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Number 202 Pick up your own FREE copy and find out what's really happening in the arts March/April 2018



Topical study for an icy early March, from the Jonathan Shearer exhibition 'A Bothy Too Far,' on at the Castle Gallery, Inverness until March 24. (Golden Light, Winter Shadows, Strahtruisdale, oil on linen.)

INSIDE: The Palette and the Tron – Edinburgh loses two popular studio/sales venues :: Kenneth Grange

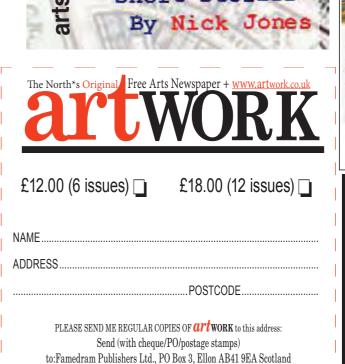
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Aberdeen

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Until April 15 Robert Callender. Sea Chang 'Tidelines by Nine' depicts the harshness of the sea and the GALLERY HEINZEL, 24 Thistle

Street, AB10 1XD, 01224 625 629, www.galleryheinzel.com, info@ galleryheinzel.com Contemporary Scottish art March 10 - April 21 (Meet the Artist Q & A: Mar 24 11.30am

Francis Boag. Solo
GRAY'S SCHOOL OF ART, Robert Gordon University, Garthdee
Road, ABIO 7QD, www.rgu.ac.uk/
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Street, AB24 5AA, 01224 635 208
THE ART GALLERY, Grampian
Hospitals Art Trust, Aberdeen
Royal Infirmary, Foresterhill,
AB25 ZEN, 01224 635 429 AB25 2ZN, 01224 552 429

ROSIES, 45-49 Holburn S AB10 6BR, 01224 577 325 Crafts, art and gifts also PEACOCK VISUAL ARTS, 21 astle Street, AB11 5BQ, 01224

RENDEZVOUS GALLERY, 100 PROVOST SKENE'S HOUSE, Guestrow, (between Broad Stree and Flourmill Lane), AB10 1AS, 01224 641 086

TOLBOOTH MUSEUM, Castle Street, AB10 1EX, 01224 621 167 Street, AB10 1EX, 01224 621 10 Until April 13 Alexander Fraser, Lillias Skene, Margaret Campbell, Charles Duff and Peter Williamson. Tales from the

Tolbooth. Tells the stories of five of the Tolbooth's earliest

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& Music Shop arch 10-30

KELTNEYBURN SMITHY AND GALLERY, The Bothy Showroom, Keltneyburn Smith Keltneyburn, PH15 2LF, 01887 330 267

Sculptures created by mother and daughter team, Morag and Heather Cumming

Aberlour TILL LIFE STUDIO, High treet, AB38 9NX, 01340 871 457

Alloa HE GALLERY, Gordon McFa

ne, Watchmaker, 41 Mill Street K10 1DW, 01259 723 303 ESONATE ARTS HOUSE, Unit , North Castle Street, FK10 U, 01259 928 014

Angus KINBLETHMONT GALLERY, Arbroath, DD11 4RW, 01241 830

J**ntil March 4** Artist Gatherii nore than 30 local artists HE MEFFAN, 20 West High reet, Forfar, DD8 1BB, 01307 76 482, archive.angus.gov.uk/ SPRINGFIELD CREATIVE pringfield Terrace, Arbroath, D11 1EL, 01241 439 714, ww ranmarquis.co.uk, info@fran

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Rescue plan for the mill on the Nith

stood a lovely old cabbie's kiosk. Then, one norning before last Christmas, it disappeared. So, who dunnit? The finger points at someone but, as yet, Holmes and Watson haven't solved the crime. This vanishing act, and there have been many similar reminds me of the time when, in the late 1970s, the then oldest house Newton Stewart was demolished to make ay for a Safeway's car park.

So, who knows if Rosefield Mills, on the oanks of Dumfries's River Nith, will escape the wreckers' ball? My guess is if it's down to the enthusiasm of the town's residents and Dumfries Historic Buildings Trust, this eautiful but derelict, Victorian building will

At the beginning of last year, this old pollen mill went to auction and Luke Moloey from DHBT, in securing the building with a deposit, received immediate support

the Prince's Regeneration Trust. Dumfries Galloway Regional Council, other charitable bodies and the Architectural Heritage Fund entertainment in Carlisle or Glasgow, which agreed to fund the project's first stage (Noember 2017 - March 2018), which amounted o raising (£76,500) to buy the building, commissioning an architect's appraisal, a rvey on what the community wants from the enovated mills and a business plan.

"By the end of the first stage," explains Mark Zygadlo, the project co-ordinator, "we will have raised the bulk of the purchase price from the community itself, which shows how Dumfries regards this building and how imortant they feel it is."

Rosefield Mills is unique. Apart from its architectural merit - built in 1886 in brick with steel posts and beams, with a faç ade of pink sandstone in a Venetian style – it exudes a Victorian confidence from a time

hen industrial Britain was at its height. Some 1.500 people worked in the mill. which was one of several that operated on

the town's river. During WWI, Rosefield anufactured khaki serge for army uniforms and even blue cloth for the French army But the mill closed in 1937 and the building has



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billeting the Norwegian Army during WWII.

Superbly positioned near the town centre, lack storage space and workshops. Rosefield's frontage is on the Nith. "People want the building to relate to the river," asserts Mark. "but because of the recent floods, it's been demonised. Although the town turns its back on it, people still want to enjoy it. Can you imagine anywhere else, other than Dumfries, situating in the centre of town a car park and bus stop on a beautiful river? It's tragic!'

When all's said and done, what will this 2200 sq metre structure on two floors be used for? "At the moment, we have carloads of families leaving the town at the weekend for means that a lot of money is spent elsewhere."

The community wants restored Rosefield to be all-inclusive, catering for all tastes, providing good meals, but nothing too exclusive or fancy, along with a flexible performance space for dance and theatre; also an area for gigs so that bands may have space to perform and a curated space for exhibitions.

"You know how, in the old days, towns had Assembly Rooms. As a social hub, they were ideal for locals to gather around to drink tea, chatter and relax and even have a dance once a week. That's how I see Rosefield Mills!" says Mark.

Although Dumfries with its population of 49,000, has cultural organisations like the Theatre Royal, the STOVE, The Big Burns

Supper and the Arts Festival, these venues

Since, accompanying the riverfront building which would serve as a social space, is a complex of smaller structures, sheds in varying states of repair and derelict spaces now functioning as garages, this huddle could eventually become offices, well-equipped central workshops, storage and individual artist space, and the large structure behind the main building is ideal for this purpose.

It all sounds wonderful, but when quizzed on the likelihood of achieving his vision, Mark is philosophical, "Nobody's going to come and say, 'Well, here you are! Here's the money!' It's not like that these days. You have to put forward a bomb-proof plan and the way the budget is put together, must be fool-proof. The key to everything is that funding will cover renovation costs but from then on, the building will have to support itself."

Who knows what will happen to Rosefield but let's hope it will become Scotland's answer to Salts Mill, a former textile mill and now an art gallery showing local artist. David Hockney's paintings, a shopping centre and restaurant complex in Saltaire, near Bradford in West Yorkshire. As World Heritage Site, it enjoys the same status as the pyramids!

So, go for it, all you Doonhamers! You

MARY GLADSTONE

Editorial Comment

Our West Lothian correspondent, Cathy Bell, while saluting the achievement of the new Chair of Crea-ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com tive Scotland, Robert Wilson, with his Jupiter Artland sculpture park, wonders why it has been spirited to

Time for some very Creative thinking 'Edinburgh' rather than West Lothian, where it is actually based.

THE APPOINTMENT of Robert Wilson as the new chairman of Creative Scotland, thus replacing the banker, Ben Thomson, suggests that Mr Wilson is like a Knight of the Round Table who is prepared to pick up the poisoned chalice in defence of the arts.

Mr Wilson has won fame as the multi-millionaire owner of Jupiter Artland, the 100 acre sculpture park in the grounds of Bonnington House, the Jacobean mansion on the outskirts of Edinburgh that Mr Wilson and his wife bought in 1999.

Snce then, he has spent his time collecting works by people such as Charles Jencks, Antony Gormley, Nathan Coley, Jim Lambie, Laura Ford and Cornelia Parker.

Collecting sculpture could, however, prove to be easy compared with sorting out Creative Scotland.

Since it announced its budget iust before Christmas, it has been the centre of an almighty row that has embraced accusations of inaccurate minutes of its board meetings and has imposed cuts on some 20 theatrical companies – including those dedicated to children in the Year of Young People – plus the city's Kings and Festival theatres and Edinburgh's Fringe.

