matter yond figure-based work," says Mark.

1.2.1

Whether his source material is from life.



found photographs or a combination of both, the starting point and foundation of all his pictures is drawing. Mixing pencil work with translucent glazes of paint he produces evocative and compelling paintings.

"I am perhaps currently more influenced by photography. Over the years I have amassed a large archive of press photographs and postcards. Initially this was separate from my artwork but with time this archive

has become a vital component in my work.

"I started out in the early 1990s building scarecrow-like figures and then producing large paintings of these figures and assorted items of junk. Gradually photos came to influence my paintings more and more, though in my non-boat work. Technically the early

work was essentially coloured drawings. Over the has exhibited a wide variety of original and years I think I have become more confident with

"For this body of work I have used old postcards and photos as my primary source, with model boats as a secondary source. Technically I start with a pencil drawing. Pretty detailed drawing in this group of paintings then building

"Being in my flat always inspires me; I'm surrounded by newspapers, photos, books, postcards, model boats & assorted junk. I have just started a Masters Degree focusing on the artist books, mixing text and image.'

Since 1994, Mark has had eighteen solo exhibitions in London, Scotland and Canada, including two solo touring exhibitions - his last solo boat exhibition in 2006 toured Scotland in

association with the Highland Council and e Scottish Fisheries Museum, His work can be found in public corporate and private collections throughout Scotland (including the Scottish National Portrait Gallerv). London, USA, Canada and Europe.

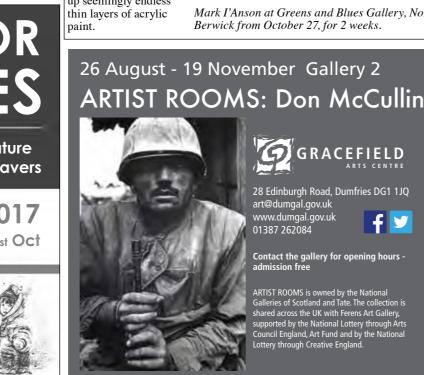
Over the past eventeen years Greens and Blues gallery

contemporary art, always striving to make art buying as easy as possible

"We're delighted by the number of artists who choose to exhibit their work with us and we hope our customers enjoy it too.'

FRANCES ANDERSON

Mark l'Anson at Greens and Blues Gallery, North Berwick from October 27, for 2 weeks.



e, The Battle of Hue 1968 (printed 2013). cotland and Tate. Presented by the artist 2014



fŊ

across the globe pose perhaps the most serious social (and political) threats facing mankind in the coming decades. The first is widescale emigration caused by the failures of states and the more usual bouts of famine. And the second only now becoming recognised – is tourism.

The former is exacerbated by global warming, and it is going to take an enormous and sustained political will by all the countries of the world to bring this under control The latter is perhaps easier to deal with. Already, Venice – population 265,000 - gets 30m visitors a year, and the Old town in Dubrovnik population 1,500 - six times that number daily during the tourist season.

One of the reasons is the growing number of huge cruise liners that are now not only pouring their passengers into a port. usually for only a brief time that is financially of little benefit to the local people, but opening up areas such as the Arctic where the waste from the liners can seriously damage marine life.

Harris Tweed's looming success THE RECENT death of Donald took over Shawbost mill. And, two

Roderick 'Derick' Murray, who inherited a tweed mill in the west of Lewis, marked the end of a career steering the industry through its many vicissitudes.

Demand for the cloth grew steadily through the 1970s and early 1980s, when there were hundreds of weavers on both Lewis and Harris, until a downturn led to the collapse of the industry in the 1990s due to changes in fashion and the collapse of the American market. It was then that Mr Murray

consolidated his industrial holdings and introduced a more modern, double-width loom in the face of a revolt among the weavers. But the new, lightweight cloth that the looms produced was the saving of the industry

In 2007. Brian Wilson.

KEEN students of our columns may notice that this issue is ArtWork 200of unbroken publication.

For this we have to thank - besides that they get their news online, might you, of course, our dedicated readers pause to reflect how much longer they - our very loyal advertisers, some of will be able to do this if newspapers are forced to make ever deeper cuts to whom have never missed a single issue. The same keen students of this their news gathering resources. organ will also know that we have a There is some good news strong and very healthy contempt for though. While the red top press the giants of the digital media who are appears to be blindly committin keen to persuade us that they have only suicide with its wildly biased and our best interests at heart, when it has inaccurate reporting of Brexit, become very plain to many of us that some publications that still deal in their main concern is to shovel yet more uncomfortable truths are flourishing of our money into their poclets all the Private Eye is selling more while dodging their responsibilities both copies than ever and the bearers of as tax payers and as originators of the some (verv) uncomfortable truths material they are happy to peddle. like the Financial Times and The Countless studies have shown Economist also report healthy sales. Print is not dead, by any means.

that it is the newspaper industry that



For the Guide online



Editorial Comment

ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com Worrying waves of people

TWO HUGE movements of people

One of the major tourist cities,

chairman of Harris Tweed Hebrides,

Barcelona, is now beginning to deal with the problem. Until the 1992 Olympics, the city was little known and visited mainly by people who knew and loved its most famous architect, Gaudí. But since the Olympics, more than 30m are visiting the city every year. And not only are they destroying local culture by encouraging fast food outlets and souvenir stalls in favour of local cafés and crafts, but they are also swamping streets with people only interested in selfies. As for the hotel trade, this is being affected by anonymous international hotels and Airbnbs.

So Barcelona's mayor. Ada Colau, is now taking action by limiting the number of new hotels and restricting Airbnb lettings to 20 per cent in any multi-occupant building and ensuring that all are licensed. One wonders how long it will be before Edinburgh, with its relentless drive for more visitors, will be faced with the same problem, while the people of Skye are already complaining that their roads, tourist accommodation and other facilities can't cope with the numbers of people who cross the bridge.

months ago, just when Mr Murray

extension to Shawbost mill which is

at the centre of a thriving industry

producing 1.7m metres of 4000

bespoke tweeds that are exported to

60 countries and supply designers

working for Chanel, Comme des

attended this year's Men's Moda

in Milan to showcase an archive of

the material with support from the

V&A Museum in Dundee and UK

Given that the tweed industry

Alexander McOueen.

Trade & Investment.

Garçons, J. Crew, Saint Laurent and

Harris Tweed Hebrides also

Today, it employs 180 weavers

died, Princess Anne opened an

To the Editor: Dear Sir...

ArtWork welcomes correspondence from our readers – both criticism and praise. Write to ArtWork, PO Box 3, Ellon, AB41 9EA – or e-mail artwork@famedram.com

This latest jeremiad by Richard Demarco (ArtWork 199: The Festival: A (very) Special Case) might well be generationally dismissed as the rant of an old-stager

Indeed, my inclination to support an oft-aired stance with regard o Edinburgh Festivals could be construed as the response of another fogey; after all, I invited Demarco to Dundee to address the DYPS, when secretary of the Young Painters' Society, and was frequent visitor to all incarnations of the Demarco Gallery and DEAF. Further, I would credit Strategy Get Arts, his 1970 curation of Duesseldorf art at ECA, with a massive revitalisation of visual arts in Scotland, reinforced in successive vears by the Polish and Romanian shows. Much later, I was part of the Symposium led by Demarco, to launch the regeneration of Alloa through art.

His espousal of an 'enduring art' that 'ascends to the condition of praver', one essentially informed by the horrors of WW2, as had been both the Festival, and the Common Market, precursor to the EU, exemplifies the difference between the 1947 ethos and our contemporary malaise. Now tourism, commerce, PR and marketing all share the politician's view of art as a handmaiden, or design form, instrumental as a branch of Creative Industries, a massive contributor to GDP

That contemporary artists lefine their practice in instrumental, rather than intrinsic and spiritual terms, is evidence of this colossal shift from a philosophical to a marketing basis. The Scottish Artists Union survey annually documents how small a percentage of artists succeed in financial terms, and the nore aggressive

mmercial activity may be driven by this fact, allied to the limited residential opportunities and Creative Scotland funding.

I recall Tessa Jackson's appointmen as the first director of the Edinburgh Art Festival, now in its 14th year, and the attempt to make coherence and ease of exploration of visual art under this umbrella somehow substitute for the lowly status of art within the EIF despite Demarco's efforts. Music and Drama, Opera and Dance always generated more financial support, but over the decades a canon ossified. particularly in music conservatism that stifled risk-taking ontemporary works

The Fringe, having become the

Demarco's visual arts, expressionist theatre and particular support for East trad-jazz aficionados, and the, yes, European creativity, transformed, itself, over the years into a vast. unwieldy corporate enterprise allowing gentlemen who walked out, but had a handful of promoters to become rich, already affected the atmosphere. even as the performers were almost universally in debt.

Demarco rails against the standup comedy, rightly in terms of its lack of true internationalism, although it is the ultimate model for these promoters, with 140 pages in the Fringe catalogue, but there is another tendency, one of the Spectacle, which Guy Debord warned against, with its ty spin-off shows. Circuses and Entertainments, although wonderfully creative shows for children have inhabited this domain

Both EIF and the Fringe have encouraged seasons and mini-festivals in which countries such as Taiwan and South Korea, Finland, India and China fund companies to travel to Edinburgh, much as Demarco had done with, say, Poland. While this may Foundation increase the international dimension of the Festivals, it is not necessarily a promotion of the most exciting or experimental performers, and can be subject to a degree of windowdressing.

music programming, which may in part have been answered by my earlier comment. Yet there is a further aspect Colourists.' to bums on seats. An attempt was made by EIF two years ago to address the woeful lack of musical diversity by included Fergusson when the latter programming jazz events at the Hub. The result was that Jason Moran, with his Fats Waller tribute, and Robert Glasper, known for his cross-over into when he retired in 1970. Hip Hop territory presented their celebratory contemporary music to

beacon for theatrical daring including audiences cruelly split between the largely senior and uncomprehending younger and more open-minded fans of the music. I sat next to tutting

Last year, EIF brought Mogwai and Young Fathers to the stage. Perhaps there is a learning curve involved in the overall programming Certainly, when the Jazz Festival coincided with the EIF, the venues and audiences seemed to co-exist successfully enough.

It is true that all festivals, and directors, may suffer fatigue and loss of nerve. The ability to reflect the most important tendencies in contemporary art may desert both. Summerhall, through its imaginative programming and utilisation of a magnificent site and characterful spaces, felt almost like the reincarnation of Richard Demarco's St Mary's, and perhaps it is fitting that he may be found there with aspects of his Demarco European Art

PETER RUSSELL Stirling

Nick Jones is wrong. It was Dr Tom Your editorial makes a point about Honeyman, GP, art dealer, author and Director of Kelvingrove who, in his words, coined the phrase the 'Scottish

He initially referred to three SCs (Hunter, Peploe and Cadell) and returned to Scotland from France.

This is stated in Honeyman's memoirs, Art and Audacity, published

D AGNEW Stenhousemuin

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vieces. Sculpture Garden by he loch RAFT TOWN SCOTLAND. e Barony Centre, West Kil-de, KA23 9AW, 01294 829179 HE WELLINGTON GAL-

> Original paintings, prints an other artworks mainly from Scottish artists zinal paintings, prints and RTI FARTI EXHIBITION

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JFF HOUSE COUNTRY GAL 261 818181, www.duff g.uk. duff.ho hire.gov.uk Jntil September 17 Allan Lawson. Fiel

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Douglas Heggie - New work Banffshire THE CREATIVE RETREAT, 5

Anne's Terrace, Gardenstown B45 1AW, 01261 812 276, www ORTSOY MARBLE GALLERY Shorehead, Portsoy, AB45 2PB, 01261 842 404 Ever characteristics

From Clutha to Tatha...

Richard Carr wonders if we could be witnessing 'the rebirth of symbolism' in an exhibition on in Newport, on the banks of the silvery Tath

THE EXHIBITION Allusion: Clutha to Tatha (From the Clyde to the Tay) at the Tatha Gallery n Newport-on-Tay. Fife shows work by artists. most of whom are either Roval Academicians and/or members of the Royal Glasgow Institute. And although the exhibition has a geographical identity as its title, it also contains work that is often verging on the surreal. In fact, one visitor to the exhibition perceptively described the work as 'the rebirth of symbolism,' a reference to the rtistic movement that flowered in France at the eginning of the 20th century.

One painting that seems to demonstrate ese characteristics is Alice McMurrough's Lift Me Up, in which she uses soft oil colours to how Alice, dressed in pale pinks and yellow and prown striped stockings, next to the White Rabbit, who is seated on a plushly upholstered Victorian rmchair

Of course, there is plenty about Alice in onderland that is surreal, while much of the ialogue is a witty comment on Oxford's love of ogic and philosophy

Since surrealism could also be described s dealing with other worlds (besides dreams), Ade Adesina's three woodcuts showing floating globes toped by lighthouses, crosses, adar cones and other biects above swirling ind-like shapes all in nuted blacks and greys

neets the classification vell, as does Helen Flockhart's Lights Off Now (oil on canvas) in which a gloomy young ouple sit on a sofa with an overhanging

amp above which are rows and rows of eves in a omposition full of dull, browns and greens. Are



Surrealistic paintings are often full of strange and sometimes isolated objects, and these too are

they wondering what to do

next?

in the exhibition. Gordon Mitchell's Sleight of Hand (oil on canvas) shows a black and brown wooden hand with joined fingers (is it in an artist's studio?) above which is an arc of small, white balls on a green/blue ground. All are strangely static. And static too is the stack of yellow lemons on a pale ground in his painting (also oil), Lemon Squash, But perhaps the most beguiling s Neil MacPherson's Slaters in Love (oil), showing two multi-legged insects (are they kissing) in an exotic

environment in reds, browns and

The exhibition is also full of rather mysterious personages. Among these are June Carey's watercolours (one with ink). Tree of Thorns and A Vision Lost, A Love So Dear. The former shows the torso of an Egyptian man with a halo of thorns behind him and sphinxes on either side, and the latter a double-headed male with red

hair and arms crossed over his torso, one hand holding a small pink flower. He (or they!) is rrounded by a net-like decoration of snakes, hearts and leaves that includes the sun and sky.

If these two portraits are full of mystery and ancient symbolism, then Ronnie Forbes's Blue Lady by the Window (acrylic on linen) demonstrates his usual fractured technique that includes changes in perspective, and a playful use of colour and silhouette. He might even be classified as a post-modern cubist!

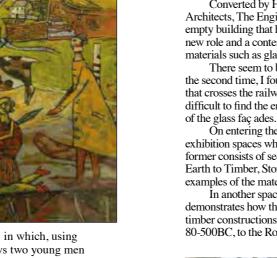
But there is also work that poses no mystery,



gouache on paper, he shows two young men seated on either side of a loom surrounded by an all-embracing decoration of brightly coloured forms

Also true to form – and in a way having little to do with the theme of the exhibition - is Reinhard Behrens's pastel and paper on card showing a snow-bound landscape above a collection of miscellaneous objects including a drilled piece of wood, a feather, spoon and thin piece of carved ivory, and a page from a catalogue of Eskimo garments and celebrating Dundee's whaling ships and the RRS Discovery. As usual, the drawing is immaculate and the colouring a soft mixture of greys, browns, blues and off-white.

rooms show, it does so by a beautiful 'hang' (as curators would say) of the work on show.



tweedy.



Adam and Classical styles that are represented by Duff House in Aberdeenshiore and Edinburgh New Town, followed by the Scottish Gothic/Baronial style enthusiastically advocated by Sir Walter Scott in his house at Abbotsford. This coincides with buildings reflecting the Industrial Revolution, including the Glenfinnan viaduct and the curvaceous railway station at Weymss Bay. After that, there are the more sober and restrained Arts & Crafts buildings represented by Sir Robert Lorimer's Hill of Tarvit mansion house of 1902.

designed by Richard Womerslev for Bernat Klein in Galashiels in the 1950s that has just been put up for sale. Apparently, when his daughter went to school, she wanted to live "in an ordinary house like everyone else."

Finally, the exhibition comes up to date with the Queensferry Crossing. Building through Time is an excellent introduction to Scottish architectural history that is brought to life by short lengths of

In the exhibition space devoted to temporary exhibitions, there are panels devoted to the restoration of buildings that have been severely damaged. including Coventry Cathedral, Uppark in Sussex, Clandon in Surrey, and the Morgan Academy in Dundee.

But what will most interest the visitor are undoubtedly the panels on Glasgow School of Art. Those of us who watched the fire that engulfed the



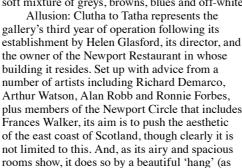
An exhibition of new works by Mark l'Anson 28th October 2017 For the first time in seven years an exclusive new collection of paintings of his Dilfter and Trawler series

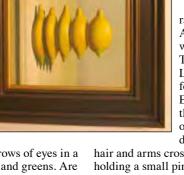
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Holyrood Palaces Then come the

An Engine Shed for architecture

THE OPENING of The Engine Shed in Stirling, now the conservation hub of Historic Environment Scotland (HES), was marked by this year's annual convention of the Royal Incorporation of Architects in Scotland. Originally used by the military for shunting engines, the building has been converted into a visitor centre, complete with a theatre, exhibition spaces, retail area, offices and labs. And, as its Director of Conservation. Dr Dr David Mitchell, said, one of the aims of the building is to get rid of the impression that the HES "is a bit weird and

Converted by HES with help from Reiach & Hall Architects, The Engine Shed is intended to demonstrate how an empty building that had lost its use can be given a completely new role and a contemporary image with the use of traditional materials such as glass, stone, flint, birch and larch. There seem to be only two flaws: visiting the building for

the second time, I found that the lifts in the pedestrian bridge

that crosses the railway line were no longer working; and (on the first visit), it was difficult to find the entrance because it is located in a discreetly angled recess in one

On entering the building, and passing the reception area, one reaches the exhibition spaces where there are both permanent and temporary displays. The former consists of sections dealing with materials that range from Thatch and Fired Earth to Timber. Stone. Metal and Concrete that include both information and examples of the materials themselves.

In another space, there is an exhibition called Buildings through Time that demonstrates how these materials have been used, beginning with earth and timber constructions such as a crammond of 8500BC and crannogs that date from 80-500BC, to the Roman fort at Ardoch in Perthshire of 100AD and the Pictish stones at Aberlemr

> in Angus of 700-800AŬ The exhibition then takes in medieval buildings including St Magnus Cathedral on Örkney and Glasgov Cathedral before demonstrating the Scottish Renaissance as seen in Falkland and

As for Modernism, this is represented by the 1930s Pavilion in Rothesay on the Isle of Bute and, after the war, by Cumbernauld New Town and the house





building on 14 May 2014 on tv thought that it had been lost forever but, thanks to the great skill of the Glasgow firemen, serious damage was restricted to the west wing, including the library.

According to the panels, restoration will take five years and is being divided into five stages, beginning with weatherproofing and repairing the roof and, as the second stage, restoring the west wing. There is no mention of stages 3.4 & 5.

The displays in The Engine Shed, together with a wide range of free literature on building materials and techniques, provide a wealth of information that is compact and easy to digest, while the building itself marks the beginning of the redevelopment of Stirling's Forthside.

It includes a new building for Stirling Council to be opened in 2019, a new home for the Scottish Tartans Society and an amphitheatre by the river. In this, Stirling seems to be following the policy adopted by Dundee that is spearheaded by the V&A Design Museum, due to open next year. And, like Dundee, Stirling hopes to become a tourist hub for a much wider area.

RICHARD CARR



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of a Klabautermann 'HE GRANARY GALLERY, 2nd 'loor, Berwick YHA, Dewar's .ane, Berwick upon Tweed, TD15 HJ, 01289 303 232

ntil October 15 Scottish Col

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KETTLE'S YARD, Castle Stre CB3 0AQ, 01223 748100

Castle Douglas CLIENCE STUDIO, 212 King street, DG7 1DS, 01556 504318,

ww.cliencestudio.co.uk Gallery & studio of Angela La rence: changing displays of lan

& seascape paintings DESIGNS GALLERY & CAFE, 179 King Street, DG7 1DZ, 0155 504 552, www.designsgallery. co.uk, admin@designsgallery.