Also affected were the Edinburgh City of UNESCO Literature Trust, the dance company Plan B, the Ayr Gaiety Theatre, the Transmission Gallery in Glasgow. Dundee Contemporary Arts, the National Theatre of Scotland and the National Youth Orchestra of Scotland.

Support for their protests came from the Citizens and Tron in Glasgow, and the Pitlochry Festival

To this must be added an open letter to the Scottish Government demanding that it give artists and art organisations more say in how key

THE PROMISED closure of the

complex of studios, galleries and

workshops on Edinburgh's London

Road – reported in the pages of this

government building quickly filled

its hundreds of spaces with artists,

crafters, small businesses and good

convivial premises.

causes relieved to find affordable and

Not least among the building's

attractive qualities was the opportunity

it gave to bring together people of a

The speed with which all

available space in the building was

welcoming social environment.

the provision of such spaces.

like mind to pursue their callings in a

taken up underlines the crying need for

that an ever greater number of people

have to forsake any idea of long term

The somewhat austere former

issue – is very unwelcome news.

hugely worthwhile Edinburgh Palette

Tragedy on London Road

The letter had more than 350 signatures, including those of Joe Douglas, Adura Onashile, Nicola McCartney, David Leddy, Aly Bain, Findlay Napier and Mary Macmaster. Much of the trouble arose

decisions are made.

from how Creative Scotland's £99m budget was divided up – and suggestions of a shortfall in the current budget due to a drop in Lottery funding have been disputed because the government has allocated an extra £16.6m to take account of this.

Nevertheless, accusations that the distribution of funds has been 'flawed' have been backed by the resignation of two Board members the broadcaster and journalist, Ruth Wishart and Maggie Kinloch former deputy principal of the Royal Conservatoire of Scotland.

The Scottish culture secretary Fiona Hyslop, has been forced to intervene to reverse cuts in some of the theatrical companies. This has led to Creative Scotland raiding £2.6m from other budgets to pay for its climb down

Clearly, Creative Scotland's decision-making would appear to be in an awful mess and. according to Ms Wishart, the body has never fully recovered from the unexpected death of its former chairman, broadcaster executive Richard Findlay, who was appointed to its chair in 2015. Mr Thomson was his brief replacement.

Ms Wishart has also said that Creative Scotland is "a family at war with those whom it seeks to

furrow and become self-employed.

sound, affordable premises of even

Perhaps those bodies that

their own thing - particularly in the

exist to support people keen to do

arts and crafts – should pay more

attention to answering these needs.

particular artistic activities to suppor

are famously fraught with difficulty,

as the trials and tribulations of

Creative Scotland have made clear

organ - Craftwork - was conceived

and born of a very different body

exist today Perhans something like

SICRAS – the highly respected and

effective Small Industries Council

should be born again.

Today's fragile economy demands for the Rural Areas of Scotland -

secure employmnt to plough their own assistance is greater than ever

to those 'enterprise' bodies that

Value judgements about which

The predecessor to this modest

greater importance.

This makes the provision of

I recognise the good work that Such is the situation that Mr upiter Artland does: the education-Wilson now has to sort out. It is, al aspect is laudable. However, I indeed, a poisoned chalice, and we wish him the very best of luck in

IT IS disconcerting to witness the in the place where it is located? It is all but invisible in West Lothian. conspicuous by its absence.

Another West Lothian question...

way time flies and sometimes for

more reasons than simply time

flying. For example, I find it dis-

concerting to note that the Jupiter

Artland sculpture park near Wilk-

ieston in West Lothian opened to

Really? I remember my enthusi-

asm about having internationally

renowned world class art on my

doorstep. I was sure some of this

would rub off on the surrounding

new life blood into the lacklustre

I penned a short article which

was published in ArtWork in the

article was upbeat, to quote myself.

I say that Jupiter Artland demon-

strates that "West Lothian is now

Artland actually recognised itself

as being located in West Lothian.

Whilst Jupiter Artland has gained

contemporary art on the people of

artist Cornelia Parker which show-

on the West Lothian side of said

landscape was a damp squib.

plaudits as a paradigm of virtue,

bestowing the gift of prodigious

Scotland, West Lothian appears

bereft of any such thing.

on the map as a location for world

early days of its opening. The

class contemporary art".

Well, it would be if Jupiter

visual art scene in West Lothian

area; inject some excitement, some

the public ten years ago.

There would seem to be no leaflets advertising Jupiter Artland in public areas that display such items Even a West Lothian tourist brochure, while including places such as the Outlander Filming Locations an e-mail recently to Jupiter Artand Five Sisters Zoo, omits Jupiter Artland.

In turn Jupiter Artland advertises reply itself as being located in Edinburgh On the VisitScotland website, for example, their address is listed as being Wilkieston, Edinburgh, West Lothian. Basic geography tells us that Edinburgh is not in West Lothian: it never has been.

There seem to me two possible reasons for this: one of them is acceptable and the other not quite so acceptable

First reason, to identify with Edinburgh helps people from farther afield to locate it in relation to the which does not seem to be the case. capital city. Fine. However, the other reason. to distance itself from more suspect.

Perhaps Jupiter Artland does not want to align itself with a his-The opening of Jupiter Artland in-torically industrial, working-class area, with little or no reputation cluded a fire works display by the as a cultural hub, which has little ered the landscape with moon-rock or no visual art culture to speak dust. Unfortunately, all that landed of? Again, I have to discount the myriad pieces of public art in this respect

I understand that it is not the job of Jupiter Artland to invigorate what goes on in West Lothian in have to ask why such a high profile terms of visual art culture. How-

entity has such a low-key presence ever, I do think they could have contributed more over the ten years. I do not see any knock-on effect from the kudos it enjoys that has thus far been of benefit to West Lothian

There was an opportunity to inject some much needed chutzpah into a lack-lustre situation. I sent land voicing my concerns yet, at the time of writing, I have had no

Why, you might ask yourself, is this important? What do the woes of West Lothian matter to people in say Kincardineshire, Moray, Roxburghshire or Angus?

However, now that the co-owner of Jupiter Artland, Robert Wilson, has been appointed the new Chair of Creative Scotland, this might be a question worth asking.

Wilson became Chair in February, taking over at a difficult time amid controversy over funding cuts. With the resignation of board members, amongst them the plaintalking Ruth Wishart, it has been West Lothian preferring to tie itself suggested that Robert Wilson is beto the Edinburgh side. seems rather ing handed a poisoned chalice with his appointment.

Certainly it is not a job for the faint-hearted, but it should be a job for the fair-minded.

One wonders, therefore, as evidenced by his running of Jupiter Artland, if he is committed to the overseeing of a fair and evenly spread cultural environment across the whole of Scotland?

To create such a thing you can't cherry-pick the areas you want to reach any more than you can shift Edinburgh into West Lothian.

HOLIDAYS IN SCOTLAND



The Secretary, Scottish Artists' Benevolent Association C/o Robb Ferguson, Regent Court, 70 West Regent Street, Glasgow G2 2QZ,

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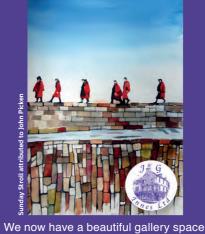
(remember them?) we were treated to frequent cosy announcements from the renewables lobby that coal was 'finished' a quarter of our generating needs. and for several days on end no power at all had been generated from the dusky substance on these isles. We have been

Dark days for glib renewables PR DURING the balmy days of last summer hearing a little less from them these days Why? Because on many recent days coal has been contributing almost

The need for sensitive, practical

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MCKECHNIE INSTITUTE

Berwick's Bridge Street I'VE SET ASIDE binoculars and microscope to explore different ways of seeing. It's been revealing Like discovering the work of Sargy Mann. Some say his later paintings, produced when he had lost his sight, were his best, relying as they do on memory and

Zinging with freedom, energy and strong olours, his inner vision changes perception and inderstanding, just as Beethoven's late, great works, omposed when he was deaf, challenged and changed counters happy). It tracks the number of people assical music.

The Berwick onnection? Well, talking vith Berwick-uponweed the other evening. perhaps I shouldn't have been surprised when she told me about her latest gadget. After all our owns and cities are the product of centuries of nan creation

Now, thanks to cientists' ingenuity and vention, telescopes nicroscopes, radar and

MARY CECIL GLADSTON

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om wean to sophisticate

X-rays, reveal the unknown and unseen, from the niest micro-organism to the largest galaxy.

Which brings me to the Bridge Street Cultural Barometer, and to Mark Irving's pinhole cameras.

A highly sophisticated instrument, the BSC Barometer measures tiny in and near Bridge Street in Berwick, and how they

Cultural readout from

For example, the data tracks the variety, quality, quantity and provenance of coffee consumed, whether roasted locally, and whether from biodynamic or organic beans. Politically and economically correct, it collects information about spend per person, relative value, demographic spread, as well as both instrumental and intrinsic value (thus keeping the Arts Council's bean-

working in the creative and cultural sector eg artists, writers. nusicians, film-makers, property in the area.