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Yuill, and

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gov.uk Until September 30 People of Dumfries and Gal-loway. Photography Until November 19 Don McCullin. Artist Rooms

DON MCCUIIII. Artist Rooms. photographs which document decades of war, mass emigration, famine and politica upheaval, but are underscored by a power ful humanity. Durning, Sandy Murphy, Euan McGregor, Jimmy Cosgrove, Matthew Draper, Astrid Trügg Dominique Cameron, Andy Heald, Arran Ross, Allan J Robertson. Jayne Stokes, Pa

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ramic Art Phot

For the Guide online

Harbour Cottage – sixty years serving artists in the artists' town

This spectacular view and the singularity of the

Scotland's 'little houses'. Too

bad that a decade later, Glasgow

City Council didn't take this idea

to heart before knocking down

many of its Victorian houses and

in Edinburgh, the university, its

Artist and town councillor,

Dorothy Nesbitt (1893-1974)

began the campaign in 1955,

Frust for Scotland. An appeal

aided by the 80 year old Charles

Oppenheimer, Some £ 800 was

raised by the public and in June

was organised to raise funds

for the cottage's restoration,

ning support from the National

George Square, not to mention St.

town's architecture prompted enthusiasts in the 1950s

to save the derelict Harbour Cottage from demolition.

lames Square

£ 1,000. Renovation work on the building began the

to the cost of £ 1,700. The gallery was opened on

President of NTS

Mike Turpie

William Cadenhead

acqueline Mackie

Jonathan Mitchell

Kym Needle

6th September 1957 by Major Crichton-Stuart, Vice

and conversion of Harbour Cottage was subtle and

sympathetic. As an aficionado of Scottish vernacular

architecture, he took care to preserve the original

unchanged, accentuating the modest, but dignified

features, leaving the doors and sash windows

proportions of the eighteenth century building.

Architect, Antony Curtis Wolffe's renovation

At that time, there was an interest in preserving

Mary Gladstone marks a solid achievement in the South West town

STAND ON the intriguing concrete bridge that crosses the Dee in Kirkcudbright and look downriver and you get a fine view of the harbour with its fleet of ishing vessels

The day I visited my eye was caught by the

HE MCMANUS: DUNDEE'S RT GALLERY & MUSEUM ntil Autumn 2017 The Glasgow Boys, the Scot rick and Joan Eardley. A Sense of Place: Twentieth Century Scottish Paint Archaeology of UNDEE CONTEMPORARY D1 4DY, 01382 909 900 eptember 23 - November 26 Kelly Richardson. The Weather Makers. Three large-scale vide works alongside a new print OPER GALLERY, Exhibi ge of Art & Design, University Dundee, 13 Perth Road, DDI IT, 01382 385 330

> sprey, a scallop dredger, whose catch is processed by 1956, The Historic Buildings Council stumped up local factory following year in January and in May it was completed

Situated by the water is a small, well-preserved teenth century building. This is Harbour Cottage Gallery. Over the years, plenty artists have painted this scene. Kie Stewart, the gallery's bookings and exhibitions manager, is convinced it's the most painted iew of Kirkcudbright

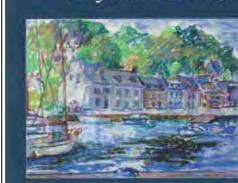
"I wouldn't mind a pound for every picture inted of that view!" he states. He has had a go at ainting it himself, as have others, including artists W. S. McGeorge, David Gauld and the famous Kirkcudbright painter, Charles Oppenheimer (1875-

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Early Autumn at Kinblethmont



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Standing upstairs in the gallery's main exhibition room, are two benches that have a nautical feel about them and wouldn't look out of place on the deck of the Queen Mary or the Titanic!

Although the campaign's main objective was to save Harbour Cottage, another was to create Kirkcudbright's first public gallery. It's significant, then, that as the gallery celebrates its 60th anniversary, Kirkcudbright is on the brink of founding a larger, grander art gallery, funded by a crowd of donors and organisations, in the old town hall in St. Mary's Street.

Harbour Cottage Gallery was set up and run by a trust, with nine trustees. Sixty years on, the trust is still going. All are volunteers although they employ and three to four supervisors and a cleaner.

What's impressive is that, in sixty years, this venue has never been idle. "The duration of our shows



is two weeks, followed by a private exhibition lasting a week," says Kie. "Other galleries put on 3 to 4 shows a year while we do approximately 21-22.

The gallery aims to interest people in art and get them to take up painting and other kinds of artistic activities. It invites exhibitors from the local community and, remembering how popular the Kirkcudbright area is with visitors, from farther afield like Cumbria and Durham.

Harbour Cottage's annual open show is exactly what it says on the tin. Open. People may submit what they like and the trustees impose no standard on their work. Unlike the Spring Fling and its selection process, which is exclusive, Harbour Cottage, along with the Kirkcudbright Art Trail, is the opposite. Their aim is to encourage involvement in the arts. This attitude enables the gallery to choose from a

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Å

generous pool of artists for its own

Harbour Cottage Gallery receives no grants or public funding, its sole income being from commissions on work sold in their own exhibitions. When it hires out its space for private shows, it doesn't take any commission. As a venue it's popular and is booked up for the rest of 2017 and all of 2018.

There's no limit to what can be displayed and the gallery accepts a range of styles and media. Although they receive the titles of each work in advance so labels can be made, there's little time for the organisers to discover what'll be exhibited as they must set up on Sunday and open the following day.

Organised by the artist Charles Oppenheimer, the gallery's first exhibition, highlighted the paintings of deceased artists associated with Kirkcudbright. This month Harbour Cottage Gallery celebrates its 60th anniversary by showing a collection of paintings and crafts painted and worked by artists and craft workers active in

An Evening of Song and Anecdotal Memories of Nigg

Eden Court Theatre, Inverness

Thursday October 12, 7.30pm

"The halcvon days of the construct yard at Nigg Bay; known as 'Highlands Fabricators', are perhaps best emembered between the early 1970's ind the late 1980's when the vard had a healthy order book and employed. quite literally, thousands of men and omen. Travelling men, engineers, upport staff and technicians/ draftsmen made the place 'tick!'

George Emney arrived at the vard one bitterly cold Februar morning and having travelled up on the Inverness sleeper from London and with the instruction to report to the engineering manager of the lay. Emney's 'reputation' preceded him and a very wily nanager told him that, in no uncertain terms, he would do exactly as he was told!' To say that he had a great time i haps understating things a little vorking alongside folk from Glasgo

nverness, the Black Isle, Ross-shire and farther afield, he would witnes nviable feats of engineering that narkened back to times past and the great Victorian engineers Envy and the desire to be a 'good

engineer' were in conflict with a hidden desire' to sing and in 1982 Emney said 'goodbye' to many friends round about and set off south to train as an opera singer in Milan - it didn't quite work out as expected, but through it all, George has sung on! Come and enjoy an evening with mney; beginning with the 'Songs of Fravel' by Ralph Vaughan Williams and followed by a little anecdote and hopefully some amusing stories about life at 'The Yard!' - all interspersed with a familiar Scottish Ballad or two

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plus recent

graduates

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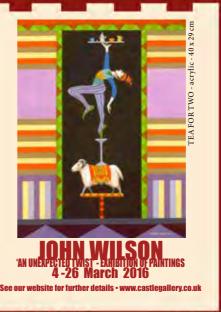


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> **JOYCE CAMPBELL GORDON HUNTER BAMSAY IMLACH** TOM KAY **ALEX LOPEZ** FIONA MAHER **ELSPETH MORRISON** LEONA ROBERTS FLAINE SOSINKA SYLVIE STAINTON TOMMY THOMSON **ALLAN TURNBULL** JOHN YOUNG

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SCULPTURE EXHIBITION

by members of Edinburgh Sculpture Workshop

RGI Kelly Gallery 118 Douglas St, Glasgow, G2 4ET 29th Sept - 14th Oct 2017 opening hours 10 - 5 Tues - Saturday

Curated by Teresa Huny



art WORK 200 September/October 2017 Page 9



graphs, Printed on Canvas. View on-line gallery or visitors by

GULLANE ART GALLERY, 8 ane, EH31 2AD, 01620 843 082 ST ANDREW BLACKADDER CHURCH HALL, St Andrew Street, North Berwick, EH39 4NU, 01620 895 233 BASS ROCK POTTERY. Tantallon Arts & Crafts Studios, North Berwick, EH39 5PW, 0131 467 8300

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Roseberry Place, Gullane, North Berwick, EH31 2AN, 01620 842 326 19th & 20th Century paintings and et

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2018

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558 1200, www.scottish-gallery. co.uk, mail@scottish-gallery.co.u

Until September 30 Lizzie Farey and Antoine Leper-lier. Concentus. New work Barry McGlashan. The Glass Mountain.

Jane Adam, An Alleweireldt Martin Cook. Classical Graffit

New work - crafts William Crosbie and James Cowie. Works on Paper. Paint

ings - landscapes Chain Reaction. Showcasing new work from

15 contemporary jewellers Malcolm Appleby, Michael Becker, Elizabeth Jane

Campbell, Grace Girvan, Lucie Gledhill, Ruth Leslie, Ann Little, Jenny Llewelyn, Christa LÃ`htje, Heather McDermott,

ec Jo 1 nompson. THE FRUITMARKET GAL-LERY, 45 Market Street, EH1 1DF, 0131 225 2383 Until October 22 Jac Leirner. Add It Up. First so in Scotland

NATIONAL MUSEUM OF SCOTLAND, Chambers Str EH1 1HF, 0131 225 7534

NATIONAL LIBRARY OF

Until November 12

Intil November 12 Bonnie Prince Charlie and the

SCOTLAND, George IV Bridge EH1 1EW, 0131 623 3700

Enduring Eye. The Antarctic legacy of Sir Ernest Shacklet and Frank Hurley

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Until October 29 Graham Fagen. The Slave's

Intil March 3 2019

Scots in Ital

& Io Thon

e Morton Kathie Mur

Ages of Wonder. A partnersh between the Royal Scottish

rd Road, EH4 3DR, 013

Edinburgh

Until September 16 Joseph Maxwell Stuart. September 23 - October 7 Dronma October 14 - 28 Lynn Rods HE SCOTTISH NATIONAL GALLERY, The Mound, Prince treet, EH2 2EL, 0131 624 6200

NGLEBY GALLERY, 6 Carlto Terrace, EH7 5DD, 0131 556 444 Terrace, EH7 5DD, 0131 556 44 Until October 29 Frank Walter. Flamboyant Tre

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ollege, South Bridge, EH8 9YL 131 650 2211

Until September 30 Stephen Sutcliffe. Sex Symbol in Sandwich Signs Works

OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE 0131 557 1020

TORRANCE GALLERY, 36 Dundas Street, EH3 6JN, 013 556 6366, www.torrancegaller

uk, enquiries@torrs .co.uk

Jntil September 18 Diana Hope. Collection | Reco

ALBOT RICE GALLERY Jniversity of Edinburgh, O

GALLERY TEN, 5 William Street, West End, EH3 7NG September 14 - October 1 Scottish Glass Society - An

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

Lizzie Farev. Angie Lewin. PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilton Place, Stockbridge, EH3 5AY, 0131 226 7126 Lizzie Farey, Angie Lewin, Frances Priest and Bronwen Sleigh. A Fine Line. Explores the fluid relationship that exists between art and craft - printmal ing, drawing, sculpture and ceramics

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September 9 - 14 Laura Gill. New Horizons September 16 - 30 Douglas Davies. Autumn -Winter - Spring

Winter - Spring. OYAL BOTANIC GARDEN DINBURGH, 20A Inverleith ow, EH3 5LR, 0131 552 7171

Until September 25 The Flow Country, Focus one of Europe's last wild place n the far north of Sco

EDINBURGH COLLEGE OF ART, Laurist 131 221 610 ston Place, EH3 9D

OOVECOT STUDIOS, 10 nfirmary Street, EH1 1LT, 013 ntil January 20 2018 Daughters of Penelope

Daughters of Penelope. Looks at the work of key women weavers and artists who have contributed to Dovecot's history and p MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 1131 447 3041.

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MCNAUGHTAN'S BOOK-SHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.mc THE VELVET EASEL GAL-LERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, www.velveteas

Jntil October 29

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OBURG HOUSE ART STUD OS, 15 Coburg Street, EH6 6ET 0131 553 2266, www.coburghou-eartstudios.co.uk. exhibitions@ ctober 28 & 29

Charley Murray & Javier

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October 7 & 8 Enamelling or

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CUPAR ARTS & HERITAGE ROJECT (CAHP), 5 Ashlar ark, Lovers Lane, Cupar, KY15

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SCOTTISH SOCIETY OF ARCHITECT-ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, www.ssaagallery.org.uk COLLECTIVE GALLERY, 22-Cockburn Street, EH1 1NY, 013 220 1260

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An annual nine-day event which takes place in the Forth Valley, Central Scotland for the weans in Scottish song, and for artists in Arts and Craf Fife

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THE LAUREL GALLERY, Th Laurel Gallery, 58 St Stephen Street, Stockbridge, EH3 5AL, 0131 226 5022 THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131

557 3978 Thrown, sculptural and handouilt cera

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Until September 25 David Guillen. A Tale on the Mile. Photography exhibitior focusing on The Royal Mile WHITESPACE GALLERY, 11 Gayfield Square, EH1 3NT, 078 451 4771

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AMBER ARTS, 78 Montrose Terrace, Abbeyhill, EH7 5DP, 0131 661 1167 Picture Framers, Art Gallery a 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

DOUBTFIRE GALLERY, 3 South East Circus Place, EH3 6TJ, 0131 225 6540 ntil September 30 Michael G Clark, Karen Clark

917 - 15mins from St Andrey ittenweem, KY10 2LS, 01333 12 112 Jim Dalziel and Steven Linds Featuring paintings and prints b John Nelson Dress Code. Pair **OUEENSFERRY MUSEUM, 53**

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PAGE 13

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CENTRE FOR CONTEMPO RARY ARTS (CCA), 350 Sauch hall Street, G2 3JD, 0141 352 49 Until September 17 Tako Taal. Compound. New video works

video works eptember 16 - October 29 Sahej Rahal. Barricadia. New odv of work MACKINTOSH CHURCH, CRM

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565 A137 THE ANNAN GALLERY, 164 Woodlands Road, G3 6LL, 0141

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tion Road, Milngavie, G62 8BZ, 0141 956 5536, www.edlc.co.uk/ heritage-arts/ovbibition=niii heritage-arts/exhibitions/lilli gallery-exhibitions Until September 27 RSW 6th Open Annual Sun

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Carter, Mary Davidson, Walte Awlson, Marion Drummond a

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Briggait, 141 Bridgegate, G1 5H2 0141 553 5890 ARTERIES GALLERY, 185a Bath Street, G2 4HU, 0141 222 2830

2830 EAST KILBRIDE ARTS CEN-TRE, 51-53 Old Coach Road, East Kilbride, G74 4DU, 01355 261 000, www.slleisureandcultur co.uk/info/48/east_kilbride_arts_ centra

centre September 8 & 9 AULD KIRK MUSEUM, Cowgate, Kirkintilloch, East Dunbartonshire, G66 1HN, 0141 578 0144

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Exhibition. At Lillie Art Gal-lery, Station Road, Milngavie, February 4 2018 - March 8 2018 (Receiving Day: Jan 21

018 (Receiving Day: Jan 21 137th Annual Open Winter Exhibition, RSA Building, TI Mound Edin

PEOPLE'S PALACE, Glasgow Green, G40 1AT, 0141 550 0892 UNLIMITED STUDIOS, 25 Hyndland Street, G11 5QE, 014 338 6052

338 6052 NATIONAL MUSEUM OF RU-RAL LIFE, Wester Kittochside, Philipshill Road, East Kilbride, G76 9HR, 0300 123 6789 Escape to the countryside for t day to explore the 1950s work

ing farm and museum

Inverness

INVERNESS MUSEUM & ART GALLERY, Castle Wynd, IV2 3EB, 01463 237114 CASTLE GALLERY, 43 Castle Street, IV2 3DU, 01463 729 512

street, 172 3DU, 01463 www.castlegallery.co.u castlegallery.co.uk Until September 30 Various artists. Summ Exhibition lery.co.uk, info

EXMINITION.
October 6 - 28
John Wilson. Paintings of acr batic figures, Scottish scenery and wildlife with stone sculpt from Zimbabwe HIGHLAND PRINT STUDIO.

Bank Street, IV1 1QU, 01463 71 999, www.highlandprintstudio. co.uk, info@highlandprintstudio

Open access print studio and education facility Regular tion facility Regular weekend and ev and evening courses - call for full details EDEN COURT THEATRE, Eden

The

Court, Bishops Road, IV3 5SA, 01463 234 234 Thursday October 12 - 7.30pm George Emney - An Evening of George Emney - An Ev Song and Anecdotal Mer of Nigg

PICTURE THIS, 18 Church Street, IV1 1EB, 01463 238823 SCOTTISH FLAIR ART GAI LERY, 11 Bank Street, IV1 1QY 01463 248 500

Inverness-shire

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

Jonathan Shearer. An Artist's Perspective. Artworks from the Highland Collection 896 GALLERY & COFFEE

OP, Deshar Rd, Boat of Gar , PH24 3BN, 01479 831 111 rt, photography, craft ARRBRIDGE ARTISTS' STU IO, Main Street, Cairngorms National Park, Carrbridge, H23 3AS, 01479 841 328, www. rrbridgestudios.com, alice@ rrbridgestudios.com Work by resident artists Jeff &

Alice Bu ART LOCHABER, Lochaber, Fort William, www.artlochaber

A group of artists living in Lochaber, West Highland LOCH SHIEL SPRING FESTI-L, c/o Station Cottage, Glenf . PH37 4LT, 01397 722 334 an, PH374L1, 01397722334 GLENFINNAN STATION MU EUM, Station Cottage, Glenfi an, PH374LT, 01397722295 IME TREE AN EALDHAIN ALLERY. LLERY, Achintore Road, Fo liam, PH33 6RQ, 012397 701 ی بر12397 ۲۱artfortwilliam.co.uk, to@limetreefortwilliam.co.uk David Wilison Paintings

Isle of Arran

TUDIO 4, Shore Road, Lamla KA27 8LA, 01770 600 919 Lively contemporary art, Masako Ritchie, Barbara Young, Scott Irvine, Kirti Mandir, R. Lele new works by Prockburgen

Isle of Bute

MOUNT STUART, Mount Stu-art, PA20 9LR, 01700 503 877 Until October 29 Steven Claydon. Introduced Species in Micronesia.