Bringing in new alent, energy, products. services, partnerships, vision, and creations, they night seem insignificant ndividually. But collectively? A different picture is revealed. Recent

café The Lookout on Quayside, Audela restaurant, re-vamped and re-sited, second hand bookshop Slightly Foxed, the Little Vintage Shop specialising in retroheritage, and Foldyard's new gallery and print workshop at Number 47, which will feature Morag Eaton and Dave Watson's own work as well changes in cultural activity as visiting artists and makers.

is now registering osmosis, critical mass and,

crucially, a tipping point. Along at Number 25 artist and photographer Mark Irving is exploring yet world. A master of the art on them next time... of pinhole photography,



centre of light at the other end of the country, St Ives, planning an artists' exchange programme with Berwick.

he uses simple

lightproof wooden

boxes of different sizes and designs

The long

twenty-four hours,

dreamlike, timeless

his subjects, as if the

meditating with eyes

half closed. So very

unlike the celluloid

micro-second of the

spring he's spending

digital image. This

snapshot, or the

time in another

layered texture to

camera had been

exposures, up to

reveal a deep,

Meanwhile, up Hide Hill, the Brown Bear, a community run pub, hosts cultural events. Recently a quiz night with a difference was created by GÂ ST. Berwick Visual Artists in Residence Dale dancing at Spittal promenade amusements arcade.

response to the town's community, heritage and identity, culminating in an exhibition at the Gymnasium Gallery from March 31to May 20.

Meantime, across in Tweedmouth, Mary Drummond has moved from Scotland's west coast to set up the Dockside Gallery, another showcase for Berwick's artists. As is the re-launched Borders Art Fair, at Springwood Park, Kelso, from March 16 to

With support from Will Ramsay (Affordable Art Fairs and Will's Art Warehouse), it looks like it's going from strength to strength - another window on creative talent in the Borders.

and flashing orange! Looks like it's been reading the Guardian, and picking up some intriguing signals about the number of illustrators of children's books another way of seeing the nearby, but moi, I'm out of time, and space, so more

ANNUAL EASTER ART EXHIBITION 30 MARCH TO 2 APRIL 2018

This annual art exhibition takes place at St Andrew Blackadder Church, in North Berwick on Good Friday March 30, Saturday 31, Monday 2, 10.00am-5.00pm and Easter Sunday 1.00pm-5.00pm.

The exhibition, now entering its 16th year, features a selection of predominantly Scottish artists from Scotland's east coast. There are approximately 350 original pictures by over 40 artists, ranging in value from £60 to £500. Free entrance, plus coffee and cakes available at low prices.

For further information contact: Stephen Govenlock t:01620 894 196 | e:stephengovenlock123@btinternet.com



For 151 years the Glasgow Art Club has had an important presence in the city's rich cultural scene. Today the Glasgow Art Club is a dynamic community of men and women of varied ages and backgrounds for whom the Arts are an essential part of everyday life.

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Exhibition open to the public 9 March - 10 April 2018, Mon - Sat 1 Iam - 5pm

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TEN YEARS ago, the only inhabitants of a grim looking unused and unwanted 1970s Edinburgh office block were pigeons in the rafters. Fast forward a decade and this once desolate building, St Margaret's House on London Road, is now home to a flourishing creative arts community

Under the umbrella of registered charity Edinburgh Palette, its austere and somewhat daunting fac ade houses 200 studios, 9,000 square feet of gallery space, and a diverse combination of creative individuals and businesses, crafters and community organisations, as well as events, exhibitions and networking opportunities.

community arts space, a photography studio and dark room, a theatre studio, meeting rooms, social hangout areas, rehearsal space and studios offering everything from printmaking to music recording. There are potters, painters, photographers, designers, healers, counsellors - to name just a few.

for the city's Commonwealth Games before becoming home to the Registers of Scotland. They then moved next door, leaving the building empty.

As a charity, Edinburgh Palette was able to transform this unused building into low-cost studio space, offering designers, artists, small businesses and other voluntary organisations affordable space in





DUNKELD & BIRNAM







A glass making class in progress

which to work. Over the years, it has

thrived and is now a hub of bustling

longer, it would seem. This thriving

independent arts complex is now at

risk after landlords sold its base to

a reputed £ 15m.

local community."

developers Drum Property Group for

into affordable housing, student flats

student accommodation, apartments

and a 225-space car park. While

the proposed takeover may create

some homes and some business, it

will destroy not just a building, but

also small businesses, and will leave

voluntary organisations without a

pase to operate. With Edinburgh

hosting the world's greatest arts

festival, it might be seen as exactly

the sort of creative venture the City

Manager, says: "The building is

unrecognisable compared to when

space has been transformed into a

warren of artist studios, community

that the building would one day house

"I would never have imagined

spaces, sports facilities, and small

the project began in 2008. What was

essentially obsolete, open plan office

should be protecting

ousiness hubs.

and "facilities for the benefit of the

The new owners plan to turn it

Planning permission agreed in

But tragically, not for much

principle includes a new hotel, offices, local area, we just need to find a new local home!" Basia Mindewicz paints and teaches full-time from her studio and runs 'Edinburgh School of Icon Painting'. "For me the community is a priority, and without Edinburgh Palette's support I'm now more vulnerable as a self employed artist. I know that Edinburgh Palette is doing its best to find a new location for us and most of all to save the community but I realise it will be difficult to achieve. I can see a general tendency to invest in money-making ventures not in a community. I feel Edinburgh Council should offer us another solution, a sustainable one."

Keith Grant, Head of Painting at Gray's School Andrew Chainey, Development of Art in Aberdeen states: "I was deeply saddened to hear about the fate of Edinburgh Palette. Hosting Gray's 4th year Painting Interim show there over the last eight years has been an invaluable experience for the students. The gallery space is unique in Scotland and the incredible sense of community you feel in the building is special. Losing that is an incredible loss for the cultural life of the city."

Sophia Lindsay Burns, Community Arts Director is responsible for the Palette's arts community. "Our main target has been to get the local community into St Margaret's House. Our open doors days are hugely popular - people stream in to engage in healthy activities, have a coffee, see an exhibition, be part of a social group for support and care, find presents for their friends and family, and to socialise and network".

She added: "Most art communities in Edinburgh are disappearing to accommodate student accommodation, affordable housing and shopping centres. The colour and picturesque of local business and art communities is struggling to thrive as they are asked to leave premisses they do not own.

"I was aware of the Palette's unique position as it managed to run without funding, but the risk factor was the building not being owned by the charity. If art communities were given land, they could run art community programmes and manage spaces, allowing for a sustainable future for the arts and culture" And the future? "The path won't be easy, but we

can hopefully articulate with those who have already come forward – politicians, art organisations, local councils, a plan that works for the community and for the future of the arts and culture in Scotland. Times are hard on all fronts and space is becoming an expensive

Your correspondent left feeling not doom and gloom, but rather completely inspired by these energetic, creative and dynamic folk. Qualities they'll need in the uncertain times ahead.

Boo Vake, 5 Watergate, Perth ph1 5tf

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FRANCES ANDERSON by artists based in Scotland rom March 23

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original paintings

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Broadford Isle of Sky Tel: 01471 822064 uncan@sandbank.plus.com www.duncancurrie.co.uk

artist-designed gifts & homewares

HANG ON THIS IS ALL CHURSO ART GALLERY, Davidson's Lane, Thurso, KW14 AS, 01847 896 357 FERGUS GALLERY, Wick brary, Sinclair Terrace, Wick, W1 5AB, 01955 603 489

Guide

Cambridge

orary work from ar ists and designer/makers both sides of the Border Castle Doug-AXTON HOUSE, Paxton house DOCKSIDE GALLERY, 84 Main CLIENCE STUDIO, 212 Kin

Berwickshire TOM DAVIDSON GALLERY.

ture and sound arch 21 - June 10

ntil July 1

Borders

Birmingham (1968 - 2011). Photography

HE ROADSTEAD GALLERY

REAL WOOD STUDIOS, Mon

SUY DESIGN GALLERY, 1

Iarestanes Craft Workshop Iarestanes by Ancrum, Jed D8 6UQ, 01835 830 718

Showspace for quality crafts made in wood, metal, glass, ceramic and textile

WEEDSIDE GALLERY, Twee

DGE TEXTILE ARTISTS

burghshire, TD6 0PG, 01835

de Road, New

riot Nurseries, Nr Ancrum, Jed rgh, TD8 6TU, 01835 830 767

Lawrence: ESIGNS GALLERY & CAFE, 79 King Street, DG7 1DZ, 0155/ 04 552, www.designsgallery. o.uk, admin@designsgallery. ast Mayfield, High Street, arlston, TD4 6BU, 01896 848 898 Continuous work by Tom Davidson and work by artist Linda Lovatt A selection of books, prints and cards with a cafA© that provides coffee and food, using simple and locally produced

Birmingham A D LIVINGSTON & SONS, 183 King Street, DG7 1DZ, 01556 504 234 ON GALLERY, 21 248 0708

FHE MCGILL-DUNCAN GAL-LERY, 231 King Street, DG7 1D rom February 10
Michael Ashcroft, Lisa Hoope

& John Threlfall IRMINGHAM MUSEUM & RT GALLERY, Chamberlain quare, B3 3DH, 0121 303 2834 RTS OF ALBA, 39/40 Threave errace, DG7 1HG, 01556 504 020 Juare, B3 50..., Intil May 6 Featuring the work of Freida Dyson, Sam Mullen and Sheila

JANINAS ART, Meadowview Springholm, DG7 3LP, 01556 650329 Still lifes, landscapes, portrai

HE GALLERY AT LAURIES-THE SCOTT GALLERY, Hawic DN, Woodbank House, Laurie n, DG7 2PW, 01644 450 235 Contemporary and traditiona Fine Art and Landscape imag Museum, Wilton Lodge Park, lawick, TD9 7JL, 01750 20096 THE CHRISTOPHER BOYD GALLERY, Old Gala House, Sc cresent, Galashiels, TD1 3JS

ALBEATTIE VISITOR INFOR-IATION AND CRAFT CENTRE LAT CAT GALLERY, 2 Market lace, Lauder, TD2 6SR, 01578 4 High Street, Dalb AA, 01556 612 752

Cornwall

1872 272 205 sh Landscape The works

hroughout the year and new selections will be made by a EMON STREET GALLERY (LSG), 13 Lemon Street, TR1 2LS, 01872 275 757 March 3 - 24

THE BORDER TART, Tart HQ, Chesters, nr Hawick, TD9 8TH Quirky workshop of textile an paper artist Lindsay Roberts **County Durham**

OWES MUSEUM, Newgate, Barnard Castle, DL12 8NP, 0183. Intil May 13

Stephen Gillies and A Portrait of Place March 10 - June 17 Jonathan Yeo. Skin Deep arch 24 - June 24

PROJECT ART GALLERY, 53 High Street, Lockerbie, DG11 2JF THE ORIENTAL MUSEUM, EI

Crieff

AITON FINE ARTS, 63 Kin reet, PH7 3HB, 01764 655 423 THE STRATHEARN GALLERY

Cumbria

sle, CA1 2RS, www.artinthepo

ABBOT HALLART GALLERY, Kendal, LA9 5AL, 01539 722464 Exhibition talks, holiday workshops, gallery book shop, coffee shop

YTH ARTS CENTRE, Lyth, Vick, KW1 4UD, 01955 641 270, Jntil April 28
Katie Spragg NORTHSHORE POTTERY, Mil Patricia MacKinnon-Day. Tra ing the Landscape: Cumbriar Farm Women

ENDAL MUSEUM, Station oad, Kendal, LA9 6BT, 01539

Visit: www.artwork.co.uk

BLACKWELL, Bowness-on-Windermere, LA23 3JT, 01539 446 139 BREWERY ARTS CENTRE

For the Guide online

dand

ecophilosophers – who are enquiring about, moving to, renting or purchasing

additions include coffee shop Mule on Rouge,

But look! The BSC Barometer, flashing green

Mark Irving, self portrait, Dewar's Lane

Fearnley and Laura Mahony. Their residency has also embraced Berwick Rangers football club, and Conga

It's all part of their exploration and creative

Hang on, the BSC Barometer's beeping again,

The Glasgow Art Club Spring Exhibition

UNDEE CONTEMPORARY

ARTS (DCA), 152 Nethergate, DD1 4DY, 01382 909 900 March 10 - May 27 Various artists. Shonky: The

ege of Art & Design, University of Dundee, 13 Perth Road, DD1 4HT,

THE KRYSZTYNA GALLERY, 15A Nelson Street, DD1 2PN, 11382 322 522, www.krysztynagal ery.com, krysztynart@gmail.con Drawings, Paintings and Prints

BROUGHTY CASTLE MUSE-UM, Castle Approach, Broughty Ferry, DD5 2TF, 01382 436916

imes of Broughty Ferry its

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ARTSUPPLIES, 59 Perth Road DD1 4HU, 0330 223 0922, www. artsupplies.co.uk Online Art Shop and Art

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exhibitions, cinema, literature, workshops, restaurant, bars & café

cafA© EDEN ARTS, 1 Sandgate, Penritt CA11 7TP, 01768 899 444 PENNINE POTTERY, Cargill Head House, Alston, CA9 3NG, 01434 382 157

Pottery & kiln work of ce RED BARN GALLERY, Melkinthorpe, Penrith, CA10 2DR, 01931 212 767 MUSEUM OF LAKELAND

dal, LA9 5AL, 01539 722 464 U**ntil April 14**Folk Art: Why We Make to making beautiful objects, and the unique and fascinatin

WILLOWPOOL DESIGNS, 9 Weston Houses, Endmoor, Kend LA8 0HA, 01539 567 056 Willow work by Simone Siega & Steve Fuller

DOVE COTTAGE, The Words-worth Museum and Art Gallery, Grasmere, LA22 9SH, 015394 35544

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

01539 621 958
TULLIE HOUSE MUSEUM AND
ART GALLERY, Castle Street,
Carlisle, CA3 8TP, 01228 618718
March 10 - April 15
The Spirit of the Cracker
Packers. Celebrates the female
workforce at Carra, "Ms (now
MeVities) biscuit factory THE GALLERY AT RHEGED,

All year round Online Art Supi CA11 0DO, 01768 868 000 IFESPACE SCIENCE ART ESEARCH GALLERY, Colleg Peter Rabbit: Mischief and Mayhem. Tells the story of the Life Sciences, University of undee, DD1 5EH, 01382 381023 creation of Peter Rabbit and GALLERY Q, 160 Nethergate, DD1 4DU, 01382 220 600 ncludes original artworks an MILLS OBSERVATORY, Glamis Road, Balgay Park, DD2 2UB, 01382 435 967 Britain's first purpose-built public observatory

UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538 BRANTWOOD, The Brantwood Trust, Coniston, LA21 8AD, 015 441 396

Intil March 31
Outer Space | Innecroscope Marvels Devon oscopes are an impo tool for scientists

East Lothian

INSPIRED PAINTING HOLI-DAYS, Weston House, 6 Luke Street, Bampton, EX16 9NF, 0139 332094, www.inspiredpainting-holidays.co.uk Landscapes, gardens, coast painting courses with Catherin Stott GREENS & BLUES, 59 High Street, North Berwick, EH39 4HG, 01620 890 666, www. greensandblues.co.uk, info@

reensandblues.co.uk rom March 23 PLYMOUTH COLLEGE OF ART, Tavistock Place, Plyr PL4 8AT, 01752 203 434 Various artists. Spring Exhibi-

Dumfriesshire

GRACEFIELD ARTS CENTRE. 28 Edinburgh Road, DG1 1JQ, 01387 262 084, www.dumgal.gov. uk/Gracefield, arts@dumgal. gov.uk Until April 7 (Gallery 2)

Until April 7 (Gallery 1)

SPRING FLING OPEN STU-DIOS, Gracefield Arts Centre, 2

May 26 - 28
Spring Fling. Celebrates arts and crafts in Dumfries and

LERY, 54-56 High Street, Lang-holm, DG13 0JH, 01387 381 180

ww.mustardgallery.co.uk Showcasing desirable Art & Crafts in the South of Scotlar

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Dundee

Legol. In collaboration with D&G Autism Awareness group THOMAS TOSH, 19 East Morto Street & 55 Drumlanrig Street, Thornhill, DG3 5LZ, 01848 331 FIDRA FINE ART, 45 Dirleton Avenue, North Berwick, EH39 4BL, 01620 895057, www. idrafineart.co.uk, info@fidrafine 200 years of Traditional and

> EASHORE GALLERY, Mai shall Street, Cockenzie, EH32 9HT, 0793 592 8288

OLDRATE ARTS AND RAFTS CENTRE, The

lizabeth Hamilton Buildings, oldrate, Haddington, EH41 4DA 1620 823 738, www.thepacc.org.

acc.org.uk

rom April 16 Term 3. Booking opens March

Tarch 24 - April 1 (Weekends

evenings during the week)
PACC Students Exhibition

WESTGATE GALLERY, 39-41 Westgate, North Berwick, EH39 4AG, 01620 894 976 Paintings, limited edition

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gate, DD1 4HN, 01382 385330 Until March 31 the Science and Beauty of Plants. Highlights from the Universityâ, TMs amazing

HANNAH MACLURE CENTRE, University of Abertay, Ton Floor.
STUDIOS, Halfland Barns University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777

Kenneth Grange – the man who made Britain modern

Richard Carr reviews a book on one of Britain's most influential industrial designers of our time

THE INDUSTRIAL DESIGNER Kenneth Grange is well known (at least to those interested n railways) for his design of the front of the InterCity125, which British Rail introduced as its new high speed passenger service between London and Edinburgh in 1976.