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

Original oils and exclusive art cards from resident artist

Isle of Islav THE GALLERY, Bow

Distillery Visitor Centre, Schoo Street, Bowmore, PA43 7JS, 01496 810 441 Regular exhibitions by local

Isle of Lewis

NN LANNTAIR, Town Hall, Ken-teth Street, Stornoway, HS1 2DS, 1851 703 307

eptember 23 - November 4 Alex Boyd, Ragnar Axelsson, Chris Reid. Hyperborea: Lands of the North. Photogra ARBOUR VIEW GALLERY. t of Ness, HS2 0XA, 01851

Original paintings and prints by Anthony I Barber MORVEN GALLERY, Upper Barvas, Outer Hebrides, HS2 0QX, 01851 840 216

ions of original Changing exhibitions of ori art, crafts, photography &

Isle of Skve

OANDELION DESIGNS, Stein, Vaternish, IV55 8GA, 01470 592 18. www.dandelion Permanent exhibition of mai ontemporary and traditiona rtists, and an interesting range

ANDBANK STUDIO, Old Pier Koad, Sandbank, Broadford, IV49 9AE, 01471 822 011, www. duncancurrie.net, duncan.curiuncancurrie.net, rie@tiscali.co.uk

Wide range of original painting by Duncan Currie and works by Pam Carter and other well-cnown Scottish artists ROS SKYE HERITAGE CEN RE Viewfield Road Portree 51 9EU, 01478 613 750

Video ex on of Skve scenery and local histor EDINBANE POTTERY, Edin-bane, Portree, IV51 9PW, 01470

THE EDINBURGH Art Festival (EAF) has the opportunity, and responsibility. to make Festival visual arts better than ever before. With a reported budget of £735,969, this year's EAF presentation for the Festival's 70th anniversary was lukewarm, nundane and disappointing. Moreover, after 14 years, it has become too selective, with aesthetics etting in the way of inclusivity.

Whatever happened to EIF art?

The Edinburgh Festival is above all about clusion: an all-embracing, exciting, delicious bicev mixture.

Edinburgh's three week bonanza is no place for narrow, clique-ridden, élitist presentation. No place or spotlighting primarily obscure, out-of-the way onceptual environments or self-indulgent videos ccompanied by esoteric, art-speak text which no elf-respecting visitor will ever read.

The average tourist expects and requires an sy presentation of all available exhibitions and ents so they can visit easily.

Unlike the Fringe, Edinburgh's art world is ot big. It is however a broad church, ranging from the traditional to the cutting edge, from painting to sculpture and installation, from national galleries to mmercial galleries, small workshops or studios. This is what visitors come to explore.

Funded as it is by public money, it is not for EAF to sit as judge and jury, deciding what sort of art should be included in their bespoke guide which reduces our National Galleries and Museums o 'partner' level while excluding the prestigious 175 year-old Scottish Gallery, the Royal Scottish Academy, the Fine Art Society (dating from 1876) plus completely omitting many galleries young and old

EAF's charges - £1000 for a mention in their prochure – are bad enough, "Too much for little

return," one director told me. But their selection process is scandalous. Yes, decide on quality, on high standards, but not on style, on category. It's also hugely detrimental to Scotland's art world.

Once the pop-up shows and events fade away after their few days in the sun, stalwarts like the Open Eye, who provide an exceptional standard with no subsidy whatsoever, are left to help artists emerging, mature and old.

When did all this happen? Who allowed it to happen? Why no uproar?

EAF began as a homegrown, loose amalgam of unpaid volunteers who had the simple, obvious idea of tying the visual arts together via the galleries while encouraging a use of new spaces: churches, libraries, warehouses, etc. The printed programme was small, cheap. Everyone chipped in.

I have heard many and varied complaints. Costing £165,700, the EAF commissions programme (excepting Paterson's Chessels Court tructure) was also especially poor.

The visual arts are slowly sinking at Festival time, crowded out by comedy and gimmicks. It was not always so. In the 1980s art exhibitions featured on the *front* of the *official* Edinburgh Festival brochure. Can someone please tackle the festival director and, as was the norm, get the National Galleries back in that brochure?

The vast majority of visual art events, unlike concerts, plays, gigs etc, are free. Tourists, visitors should throng these open, ticket-less venues. Surely it is not too much to ask for a cheap, small, easily available-everywhere list of all exhibitions? I'm told this could be done for as little as £2k. With a total budget of £735.969 – bloody hell, as a friend said. two thousand is very small beer.

CLARE HENRY

Paisley Art Institute Scottish Drawing Competition 2017



Saturday 28th October - Saturday 25th November 2017

Paisley Art Inst.@secretary_76466

Venue: Paisley Museum and Art Galleries High Street, Paisley, PA1 2BA

Registered Charity No. SC000840

Paisley Art Institute est. 1876

ark, Dunvegan, IV55 8ZX, 1470 511 795 Working studio and gallery paintings depict the climatic changes of the Highlands and Islands

artwork 200 September/October 2017 Page 11

Islands RBOST GALLERY, Half Duryegan, IV55 8ZB, 1470 521 207

nber 15 - October 3

DIANA MACKIE, 10 Borrerai

ctober 6 - October 19

Derek Roh

David Dipnal

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

RAVEN PRESS GALLERY, Colbost, Dunvegan, IV55 8ZS, 01470 511 748 Wood engravings of landscap and wildlife. Resist dyed silks

and hand knit design. Working studio of engraver Kathleen LYNNE'S ART SHED, Rose-neath, 34 Lochbay, Waternish, 1V55 8GD

Kelso

THE VENNEL GALGE Denise Playfair, 11 Bridge Street, TD5 7HT, 01573 224 003, www. THE VENNEL GALLERY. ayfairpetportraits.co.uk, ven-elgallery@live.co.uk Besposke Picture Framer. Ani

ELSO POTTERY. The Know 0 metres behind Kelso Abbey, D5 7BH, 01573 224 027 Mugs, jugs, bowls & 'Time Ta lets' fired in the Kelso Pit Kiln

Kirkcudbrightshire HARBOUR COTTAGE GAL-

sarv Exhibition

ntil September 16

eptember 18 - 23

Ian and Claire Cameron-Smit

60th An

LERY, Castlebank, Kirkcud-bright, DG6 4LB, 01557 330 073, www.barbourcottaggagallery

Ian and Clare Cameron-Smith Printing & Woodcraft September 25 - October 7 Elizabeth McNight, Fiona Mill & Liza Shackleton. October 9 - 14 Lisa Hooper. October 16 - 21 The Redden Family. Upper Gallerv Gallery Sheena McCurrach Autumn Exhibition. Local professional & amateur artists plus crafts

ROFESSIONAL ARTISTS POP

P SHOP, 67 St Mary's Street, Dumfries and Galloway, DG6 Applied Art from 20 artists living and working in Dumfrie and Galloway

HIGH ST. GALLERY, 84 High Street, Kirkcudbright, DG6 4JL. treet, Kirkcud 1557 331 660

THE WHITEHOUSE GALLERY 7 St Mary Street, Kirkcudbrigh G6 4DU, 01557 330 223 OCHRE GALLERY & STUDIO 76 High Street, Kirkcudbright, DG6 4JL, 01557 428 088, www.

hregallery.co.uk Working gallery and studio HE STEWARTRY MUSEUM

47 St Mary's Street, Dumfries & Galloway, DG6 4DU, 01557 330223 TOLBOOTH ART CENTRE, Uick Streat Violand buildt D0 High Street, Kirkcudbright, DGe 1JL, 01557 331 556

FIE, 01557 551 550 FHE NAIL FACTORY, 56 Sou vick Road, Dalbeattie, Dumfri & Galloway, DG5 4EW, 01556 1 686, www.nailfa ory.org.u nfo@nailfactory.org.uk September 10 - November 30 Various artists Autumn Return

Various artists. Autumn Returns. THE FAED GALLERY, The Mill on the Fleet Visitor Centre, 56 High Street, Gatehouse of Fleet, DG7 2HP, 01557 814 458 worth Glen, Palnackie, Castle ouglas, DG7 1PN, 01556 600 200 Exhibitions open studie ORTH GLEN GALLERY.

Exhibitions open studio, glass-blowing, oil lamps, chandeliers, wine goblets. Call for details CORNERWAYS STUDIO/GAL-LERY, 7 Selkirk Road, Kirkcud-right, DG6 4BL, 01557 331 540, www.cornerway nquiry@cornerwaysart.co.uk Miniature painting of Miniature paintings & larger works in oil, pastel & waterco our by Jane B Gibson

KIRKCUDRIGHT ARTS & CRAFTS TRAIL

Kvle

Livingston THE KYLE ART MARKET, Sta-tion Road, Kyle of Lochalsh, IV40 8AE, 01599 530 039 HOWDEN PARK CENTRE, A Services, West Lothian Council, Howden Park Centre, EH54 6AE, 01506 777 666 udith Anne Currie paintings

artwork@famedram.com

Lanarkshire RONWORKS GALLERY, Sun nerlee Heritage Park, Heritage Way, Coatbridge, ML5 1QD, 01236 431 261

GOLD AND SILVER-ETC AR ALLERY, 41 High S LU, 01555 665 342

Vork by June Shi espoke jewellery, Qualit

WILLIAM WILSON FINE ART PHOTOGRAPHER, 75 Hyndfor Road, ML11 9AU, 01555 660 023 Limited edition giclée fine

prints and ca UMMERLEE MUSEUM, Heri idge, ML5 1QD nge Way, Coat 01236 638460

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DALE MUSEUM, 156 High St Biggar, Biggar, ML12 6DH, 0189 221 050

i**ntil September 29** Various Artists. Art in Bloor Biggar Botanical Art Exhibi orary art OUGLAS DAVIES GALLERY oanfoot, Skirling, Biggar, ML1 HD, 01899 860254, www.dougl-sdaviesgallery.co.uk, douglas@

eptember 16 - 30 Autumn - Winter

Autumn - Winter - Spring. Du das Street Gallery, Edinburgh

Lancashire

LACKBURN MUSEUM & RT GALLERY, Museum Street, lackburn, BB1 7AJ, 01254 67 130 Call for details

BOLTON MUSEUM ART GAL-LERY & AQUARIUM, Le Mans Crescent, Bolton, BL1 1SE, 01204 Crescent, Bolton, 322 211 Call for details

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

Former working farm has been transformed into a work-haven for local designers and

PETER SCOTT GALLERY, Lancaster University, LA1)1524 594 151 LYTHAM HERITAGE CEN-TRE, 2 Henry Street, Lytham FY8 5LE, 01253 730787

Leeds

HAREWOOD HOUSE, Har House Trust, Harewood se, Harewood, LS17 9LG, 113 218 1010 ntil September 17 (Thursday

Diects in Focus Discovery

ENRY MOORE INSTITUTE, 4 The Headrow, LS1 3AH, 011 LEEDS CITY ART GALLERY, The Headrow, LS1 3AA, 0113 247 8256

Linlithgow

THE LINE GALLERY, 238 Hig Street, EH49 7ES, 01506 670 268 ntil September 26 Lucy Newton, Wildl

Liverpool

CATE LIVERPOOL, Albert Dock, L3 4BB, 0151 702 7400 ntil October 15 Portraying a Nation: German 1919-1933. Presents the real

BLUECOAT ARTS CENTRE ool Lane, L1 3BX, 0151

Jetober 15 - January 21 2018 Roderick Bisson, Edward Carte Preston, Dan Coopey, Jacob Epstein, Janet Hodgson, Joann Masding, Grace Ndiritu, Uriel Orlow, Will C. Penn, Winifred Phillips and Jo Stockham. In th Peaceful Dome.