When he was commissioned to work on the esign of the cab, Grange thought that he was eing asked to do a decorative job. But that is not how he works. Instead, and at his own cost. he collaborated with an engineer from Imperial College, London, which had a wind tunnel...

"To find a shape that would cut cleanly hrough the air whilst also keeping the rain clean. By the time we had finished the production model, we had introduced a number of ideas new to BR. One was to get rid of the buffers – big, ugly things and to hide the couplings, only ever ised in depots or in emergencies, in the inderside of the glass reinforced plastic (grp) nosecone. This was good from an aerodynamic point of view, but it also gave the power units a more modern

As Jonathan Glancey says in Kenneth Grange: Making Britain Modern: "The bolt-on cab Grange designed proved to be very effectively streamlined whilst being light and, the same time, mmensely strong. A double skinned grp onstruction combined with a laminated Triplex windscreen meant that drivers

ald be safe from the impact of a brick at up to 225mph. This was necessary because yobs would quently throw things at trains from the parapet of a bridge crossing the line. However, because the train driver's union

isted on having two drivers in the cab (Grange had originally thought there would be only one), he had to change the interior to accommodate wo seats with a control panel in between, which ompromised the original shape of the cab. Nevertheless, as Glancey says: "In profile, the twonan HST (High Speed Train) has a prognathous* look that makes the trains seem like mechanical eels sliding seamlessly in and out of stations. It is

an endearing and an enduring image."

When designing the cab, Grange adopted an approach to design that he has followed ever since his early work, including the parking meters that first appeared on British streets in the late

Sudjic (another contributor to the book) notes that

international) design. And designing exhibition including one in Geneva, enabled Grange to set up his own design office in 1958. That was the year when he began his long association with Kenwood and Kodak. For the former, he began by redesigning the Kenwood Chef food mixer, which was launched in 1960, producing (as Penny Sparke says) "A sleek, minimal, sculptural form which combined a cast iron metal body with moulded plastic parts... and made many

to work on the Sports Pavilion at the Festival of

Britain in 1951 with Gordon and Ursula Bowver

Grange to the best in contemporary (and

followed by time in Jack Howe's office introduced

aspects of food preparation considerably less arduous than hitherto." Indeed, such was the success of the Chef that Grange went on to design some 80 products for the company, and

continued as its consultant designer long after Kenwood was sold the Thorn. The same success followed his commissions from Kodak that began

when Grange designed the 44A in 1960, which transformed the camera from its previous box shape to one whose compact, rectangular form made it very easy to use – and the first to make a profit. (Previously, Kodak had seen its cameras as merely devices to sell film.) Thus, over 20 years, followed designs

for cameras, projectors, packaging and exhibitions – a long association that has also been seen in Grange's work for A.J. Binns (its modular Variset

came when Grange won a Duke of Edinburgh's Prize for Elegant Design in 1963 for the Milward Courier cordless electric razor – a beautifully sculptured piece of equipment that had a white melamine body and a smoked melamine case that could be hung on a wall. It was as beautiful as anything then being designed in Italy. But it had to provide a quick, close shave.

In many ways, Grange's designs reduced by Ernest Race and Biro the spectacles for Polaroid and the razors for Wilkinson Sword. And, as in a sewing machine he

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designed for the Japanese company, Maruzen, in the late 1960s, the geometrically designed plastic housings for the main components are softened by their curves and enlivened by different colours for their tops and controls. And, by shortening the machine's internal shafts, Grange reduced its

ends with a conversation he had with Gemma in which he comments on how a classic form of modern design whose roots lay in the German in Scandinavia and Italy in the 1950s-60s, has

Here, he says, Less is More has been replaced by More is Less, and cites how we are being constantly urged to buy a new version of an existing product, and how newness is often expressed, not by improvement, but by the addition of features (in digital cameras, mobile phones, electric ovens and even washing machines) that are difficult to understand and seldom used.

As for his most recent designs, these include the re-design of the Anglepoise lamp and the traditional London black cab. The lamps were given LED fittings and, in the case of the cabs, Grange rejected a proposal for a completely new design and instead concentrated on improvements, including wider doors to make access easier, safety provisions for children and a wider windscreen to improve the driver's vision. Similarly, when redesigning the Post Office's post box, Grange kept the cast iron container and Post Office red, while widening the box's slot so that it

In the conversation, Grange also notes how badly designed most products are for the elderly a self-contained shower unit that was made by Ideal Standard in the 1980s but was poorly marketed so it did not Today, James

Taylor and Ed Warner of Motionspot are trying to put matters right. As for Grange himself, he has designed a 'really useful' wooden bookcase with rope handles in the shape of a coffin so that, he says "If ever I pop my clogs. it's books out, me in and, with the lid fixed. up to the great client in the sky.

Kenneth Grange: Making Britain Modern is published by Black Dog in association with the Design Museum, price

* For those who weren't quite sure: 'Having a projecting lower jaw or chin. Oxford English

Guide

LINDSEY ANTIQUES, 5a Rose-berry Place, Gullane, North Ber-wick, EH31 2AN, 01620 842 326 19th & 20th Century paintings

PAINTBOX ART CLASSES, Coo ointboxartclasses.com
Offer a variety of classes,

workshops, summer schools and luxury residential courses across Scotland and also provide a distant learning NATIONAL MUSEUM OF FLIGHT, East Fortune Airfield, North Berwick, EH39 5LF, 0300 123 6789

Edinburgh

THE SCOTTISH NATIONAL GALLERY, The Mound, Princes Street, EH2 2EL, 0131 624 6200 Until April 29 Ed Ruscha. Artist Rooms: Mu-sic from the Balconies. Music, photographic series, paintings and drawings

SCOTTISH NATIONAL GAL-LERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200 Until March 11

CITY ART CENTRE, 1-3 Marke

Hidden Gems. Turns the spotlight onto our lesser-

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

0131 225 6671, www.royalscot-tishacademy.org March 24 - April 18 RSA New Contemporaries 2018. Features an array of painting, sculpture, filmmakin photography, printmaking, architecture and installation. Visit www.ownart.org.uk for more details

more details

May 5 - June 6
RSA Annual Exhibition 2018.

Until December 31 2019
Ages of Wonder on Tour. THE SCOTTISH GALLERY, 1 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.

558 1200, www.scottish-gallery.co.u March 7 - 31 Earl Haig Centenary. Nancy Sutcliffe. The Fabulous Beasts Club. First solo - con-temporary (glass)

lection of new work
THE FRUITMARKET GALLERY, 45 Market Street, EH1
1DF, 0131 225 2383
March 10 - June 3
Lee Lozano. Slip, Slide, Splice
NATIONAL MUSEUM OF
SCOTLAND, Chambers Street,
EH1 1HF, 0131 225 7534

NATIONAL LIBRARY OF SCOTLAND, George IV Bridge EH1 1EW, 0131 623 3700 Until May 13 The International Style of Muriel Spark.

Muriel Spark.
SCOTTISH NATIONAL POR-TRAIT GALLERY, 1 Queen St, EH2 1JD, 0131 624 6200 Until March 3 2019 Scots in Italy INVERLEITH HOUSE, Royal Botanic Garden. 20a Inverleith Botanic Garden, 20a Inverleiti Row, EH3 5LR, 0131 248 2971

Palace of Holyroodhouse, Abbe

TALBOT RICE GALLERY, TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 650 2211 Until May 5 Rachel Maclean. Spite Your Face. Exploring underlying fears and desires that character

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

0131 557 1020 Until March 10 Cate Inglis. Grey Areas. An

urban wildernesses
Until March 10
Oristina Zani. Jeweller TORRANCE GALLERY, 36 Dundas Street, EH3 6JN, 0131 55 6366, www.torrancegallery.co.uk,

March 10 - 24 Ken Ferguson.

INGLEBY GALLERY, 6 Carlton Ferrace, EH7 5DD, 0131 556 4441 GALLERY TEN, 5 William Street,

EDINBURGH PRINTMAKERS

Intil March 31

PATRIOTHALL GALLERY @ on Place, Stockbridge, EH3 5AY Alan Eglinton. Only The Fire

THE DUNDAS STREET GAL LERY, 6a Dundas Street, EH3 6HZ, www.dundas-street-galler ROYAL BOTANIC GARDEN EDINBURGH, 20A Inverleith

Row, EH3 5LR, 0131 552 7171 Until March 18 EDINBURGH COLLEGE OF ART, Lauriston Place, EH3 9DI 131 221 6109

0131 221 6109
DOVECOT STUDIOS, 10
Infirmary Street, EH1 1LT, 0131
550 3660
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Tapestries and Architecture
MORNING SIDE GALLERY, 94
Morningside Road, EH10 4BY,
0131 447 3041.

LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW, 0131 554 5761, www. leithschoolofart.co.uk, enquirie

Intil March 31
Dominic McIvor. In Security:
Drawings of Paintings; Paintings of Drawings. New work ings of Drawings. New work
MUSEUMS COLLECTION
TENTRE, 10 Broughton Market
H3 6NU, 0131 556 9536
The centre houses the

The centre houses the res collections of the city mu seums, MCNAUGHTAN'S BOOK-SHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.mcnaughtansbook-shop.com, info@mcnaughtans.

THE VELVET EASEL GAL-LERY, 298 Portobello High Stre Portobello, EH15 2AS, 0131 629 1121, www.velveteasel.co.uk

March 3 - July 1 Spring, Thy Name is Colou COBURG HOUSE ART STUDI

OS, 15 Coburg Street, EH6 6ET, 131 553 2266, www.coburghoucoburghouse.co.uk March 10 - 18 Syn Festival

EDINBURGH PALETTE, S Margaret's House, 151 London Road, Midlothian, EH7 6AE, 0131 661 1924, www.edinburghpalette. co.uk, info@edinburghpalette.

co.uk
March 13 - April 1
Marrie Williamson. Ray Interactive in residence.
EDINBURGH ART SHOP, 129
Lauriston Place, EH3 9JN, 0131
229 1809, www.EdinburghArt-Shop.com, info@EdinburghArt-Shop.com

SCOTTISH SOCIETY OF ARCHITECT-ARTISTS, RIAS

5 Rutland Square, EH1 2BE COLLECTIVE GALLERY, 22-28 Cockburn Street, EH1 1NY, 0131 THE SALTIRE SOCIETY, 9

Fountain Close, 22 High Street EH1 1TF, 0131 556 1836, www. saltiresociety.org.uk, saltire@ saltiresociety.org.uke STILLS GALLERY, 23 Cockbu et, EH1 1BP, 0131 622 620 Until April 8

Collected Shadows. The archive of modern conflict

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

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

L'INSTITUT FRANçAIS D'ECOSSE, 13 Randolph Cre cent, EH3 7TT, 0131 225 5366

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www.castlegallery.co.uk

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Castle Gallery, 43 Castle St,

Inverness, IV2 3DU 01463 729512 info@castlegallery.co.uk

West Highland

www.whiskytrailer.co.uk

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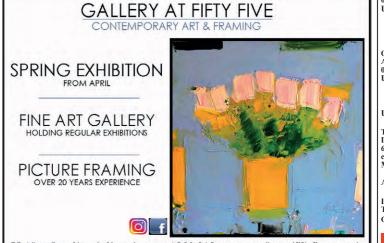
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greens

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www.greensandblues.co.uk

Inter-City 125 Hack a good trip



55 Allardice Street, Stonehaven AB39 2AB www.galleryatfiftyfive.co.uk

For the Guide online

PAI Secretary Box 114 Abbey House HILLANE ART GALLERY. 8 anley Road (Main Street), Gul ne, EH31 2AD, 01620 843 082 T ANDREW BLACKADDER PA1 2AH Packs will be sent out to PAI Artist Members

BASS ROCK POTTERY, Tantal lon Arts & Crafts Studios, North Berwick, EH39 5PW, 0131 467



Paisley Art Institute

130th Annual Exhibition

Saturday 19th May 2018 - Sunday 24th June 2018

CALL FOR ENTRIES

Receiving Days: Thursday 19th - Saturday 21st April

Schedule, Instructions and Entry Details

on www.paisleyartinstitute.com

Entry Pack will be downloadable for Open Entrants

or send large letter SAE to

Venue: Paisley Museum and Art Galleries High Street, Paisley

www.paislevartinstitute.com

1950s – namely, that what must be considered is a stands for the UK's Atomic Energy Authority, product's purpose, function, use and appearance. When considering the parking meter, Deyan

its compact, streamlined appearance reflected the way in which jet engines had been integrated into the wings of the Comet (the world's first jet airliner) which gave the meter a very modern

but also a relatively unobtrusive look. This is what Paul Reilly, then director of the Council of Industrial Design, had hoped for when he recommended Grange for the commission. What would Reilly think of the mess that often characterizes Britain's streets today? Trained as a designer at Willesden Art

(prefabricated housing). Here, Grange says, he had his eyes opened

> white walls enlivened by sticking colourful images on them, huge drawing boards, a table

pens. An opportunity

Rozelle

The Glasgow Society of Women Artists'

SPRING EXHIBITION

gswa.org.uk

Scottish Charity No SC09411

Maclaurin Art Gallery

www.south-ayrshire.gov.uk/galleries

T: 01292 445 447

School, Grange was introduced to an architectural and engineering approach to design while briefly at ARCON, who were responsible for prefabs to contemporary design when he encountered

hanging systems). Recognition of his status in the design world

one flaw: the batteries were not powerful enough products to their simplest forms, as can be seen in the pens he designed for Parker and Platignum

weight and made it much easier to use. Kenneth Grange: Making Britain Modern

Curtin, director of the Design Museum in London, Bauhaus of 1919-1931, and the flowering of design been replaced by post-Modernism.

would take A4 letters.

CASTLE GALLERY

WHITESPACE GALLERY, 76 ALPHA ART GALLERY, 52 Hamilton Place, Stockbridge, EF 5AX, 0131 226 3066 THE WRITERS' MUSEUM, Lady Stair's Close, EH1 2PA, 013 529 4901

Until June 30 Muriel Spark - A Centenary RICCIO GALLERY, 17 South

Street, Dalkeith, Midlothia EH22 1AH, 0131 660 2561 AMBER ARTS, 78 Montrose Terrace, Abbeyhill, EH7 5DP, 01 Picture Framers, Art Gallery

ART ET FACTS GALLERY, 19 SUMMERHALL, 1 Sumn EH9 1PL, 0845 874 3000 Until March 10

DOUBTFIRE GALLERY, 3 South East Circus Place, EH3 6TJ, 0131 225 6540 Until March 31

Hugh Murdoch, Tom Watt, John Kingsley, Charles Jamieson, Chris Nugent, Sim Rivett. Blue Sky Thinking. sourced gifts from elsewher ITTENWEEM ARTS FESTI-LL, Festival Office. 47 High QUEENSFERRY MUSEUM, 53 High Street, South Queensferry West Lothian, EH30 9HP, 0131 331 5545

THE PEOPLE'S STORY MUSEUM, 163 Canongate, Ro Mile, EH8 8BN, 0131 529 4057

Until March 11 Queens For A Day. Pageants THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 0131 557 4050 March 5 - 27

Seale, Louis Richard Garbe, Anton Van Wouw, Francis Der went Wood, British Sculpture. CARSON CLARK GALLERY, 3

and Street, EH3 6LS Northumberland Street, EH3 6L 0131 556 4710, www.carsonclark gallery.co.uk, scotmap@aol.com Antique maps, charts & prints (Relocated from the Old Towr

& GALLERY, 17 Dundas Street, EH3 6QG A contemporary art gallery for a diverse range of fine art, drawing, painting and printmaking
March 3 - 24
Michael Craik & Jeffrey Cort

Until April 1 JPRIGHT GALLERY, 3 Barclay Terrace, EH10 4HP, 0131 221 0265 D6 8RA, 01382 542 062, www Until March 8
Ian Frank and John Taylor.

SCOTTISH ARTS CLUB, 24 Ru and Square, EH1 2BW, 0131 229

the Square, Crail, KY10 3TX, 1333 451 212 Huge variety of handthrown

March 7-31
Hugh Buchanan, Vanessa
Bullick, George Donald, Kate
Downie, Jonathan Gibbs, Harry
More Gordon, Toby Messenger,
Robin Paine, Robert Rivers,
Michael Snowden, Jill Watson,
Helen Wilson. Artists' Artists.
Contemporary art curated by
Robin Paine ware & raku

Falkirk THE PARK GALLERY AND CALLENDAR HOUSE, Callend Park, FK1 1YR, 01324 503 789, www.falkirkcommunitytrust.org

Until May 27
Gordon Munro and Ewan
Robertson. Iron: Artefacts and THE WEST END GALLERY Y7 6NE, 01592 753 743

WIST FIBRE CRAFT STUDI

FORTH VALLEY OPEN STU-DIOS, 29 Gartcows Crescent, FK1 5QH

Business Park, Larbert, FK5 3NS 01324 555 500 Artists studios and workspace

'At Home' with Duggie Fields

world for several decades. Yet never before has his home been seen by the public as part of an is sub-standard and sold as de luxe and it's exhibition. Next month for the first time artist terrible, that's what's happening now in Duggie Fields will have his home on show as part of an installation at the Glasgow Modern astitute as part of Glasgow International 2018. cult following and in the 1980s he was a huge

e and used to share a flat with Pink Floyd's Japanese following in the early 80s, ended Svd Barrett, in ondon in the 60s

He said: 'It will be quite extraordinary for me to see if not anybody else The gallery's concept of what hey would like different. There will be a bed, and other elements The proportions are different as the gallery is a different shape to ny home," he said

It will be based on photographs and two and three dimensions, as well as paintings, sound pieces and videos. Duggie is enjoying prolific time just now in Scotland and has also been part of a travelling group show, put on by the Hayward Gallery, having just been in Belfast at Mac and currently at the DCA. Entitled Shonky. It is about awkwardness as an was very bizarre. And at the end of the season esthetic

ave never actually been there, but It's not the first time I have been asked to show my home. I was asked 30 years ago if someone could put my living room in a gallery.