ADY LEVER ART GALLERY

e, Wirral, CH62 5EQ, 0151

THE WALKER, William Brov Street, L3 8EL, 0151 478 4199

ntil October 1 Actober 13 - January 21 2018 Roderick Bisson, Edward Cart

*art*WORK 200 September/October 2017 Page 12

Sculptors VICTORIA AND ALBERT MUSEUM, Cromwell Road, 2RL, 0207 942 2000 Until December 31

THE CATTO CENTRE, 100 leath Street, NW3 1DP, 0207

ONTEMPORARY APPLIED

ARTS, 2 Percy Street, WIT IDD, 207 436 2344 Jutil September 9 New Members Showcase. A selection of cross disciplinary

work from our new intake of

OPERA GALLERY, 134 New bond Street, W1S 2TF, 0207 491 2999

ptember 15 - October 15 Manolo Vald Allor - Ol

BELGRAVIA GALLERY, 45 Albermarle Street, W1S 4JL, 1207 495 1010

ptember 23 & 24 Gertrude Jekyll & Edwin Lu

yens. September Exhibition at Chinthurst Hill. Paintings, Prir

A Sculpture A GALLERIA PALL MALL, 0, Royal Opera Arcade, SWIY UY, 0207 930 8069 ieptember 11 - 15 Bertolami Fine Arts. Roman auction house specialising in the sale of antique coins and medalså <

AATCHI GALLERY, Duke Of

York's HQ, King's Road, SW3 RY, 020 7811 3081

eptember 27 - January 7 2018 Iconoclasts: Art out of the Mainstream Sould

LEXANDRA PALACE, Alexan ra Palace Way, N22 7AY, 0208

The People's palace. A centre of

ptember 22 & 23 CD Soundaries

Intil October 17

IALCYON GALLERY, 144-140 New Bond Street, W1S 2PF, 020 00 7144

ntil November 26

Lorenzo Quinn. Sculpture ACKSONS ART SUPPLIES FD, 1 Farleigh Place, N16 7SX 144 499 8430, www.jacksonsart m, sales@jacksonsart.co.uk

Manchester

THE WHITWORTH ART GALLERY, The University of Manchester, Oxford Road, M15 6ER, 0161 275 7451

ember 30 - February 25

Raqs Media Collective: Twiligh

OWRY ARTS & DIGITAL

VORLD CENTRE, Pier 8, alford Quays, Salford, M5 2AZ 161 876 2000

IANCHESTER ART GAL-ERY, Mosley Street, M2 3JL,

arket Buildings, Thomas Str orthern Quarter, M4 1EU, 0 32 7271

INDHORN POTTERY, 273

creational and educational portunities. Check website

THE GALLERY, Elgin Library, Cooper Park, Elgin, IV30 1HS, 01343 562 600 Exhibitions by local artists and

Main Street, Tomintouı, llindalloch, AB37 9HA, 01807

Batik fine art by Jane Lannag original art, prints, cards and

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erlour-on-Spey, AB38 9SR, 40 881226

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OMINTOUL GALLERY,

neridge, The Park, Find 36 3TZ, 01309 691 601

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ENTRE FOR CHINESE

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til October 29

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For the Guide online

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Sculpture and

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Until October 29 Matt Morris. The Silent Life of Tools. Recent works

London

THE BRITISH MUSEUM, Great Russell Street, Blooms-bury Square, WC1A 2RJ, 0207 323 8181 The British Museum is a museum of human histor culture in London September 14 - January 14 2018

Scythians: warriors of ancient Siberia. The BP exhibition NATIONAL MARITIME MUS

NATIONAL MARTINE MOS UM, Rommey Road, Greenwich, SE10 9NF, 0208 858 4422 Until January 7 2018 Death in the Ice. explores the mysterious fate of Sir John Franklin and his crew on their

Infal expedition THE NATIONAL GALLERY, Trafalgar Square, WC2N 5DN, 0207 747 2885 Until October 8 Giovanni da Rimini. A 14th Century masternicee unveiled

THE BARBICAN, Silk Street, EC2Y 8DS, 0207 638 4141 September 21 - January 28 2018 Basquiat: Boom for Paol. A

asquiat: Boom for Real. A pioneering prodigy of the do town New York art scene TATE MODERN, Bankside, SE1 9TG, 0207 887 8008 TATE BRITAIN, Millbank, SW1 4RG, 0207 887 8888

Until October 1 Queer British Art (1861-1967). Featuring works from 1861-1967 relating to lesbian, gay, bisexual, trans and queer (LGBTQ) identities

BANKSIDE GALLERY, 48 Hop

backing and a state of the program o Hall DESIGN MUSEUM, 28 Shad Thames, SE1 2YD, 020 7403 6933 Jutil September 24 Breathing Colour by Hella Jongerius. A deeper look at the

and original prints September 20 - October 1 National Original Print Exhib tion. Celebrating the best of contemporary printmaking NATIONAL PORTRAIT GAL LERY, St Martin's Place, WC2H DHE, 0207 306 0055

Until September 24 BP Portrait Award 2017. very best in contemporar portrait painting IAYWARD GALLERY, South Panty Contre. Belvedere Road. SE1 8XX, 08703 800 400

Until December 31 Outi Pieski. Falling Shawls. MALL GALLERIES. The Mall

near Trafalgar Square, SWIY 5AH, 0207 930 6844, www. mallgalleries.org.uk, info@ mallgalleries.com September 20 - October 1

September 20 - October 1 Royal Society of Miniature Painters, Sculptors and Gravers Annual Art Exhibition 2017. October 19 - 29 Society of Wildlife Artists. The Natural Eye 2017.

IMPERIAL WAR MUSEUM, Lambeth Road, SE1 6HZ, 0207 416 5320 THE QUEEN'S GALLERY, Buckingham Palace, SW1A 1A. 0207 766 7301

Until November 17 Canaletto & the Art of Venic Presents a selection of eight THE ROYAL ACADEMY OF

ARTS, Burlington House, Picca dilly, W1J 0BD, 0207 300 8000 Until November 12 Henri Matisse. Matisse in the Studio. Step into the studio of Henri Matisse Samson Young. One of Two Stories, or Both (Field Bagatelles). Radio series and gallery installation inspired by tales of Chinese migrants GUILDHALL ART GALLERY & ROMAN LONDON'S AMPH THEATRE, Guildhall Yard, Off Gresham Street, EC2V 5AE, 020 332 3700 Moray ORAY ART CENTRE, The rk, Findhorn, IV36 3TA, 01309

MUSEUM OF LONDON, 50 London Wall, EC2Y 5HN, 0207 001 9844 Until November 26

Billingsgate Roman House & DULWICH PICTURE GAL

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Greenwich, SE10 9HZ, 0208 858 1569 Original Artist Prints at afford-able prices CONTEMPORARY SCULP-TURE GALLERIES, 108 Old

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framesgallery.co.uk [E] FRAMES GALLERY

Guide

related art OGIE STEADING ART GAL-ERY, Logie, Dunphail, Forres, '36 2QN, 01309 611 378 he A940 ntil September 22 Angela Davidson Sou ANSIDE, Main Street, Tom-toul, AB37 9EX, 01479 872 074 Scottish Art, ceramics and culpture - craftsmanship at its best - etchings, pottery, sporting ship at its prints MORAY COLLEGE UHI, Moray Street, Elgin, IV30 1JJ, 01343 576 413. www.moray.ac.uk ALCONER MUSEUM, Tolboo reet, Forres, IV36 1PH, 01309 THE BOOKMARK, 34 High Street, Grantown-on-Spey, PH26 3EH, 01479 873433 Nairn AIRN BOOK AND ART FES-TVAL, 53 King Street, IV12 4NP, 1467 451 804, www.nairnfesti eptember 12 - 17 Book and Art Festi BOATH HOUSE, Auldearn, IV1 STE, 01667 454 896 Changing exhibitions by Scots contemporary artists CAWDOR CASTLE, Cawdor V12 5RD, 01667 404 401 HE COURT HOUSE, THE EAMAN'S HALL, IV12 4AU, 667 45851 GREENTREE ARTS STUDIO. The School House, Ferness, Nairnshire, IV12 5UP, 01309 (51 319)

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Oxford MODERN ART OXFORD, 30

oils water

etchings and prints, jewellery Chris Lewis and Assassin

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PERTH THEATRE, 185 High Street, PH1 5UW, 01738 621 031

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THE PERTHSHIRE ART ASSO CIATION, 5 Westehill, PH1 1DI 01738 626307

BIRNAM ARTS & CONFER-ENCE CENTRE, Station Road Birnam, Dunkeld, PH8 0DS, 01350 727 674, www.birnamar

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THE ATHOLL GALLERY, 6 Atholl Street, Dunkeld, PH8 0AI 01350 728 855

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Kinin, FK21 8AB, 01507 820 47. Ongoing exhibition of etching: and drypoints FORTINGALL ART, Molteno Hall, (8 miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL 01887 830 254

DUNBLANE MUSEUM, The Cross, Dunblane, FK15 OAQ, 01786 825 691

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chance for you to get involved and have a go! October 14 & 15 8th Rattray Art Festival. Featuring Colin Woolf, Jonath Mitchell, Philip Raskin, Tricia Sutherland, Janet McCrorie, Tina Gliddon and 30 others.rat trayartfestival@vaboo.co.uk

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NORTH WEST HIGHLANDS ART, Brynaport, Achintraid, Strathcarron, IV54 8XB, 01520 733 227, www.nwhighlandsart. co.uk, gillian@nwhighlandsart. co.uk North West Highlands Art provides the ultimate in paintin courses at Brynaport and Hoste

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suited to beginners) David Tress. Landscape: Vis and Responses. Mixed-medi

SOLAS GALLERY, Flowerdale Bay, Wester-Ross, Gairloch, IV2 2BD, 01445 712626

Paintings, prints & ceramics by artists Rob Howard & Lyn

HIGHLAND MUSEUM OF

CHILDHOOD, The Old Station Strathpeffer, IV14 9DH, 01997 421 031

GROAM HOUSE MUSEUM

HALL, Off Steeple Square, Kilbarchan, PA10 2JD, www.