"I love Glasgow although I have never ve never been to Venice either.

still passionate about buildings and what's

Gallery 1:

24 February - 7 April

London," he said.

Duggie has always had something of a star in Japan. "For some reason I had a big

Comme des Garc Winter 2007 collection and featured in a Shiseido Corporation

campaign. everywhere there on magazine.

Very curious. It was quite a surprise let's say. Ironically I was

Intil March 24 GREENGATE GALLERY. and I played, and it was full of discarded cosmetics. To then find myself half a lifetime away being used to promote that same thing

Don't miss a part of his real life story, at The Modern Institute, April 19 - May 26,

TESSA WILLIAMS

Duggie originally studied architecture and 20 Osborne St Glasgow GI 5QN/3 Aird's Land Glasgow G1 5HU.



Guide

vorkspaces to visitors the

al· Art Writing

Political Animal: Art W Focused on the phenon the Contemporary City MACKINTOSH CHURCH, CRM Society, Queen's Cross Church, 870 Garscube Road, G20 7EL, 0141 946 6600 THE HUNTERIAN MUSEUM AND ART GALLERY, Universit

Intil March 11

Fitchet, Gordon Wilson, Georg others. February First-Footing

GLASGOW PRINT STUDIO GALLERY, 48 King Street, G1 5QT, 0141 552 0704

PLATFORM, The Bridge, 180 Westerhouse Road, G34 9JW,

Film Club at Griers. Collabora ion - no need to book, just

only 5 Clyde-built sailing ships

TRAMWAY, 25 Albert Drive, G41 Until March 11

PhotoMessage. Work by youn people from the Govanhill

STREET LEVEL PHOTOW-Until April 8 Marcelo Brodsky - 1968: The

Fire of Ideas. Images and LILLIE ART GALLERY, Station Road, Milngavie, G62 8BZ 0141 956 5536, www.edlc.co.uk Intil March 15

Karen Strang. The Burn and the Tide. Oil paintings ART FORUM, 50 Station Road, Milngavie, G62 8AB, 0141 956

GALLERY III, 25 King Street Townhead, G1 5QZ, 0141 552 WASPS ARTISTS STUDIOS, The Briggait, 141 Bridgegate, G1 5HZ, 0141 553 5890

EAST KILBRIDE ARTS CEN-TRE, 51-53 Old Coach Road, East Kilbride, G74 4DU, 01355 261 000 AULD KIRK MUSEUM. Cowgate, Kirkintilloch, Éast Dunbartonshire, G66 1HN, 0141

678 0144
Until April 14
Good-bye to all that. A last look at the Great War featuring a selection of original World War IILP PAPER ARTS WORK

March 3 & 4
Creative Paper.
March 17 & 18 (Also May 26

Isle of Arran

The

Plant Papers. Explore the unique qualities of both nati and exotic plant fibres

May 5 - 7 ese Paper and Mokuh ience. Explore the pro-Lively contemporary art, Masako Ritchie, Barbara of making paper from Easter fibres on the first day of this Young, Scott Irvine, Kirti Mandir, R. Lele new works b

> **Isle of Bute** MOUNT STUART, Mount St PA20 9LR, 01700 503 877

IS3 3HB, 01859 530 268 Original art, home made cakes and puddings, leaf and herbal

> Isle of Islay THE GALLERY, Bow

AN LANNTAIR, Town Hall, Ker neth Street, Stornoway, HS1 2DS 01851 703 307 NATIONAL MUSEUM OF RU-RAL LIFE, Wester Kittochside, Philipshill Road, East Kilbride, G76 9HR, 0300 123 6789 March 10 - April 14

HARBOUR VIEW GALLERY, Port of Ness, HS2 0XA, 01851 810 735

Changing exhibitions of original art, crafts, photography & tapestry weaving
March 31 - September 30

Isle of Skye

DANDELION DESIGNS, Stein, Waternish, IV55 8GA, 01470 592 218, www.dandelion-designs.co.ul Permanent exhibition of many ntemporary and traditional rtists, and an interesting rang

ANDBANK STUDIO, Old Pier

ROS SKYE HERITAGE CEN-E, Viewfield Road, Port 51 9EU, 01478 613 750

582 254
GALLERY AN TALLA DEARG,
Ornsay, Sleat, IV43 8QR, 01471
833 439, www.eileaniarmain.
co.uk, hotel@eilean-iarmain.co.ul
July 15 - September 11
Pam Carter. Solo

and hand knit design. Working studio of engraver Kathleen

LYNNE'S ART SHED, Roseneath, 34 Lochbay, Waternish, IV55 8GD

Kelso

ayfairpetportraits.co elgallery@live.co.uk

ArtWork

Curtains for Royal Mile Market

THE HISTORIC Tron Kirk is to become a heritage "Markets like this are important to the commun entre for Edinburgh's Old and New Towns. The city council has agreed to give Edinburgh World Heritage (EWH) a three-year lease on the A-listed ouilding in the Royal Mile – and the new centre ould open as soon as June.

chitecture of the Capital's world heritage site

back to 1633, the Kirk is officially isted on the Historic Environment Scotland Buildings at Risk register.

osure of the city's only market. The Royal Mile Market, based in the Tron Kirk is Edinburgh's only permanent, even day, indoor marketplace and has been operational for the past two

ere are artists, designers, jewellers and many more. It employs dozens

of locals on top of providing a unique shopping lestination and tourist attraction. With only weeks intil its closure, traders and employees have been eft shocked at the decision.

ne market making their own jewellery and leather

DINBANE POTTERY, Edin-ane, Portree, IV51 9PW, 01470

IANA MACKIE, 10 Borreraig ark, Dunvegan, IV55 8ZX, 0147 11 795 Working studio and gallery

STUDIO 4, Shore Road, Lam KA27 8LA, 01770 600 919

The plan is to showcase the history and ong with a shop to fund the project. Longer

rm, EWH proposes a complete efurbishment of the building. Dating

The decision, however, brings the

Home to over 15 local businesses

After months of making it work, it finishes. There are already many tourist shops on the Royal Mile, but the market offers something different – small ousinesses and handmade products. Living and working in Edinburgh is becoming much harder, o we're considering moving from the city."

Jane Edgell, who designs and prints her own e-shirts agrees the closure is devastating.

Dé siré e Marie Townley, visiting from Rome nmented: "I was delighted to find this market sited this market daily during my holiday

59 PERTH ROAD, DUNDEE

iartsupplies couk

Stuart Ramsay, Director of

(EWHT) up to a three year lease on the Tron Kirk, considering they have had an option on the building for the last five years and failed to raise Frances Durack and her husband run a stall in finance for a suitable regeneration project. "Even although The Royal Mile Market had

offered nearly four times as much in rental income for the city, plus the benefit of securing 150 jobs. Edinburgh World Heritage got the single extra vote THE FAED GALLERY, The Mill needed whilst claiming that it's easier to secure funding when they have secured tenancy.

starter and EU grants unlikely, given Brexit, it puts more pressure on UK grant sources. Perhaps it's time the Council considered re-investing the rental income into a 'heritage fund' on which to finance the regeneration of such buildings, especially with Edinburgh having the largest number of listed buildings in the whole of the UK and Ireland.