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Pitlochry

out

Perthshire

Call for full listings

cant and Art

Until October 1

²embroke Street, OX1 1BP, 018 22 733 Jntil October 15 Rose Finn-Kelcey. Life, Belief and Beyond. Presents works from the early 1970s to 2014 ASHMOLEAN MUSEUM, Beaumont Street, OX1 2PH, 01865 278 000

September 26 - January 31 2018 Explores the religious and ideo logical history of the Aksumite empire in the light of the coins produced from the late 3rd century to c 620

Paisley PAISLEY USEUM & ART GALLERIES, 60 High Street, Town Centre, PAI 2BA, 0141 889 3151, www.renfrewshireleisure.

sleymuseum/art-gallerie nd-ceramics-collection/ Check website for more details Jntil September 25 Random Selection. A 'Random Selection' of artworks including the Scottish Colourists and the Classory Bare

PAISLEY ART CENTRE, New Street, PA1 1EZ, 0141 887 1010 Regular performances and events, call for listings

Peebles

TWEED ART, 1 Biggiesknowe, EH45 8HS, 01721 720 246, www dart.co.uk. info@

Framing studio artists and craftmakers gallery TWEEDDALE MUSEUM AND GALLERY, Chambers Institu-tion, High Street, EH45 8AG, 01721 724 820 Until October 19

Ade Adesina - Artist in Resi-dence, Highland Print Studio in Inverses

MOY MACKAY GALLERY, 17 Northgate, EH45 8RX, 0172 22116

porary Art and Craft Contempor ptember 11 - November 5 Patricia Sadler and Deborah

PEEBLES CRAFT CENTRE, Newby Court, EH45 8AG, 01721 722875

entre with 4 studios - Vis Craft centre with 4 studios - Vis it for a unique gift. Dunnydeer Studio Porcelain - Ceramicist Duncan Hood (01721) 722 875. Woodworks by Bruce Prost (01721) 724 442. Jewellery by Lynn Tindale - (01721) 720 112

Lynn Iindale - (01/21) /20 112 TRAQUAIR HOUSE, Traquair House, Innerleithen, EH44 6PW, 01896 830 323 Until September 30 A Jacobite Story. DAWYCK BOTANIC GARDEN, Stobo, EH45 9JU, 01/21 760254 Until November 30 David Lightly and Ross Purves. Fruits From The Forest.

ILL HOUSE GALLERY, roughton, Biggar, ML12 6HQ, Broughton, Biggar, ML12 6H 07768 690 069, www.hillhouse lery.com, jan@hillhousegaller

Contemporary Art, Artisan Crafts and Picture Framing

Perth PERTH & KINROSS MUSEUMS

JOHN MUIR TRUST - WILD SPACE, Tower House, Station Road, PH16 5AN, 01796 484975 & ART GALLERIES, 78 George Street, PH1 5LB, 01738 632 488, www.culturepk.org.uk/museums-galleries/, museum@pkc.gov.uk Renfrewshire Intil September 17 CRAFTS OF CALDER GAL-LERY AND FRAMING, 8 High Street, Lochwinnoch, PA12 4D/ J.D. Fergusson. Modern Scottisl Street, Lochwi 01505 844 980

Painting. **Intil September 24** Through the Curtain. Expl-the Heritage of Perth Thea FRAMES GALLERY, 10 Victor Street, PH2 8LW, 01738 631 085 www.framesgallery.co.uk, info@

www.framesgallery.co.uk, info@ framesgallery.co.uk Until September 23 James Fraser, Vinos and Venice (and other places). Solo - featur-ing over 30 new paintings September 30 - October 21 Back to the Future. Edge Tex-tiles at Frames Gallery

THE BARN GALLERY, The PH1 1PY, 01968 677854, www kruthven.org.uk fo@bieldatblackruthver Check website for more ven.org.ul

PERTHSHIRE AGRICULTUR-AL SOCIETY, 26 York Place, PH2 8EH, 01738 623 780, www. rthshow.co.uk, secre rthshow.co.uk

per tustiow.co.ttk BOO VAKE (BUTH BHEAG), 5 Watergate, PH1 5TF, 01738 442263, www.boovake.co.uk, mail@boovake.co.uk Original gifts from artists, mak ers & designers from Scotland and the UV

and the UK FERGUSSON GALLERY Marshall Place, PH2 8NS, 01738 783 425



High Street, Rosema 8UF, 01381 620 961



COULEUR -30 SEPTEMBER



L CHRISTIE CAMPBELL FINE ART, Rait Village Antique Centre, Rait, PH2 7RT, 01821 670 379 8XA, 01381 600 816 UTOR CREEK RESTAURANT ank Street, Cromarty, IV11 8Y INVERGORDON ARTS CEN-TRE, Town Hall, High Street, Invergordon, IV18 0EL, 01349 868470 THE RUTHVEN GALLERY, 90 High Street, Auchterarder, PH3 1BJ, 01764 664 233 Contemporary Art and Framing AIRLOCH HERITAGE MU

EUM, Achtercairn, Gairloch, /21 2BP, 01445 712287 RDROSS HALL, Ardross Hall ar Alness

OCHCARRON GALLERY, former butcher's shon). Mair (former butcher's shop), Main Street, Lochcarron, IV54 8YB, 01520 722510

Selkirk

COTTISH BORDERS COUN-IL (MUSEUM & GALLERY), funicipal Buildings, High Stree D7 4JX, www.liveborders.org. useums_and_galleries, ie@scotborders.gov.uk

Shetland

SHETLAND MUSEUM, Hay's Dock, Lerwick, ZE1 0WP, 01595 695 057 Da Gadderie - new exhibit space in the new Shetland Museum

Museum THE TAIT GALLERY, 11c Unior Street, Lerwick, ZE1 0ET, 01595 690 143

Jim Tait: Marine and landscape artist

ONHOGA GALLERY, Weisdal Aill, Weisdale, ZE2 9LW, 01595

VAILA FINE ART, 61 Com-mercial Street, Lerwick, ZEI 0US 01595 6937374

THE PICKING SHED, Lower Voe, Voe, ZE2 9PX, www.picking-hed.co.uk, ckr@krshet.plus.com

going Accommodation with Work Room, Prices for Winter and Spring: £200 per week; £60 er month

St Andrews

IFE CONTEMPORARY ART ND CRAFT (FCA&C), Town all, Queen's Gardens, KY16 \D, 01334 474 610 FCA&C @ ST ANDREWS MUSEUM, Kinnesburn Park, Doubledykes Road, KY16 9TA, 01334 659 3806 RASER GALLERY, 53 South treet, KY16 90R, 01334 479 647

treet, KY16 9QR, 01334 479 6 T ANDREWS MUSEUM AARDENS, Kinburn Park, Joubledykes Road, KY16 9DP, 1334 659380 Intil October 21 A Brush with Colour. 20th conturn continues from the

century paintings from the Edinburgh School J & G INNES LTD, 107 South Street, KY16 9QW, 01334 472 174, www.jg-innes.co.uk, enqui ies@jg-innes.co.uk Stationerv. Art Supplies. Bool

nery, Art Supplies, Books & Gifts

ntil September 30 Ligne et Couleur. Artworks by Scottish Architect-Artists. Af-fordable and accessible art

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

Stirling SMITH ART GALLERY & 1USEUM, Dumbarton Road, 18 2RQ, 01786 471 917, www ntil October 29 Painting Stir RAMED IMAGES GAL

ERY, 31-33 Dumbarton Road, K8 2LQ, 01786 451 018, www. amedimages.co.uk, framedim-es@btconnect.com Large selection of original art and limited edition prints ARTMORE HOUSE, Gai

House, Gartmore, FK8 3RS, 01877 382991, www.gartmore house.com, mail@gartmorehouse.com Tutor-led watercolour painting holidays in the Loch Lomond

and Trossachs National Park, Scotland, Suitable for all levels OLY TRINITY CHURCH HALL, Albert Place, Dum Road, FK8 2QL

THE FOTHERINGHAM GAL-LERY, 78 Henderson Street, Bridge of Allan, FK9 4HS, 01786 832 861

THE GREEN GALLERY, The Coachhouse, Ballamenoch, Bucl lyvie, FK8 3NE, 01360 850 180 BUCHLYVIE POTTERY SHOP Main Street, Buchlyvie, (on A811 FK8 3LP, 01360 850 405 SMITHY GALLERY, 74/76 Glas gow Road, Blanefield, G63 9HX, 01360 770 551 September 10 - October 8 Pam Carter. New Paintings

COLLECTIVE, Maple H llan, FK9 4HR, 01786 359864

Books Received ArtWork PO Box 3 AB41 9EA

The Visual History of Type, by Paul McNeil, ublished by Lawrence King. For anyone

ArtWork

terested in making marks on paper this book will rovide something of an orgy of information. This ormous, 672 page large format (300 x 247mm) ome can justly lay claim to be definitive.

The account follows chronological order starting with Gutenberg's Bastarda typeface, invented' in 1454 and ending with a typeface by the n France, designed by Sandrine Nugue and making ts first impression in 2015.

In between, all the classic and not so classic peaces are there – Adrian Frutiger's Univers, Max Miedinger's Helvetica, Eric Gill's Gill Sans and his oh-so-elegant Perpetua, Stanley Morison's Times and the profusion of typefaces created by the great typefounding companies such as American Type Founders, ITC (the International Type Corporation) Monotype, Linotype and all the legendary hot metal mes.

This is a truly superb reference book which ould have to grace the shelves* of any selfspecting library serving the arts in the broadest sense of the word.

A note of caution - this is a heavyweight tome equiring very substantial shelving, definitely not commended for bedside reading.

The Visual History of Type, Paul McNeil, awrence King ISBN 9781780679761 £ 60.00

Signac: Reflections on Water. This fascinating book by Marina Ferretti Bocquillon, art historian and the Scientific Director of the Musé e des npressionismes in Giverny, in collaboration with

other contributors, is much more than its title would suggest. Among the masses of reproductions, 164 in colour, there are many other images, large Indian ink studies and graphite drawings, apart from Signac's famous watercolours of Venice, Rotterdam, St Tropez and Antibes, culminating in his final Ports of France series.

Running through it all is the detailed histoire of those times and of the influences and friendships ame of Infini, the product of a graphic competition of the other artists in Signac's life such as Matisse, Seurat, Van Gogh, Manet, Monet, Pissarro, Bonnard and Cé zanne and many others.

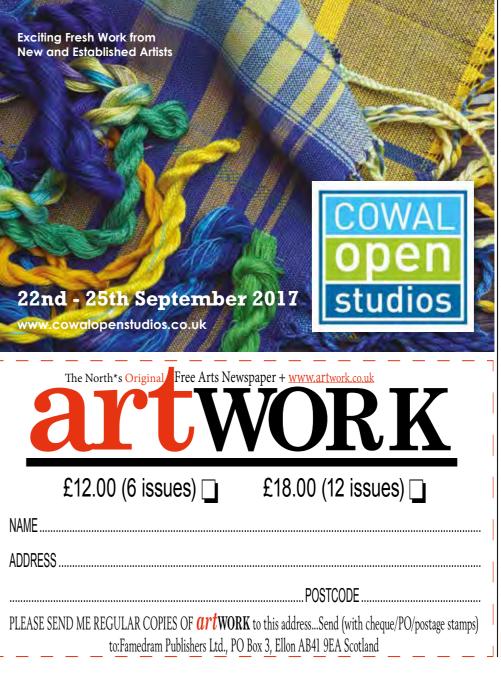
Indeed this excerpt by an art critic of the time commenting on Signac's growing influence on the younger generation of up and coming artists and the draw to his atelier in St Tropez says it all: "They all rushed there like a flock of migratory birds. It was the spring of 1905, a small colony of valiant painters painting and conversing in this enchanted town." Paperback ISBN 978-88-572-3403-8. SKIRA Price £ 29.95

The Story of Paintings: A history of art for children.

By Mick Manning and Brita Granstrom. This fun book aims to familiarise children with some of the best known paintings through time - actually 39 of them - starting off with the Lascaux cave paintings (c.15,000 BC) and ending with the graffiti-inspired work of Jean-Michel Basquiat.

A wacky as well as educative addition to a school library - perhaps as amusing for pupils and teachers alike!

Hardback ISBN 978 1 4451 5004 8 Published by Franklin Watts Price: £ 14.99



Guide

Sunderland

ATIONAL GLASS CENTRE, iberty Way, SR6 0GL, 0191 15 5555 ARDY GALLERY, University v Sunderland, Ashbourne H Ryhope Road, SR2 7EF, 0191 15 2128

Sutherland

IMESPAN HERITAGE CEN e, KW8 6JX, 01431 821327, ww.timespan.org mespan.org.uk Jntil October 8 ertha Bollette Boyd: Among

ALNAKEIL CRAFT VIL GE, Balnakeil, Durness, IV27 F, 01971 511 277 including

Studios/galleries including: pottery, paintings, printmaking wood-turning, clothes, baskets melling and jeweller OTTE GLOB CERAMICS, 105

id, Loch Eriboll, IV27 4UN, 971 511 727 WILD TILES AND TEXTILES

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BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884 GLASSTORM CONTEMPO-RARY GLASS STUDIO & GAL LERY, 2 Chapel Street, IV19 1EI)1862 893 189

Tyne & Wear

LAING ART GALLERY, Higham Place, New Bridge Street, New-castle upon Tyne, NE1 8AG, 0191 232 7734

Until December 17 Edward Lear, JMW Turner, Jol Constable, David Roberts, JW Carmichael and John Singer Sargent. Wanderlust: the Work in Watercolour

In watercolour. HATTON GALLERY, University of Newcastle, Claremont Road, Newcastle upon Tyne, NE1 7RU, 0191 222 6057 October 7 - May 11 2018

Kurt Schwitters. Collage &

SIDE PHOTOGRAPHIC GAL LERY, 9 Side, Newcastle Upon **Iyne, NE1 3JE, 0191 232 2208** Time Tunnel: a whirlwind tour these the Newcastle's history

ntil October 8

Bruce Rae and Amber Films ing on the Tyne. Film IANCOCK MUSEUM, Barras Bridge, Haymarket, Newcastle upon Tyne, NE2 4PT, 0191 222 7418

nom': deadly cast of world' SCOVERV MUSEUM Bland

ord Square, Newcastle upon Fyne, NE1 4JA, 0191 232 6789

Intil April 1 2018 Enigma & the North East. The story of Enigma & how the North East played a part in cracking the code

ALTIC - CENTRE FOR ONTEMPORARY ART, Centr for Contemporary Art, Gateshea Quays, South Shore Road, Gates-head, NE8 3BA, 0191 478 1810

ntil September 24 Holly Hendry. Wrot. New body Holly Hendry. Wrot. New body of work September 29 - November 26 Bloomberg New Contemporario

Bloomberg New Contemporar 2017. A range of international artwork

BLAGDON GALLERY, Milkhope Centre, Berwick Hill Road, Seaton Burn, NE13 6DA, 01670 789 944

789 944 SHIPLEY ART GALLERY, Prince Consort Road, Gateshead NE8 4JB, 0191 477 1495 Until December 31 The Shipley Centenary. A seriet of events throughout the year to mark the 100 years of the Art Gallery

Ullapool

THE CEILIDH PLACE, 14 Wes Argyle Street, IV26 2TY, 01854 612 103, www.theceilidhplace. Bridlington, YO15 2PQ October 14 - November 14 First Themed Postcard Exhil m, jean@theceilidhplace.com Cafe/Bar/Shop. Programme of Events and Exhibitions. Comtion. Explores the idealism and the reality of the 100 years and

tober 6 - 8

ar Festival RHUEART GALLERY, RhueA Ltd. Rhue, IV26 2TJ, 01854 2460. www.rhi

ntil October 31

Dominique Gais. Rhue. James Hawkins. New work Helen Denerley. Up Cycled Metal Sculptures.

Metal Sculptures. **THE HARBOUR GALLERY, A** gyil Street, IV26 2UB, 01854 612 282, www.theharbourgallery.com Original art, contemporary, reti and vintage; framed/mounted

HIGHLAND STONEWARE, North Road, Wester Ross, IV26 2UN, 01571 844 376 AN TALLA SOLAIS, Ullapool Visual Arts, Market Street, IV2 2XE, 01854 612 310 til September 17 arah Gittins, Chloe Lewis, Ellis

O'Connor, Meg Rodger and AEL CRAFTS GALLERY, 3 Lael, IV23 2RS

Wigtownshire

TRANRAER MUSEUM, 55 George Street, Stranraer, 7JP, 01776 705 088 WILLIAM NEAL PAINTINGS 24 Ryan Gard

 Ayan Gardens, Innermessan, Stranraer, DG9 8QP, 01776
 706 953
 Moonlight & Dusk themes of Galloway in watermedia HOOPOE PRINTS, Seymour House, 25 High Street, Port Wil-liam, Newton Stewart, DG8 9SL 01988 700 392

Range of original prints of birds and landscape by Lisa Hooper WHITHORN VISITOR

CENTRE, 45 - 47 George Street Vhithorn, DG8 8NS, 01988 VIIIII0 00 508 KEVAN MCGINTY PAINTINGS The Studio, 107 George Street,

Studio, 107 George Stree thorn, Newton Stewart, G8 8PZ Atmospheric landscapes from the Scottish Highlands and

OGAN BOTANIC GARDEN, Port Logan, Near Stranraer, Dumfries & Galloway, DG9 9NE 01776 860231

Yorkshire

IMPRESSIONS GALLERY, Centenary Square, 29 Castlegate, Bradford, BD1 1SD, 01904 654724

ntil September 23 Liza Dracup. Field Work: Ten Years of Photography. Exploring photographic repre. of our environment nent - landscap

YORK ART GALLERY, Exhibition Square, York, YO1 7EW, 01904 687 687

Intil October 1 Albert Moore, Of Beauty a Aesthetics. Feat 0 paintings and wate ATIONAL MUSEUM OF

HOTOGRAPHY, Pi Queensbury, Bradf 01274 203 305 Until October 8 Supersenses. . YORKSHIRE SCULPTURE PARK, West Bretton, Wakefield WF4 4LG, 01924 832631

GALLERY ON THE GREEN, The Curator, Gallery on the

Freen, Upper Settle, BD24 9HG, 7908 792 713

THE GALLERY UPSTAIRS, Off

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Danby, Whitby, YO21 2NB, 01439

Showcasing artists inspired by the North York Moors Nationa Park

JANETTE RAY BOOKSELL ERS, 8 Bootham, YO30 7BL,

GALLERY 49, 1 Market Plac

Intil September 9 Rob Moore and Lara Sco Lightlines. Paintings and

THE ART HOUSE, Drury Land Vakefield, WF1 2TE, 01924

ntember 27 - November 10

RIDLINGTON CONTEMPO

RARY GALLERY, Pron Bridlington, YO15 2PQ

I alk Intil October 16 Peter Hicks: A Ret

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0ld Town Brid 1262 679472

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Nudging M

Main Square, (above Harlequin Grassington, BD23 5AT, 01756 753099