This was a chance for the City Council to

in the U.K. after London, surely tourists deserve better than miles of identical, imported, tartan tat

FRANCES ANDERSON

studios

GOLD AND SILVER-ETC ART GALLERY, 41 High Street, ML1 7LU, 01555 665 342 Bespoke jewellery, Quality handbags

WILLIAM WILSON FINE ART PHOTOGRAPHER, 75 Hyndford Road, ML11 9AU, 01555 660 023 SUMMERLEE MUSEUM, Heritage Way, Coatbridge, ML5 1QD, 01236 638460

KILN SERVICES, Unit 8/11, Provides kilns, clays and pot

IGGAR AND UPPER CLYDES-DALE MUSEUM, 156 High St Biggar, Biggar, ML12 6DH, 01899 121 050 DOUGLAS DAVIES GALLERY

Loanfoot, Skirling, Biggar, ML 6HD, 01899 860254, www.doug

Guide

Kirkcudbrightshire

IARBOUR COTTAGE GAL ERY, Castlebank, Kirkcud-right, DG6 4LB, 01557 330 073, www.harbourcottagegallery.org.u March 3 - 16 Elizabeth WASPS (Kirkcud-

bright). Traditional arts and larch 17 - 24

Grace Rogerson & Heather Dickinson. KGR Glass design and Galloway in Pencil March 26 - April 7 Open Exhibition. PROFESSIONAL ARTISTS POP

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

HIGH ST. GALLERY, 84 High Street, Kirkcudbright, DG6 4JL, 01557 331 660 THE NAIL FACTORY, 56 Sout vick Road, Dalbeattie, Dumfric & Galloway, DG5 4EW, 01556

1 686, www.nailfactory.org.ul nfo@nailfactory.org.uk April 8 - June 30 LEEDS CITY ART GALLERY
The Headrow, LS1 3AA, 0113

Liverpool

FATE LIVERPOOL, Albert Dock, L3 4BB, 0151 702 7400 HE STEWARTRY MUSEUM, 4' Until April 15 Marguerite Humeau. Echoes. Until March 18 TOLBOOTH ART CENTRE

Britan
Jintil March 18
Mary Reid Kelley and Patrick
Kelley. We Are Ghosts. Video
works that combine painting,
performance and poetry to tell
surreal stories inspired by his-Until March 18

Egypt:Art et Liberte 1938 -1948. Paintings, photographs and archival documents BLUECOAT ARTS CENTRE

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

Livingston

HOWDEN PARK CENTRE, Arts Services, West Lothian Council, Howden Park Centre, EH54 6AE,

London THE BRITISH MUSEUM.

Square, WC1A 2RJ, 0207 323 The British Museum is a

oril 26 - July 29
Rodin and the art of ancient

April 9 - July 29

Monet and Architecture. 75 THE BARBICAN, Silk Street.

FG, 0207 887 8008 ntil April 2 Modigliani. Retrosp

BALBIRNIE CRAFT CENTRE

KY1 1YG, 01592 412 860, wwy nfife.com/venues/kirkcaldy-ulleries, kirkcaldy.galleries@

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

NG, At the Gallery, Burnside, upar, KY15 4BH, 01334 652 353

AST NEUK OPEN STUDIOS, MAISIE & MAC ART AND CONTEMPORARY CRAFT, St. Catherine Street, Cupar, Y15 4LS, 01334 656 523, www

Paintings, prints, sculpture, t tiles, ceramics, wood & met from UK artists and makers

vAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, J1333 313 903, www.pitten-weemartsfestival.co.uk, info@ Helps visitors to explore the past and traditions of historic Queensferry and neighbouring arts - taking place in gall

> ugust 3 - 12
> Pittenweem Arts Festival 201 TISHER STUDIO AND GAL-LERY, 11-13 High Street, Pittenweem, KY10 2LA, 01333 2 255, www.fish

reaturing paintings and prints by John Nelson ULROSS POTTERY AND GAI ERY (& BISCUIT CAFé), andhaven, Culross, (near unfermline), KY12 8JG, 01383 32176, www.culrosspottery.com

ationcreative.co.uk FORGAN ART CENTRE.

RAIL POTTERY, 75 Neth

COTTISH FISHERIES MU EUM, St Ayles, Harbourhead Anstruther, KY10 3AB, 01333 10 628 GRISELDA HILL POTTERY

ERRY PINE GALLERY, Gerr ine, 67 Nethergate North, Crail Y10 3TX, 01333 450 842 INGHORN GALLERY, King-orn, KY3 9RT, 01592 890 218

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being used to promote women's cosmetics. "As a child my parents used to run a chemist shop. The store was where my brother

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

ROGER BILLCLIFFE GAL-

GLASGOW SCULPTURE STUDIOS, The Whisky Bond, 2 Dawson Road, G4 9SS, 0141 353 3708

ed exhibition of work

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

Isle Of Harris

LENT ASSOCIATION, Second Floor, 5 Oswald Street, G1 4QR, www.scottishartistsbenevolentas-sociation.co.uk Empowered by the TOD Endowment Fund to provide holidays in Scotland for artists (resident in Scotland for at lea SKOON ART CAFE, 4 Geocrab (resident in Scotland for at lea teas, coffee plus traditional rr sic. Original oils and exclusiv art cards from resident artist Andrew John Craig two years) who are experien-ing difficulties RSW, 5 Oswald Street, G1 4OR 0141 248 7411, www.rsw.org.uk 0141 248 7411, www.rsw.org.uk. info@rsw.org.uk The Royal Scottish Society o Painters in Watercolour Until March 8 137th Annual Open Winter Exhibition. RSA Building, Tl Mound, Edinburgh

Isle of Lewis

Various artists. 10 From the North/ 10 Bho Tuath. Photo-graphic work from Scotland and the Nordic countries

MORVEN GALLERY, Upper Barvas, Outer Hebrides, HS2 0QX, 01851 840 216

SANDBANK STUDIO, Old Pier Road, Sandbank, Broadford, IV49 9AE, 01471 822 011, www.dun-cancurrie.net, duncan.currie@ tiscali.co.uk Wide range of original paint-ings by Duncan Currie and works by Pam Carter and other wall known Scottish exists.

paintings depict the climatic changes of the Highlands and Islands

129 Lauris

they employ, and the consumers who shop there.

Unique Boutique

The Edinburgh Bow Tie Co. make and sell a range of luxury men's accessories, all handmade

> is very upsetting. Last year we ran a petition gaining over 11,000 signatures against its closure. Even with support from both tourists and residents, the council didn't vote in of a creative, exciting city. It's

ORNERWAYS STUDIO/GAL

champion small and local business, where they could have extended the lease for the Market the building's lease went on the open market and we could submit a formal bid."



Whistleberry Park Industrial E tate, Hamilton, ML3 0ED, 0169 822032, www.kiln-services.co.ul

Lancashire

artwork@famedram.com

www.resipolestudios.co.uk PAINTBOX SUMMER SCHOOLS

SUMMER SCHOOLS FROM £340

in their Leith studio. Founder Hannah Carpenter states: "The closure of the market

> favour of the market remaining in the Tron Kirk. Edinburgh High Street is saturated with tartan gift shops, and I believe this is a sad representation devastating for our small businesses.

> > THE WHITEHOUSE GALLERY
> > 47 St Mary Street, Kirkcudbright
> > DG6 4DU, 01557 330 223 "I'm disappointed in the OCHRE GALLERY & STUDIO, 76 High Street, Kirkcudbright, DG6 4JL, 01557 428 088, www. hregallery.co.uk Working gallery and studio

> > > ORTH GLEN GALLERY, Nor Glen, Palnackie, Castle Douglas, G7 1PN, 01556 600 200 blowing, oil lamps, chand

KIRKCUDRIGHT ARTS & CRAFTS TRAIL

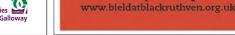
RATISTS & MAKERS POP-UP HOP, Mill on the Fleet Visitor Centre, 65 High Street, Gatehous f Fleet, DG7 2HS, 01556 814 099 Stocked and staffed by local Kyle

> HE KYLE ART MARKET, Sta-on Road, Kyle of Lochalsh, IV4 8AE, 01599 530 039
>
> Judith Anne Currie paintings

Lanarkshire IRONWORKS GALLERY, Sun

THE NATIONAL GALLERY, Trafalgar Square, WC2N 5DN 0207 747 2885

BANKSIDE GALLERY, 48 Hop



ArtWork

Duggie has always had an eclectic home

to do is quite of my home.

from his studio/home in Earls Court

He is excited about the Glasgow show: "I

een there. I discovered Mackintosh when a tudent in early 60s. I'm not a great traveller,

GRACEFIELD ARTS CENTRE

Gallery 2: **NGS** Tesco Bank Children's Art Competition

Onen Studios North Fife ONTEMPORARY ARTS DUN-ERMLINE (CAD), Upper Mall, The Kingsgate, Dunfermline media, 2d, 3d, small sculpture work (ceramic, Glass and THE QUAY GALLERY, 33 High Street, Aberdour, KY3 0SH, 01383

KIRKCALDY ART CLUB, Hot ot Wynd, Dysart, Kirkea Y1 2TQ, 01592 203270 10-12pm and 7-9pm, Tuesday -9pm and Wednesday 2-4pi RIRCHWOOD COTTAGE GAL ERY & TEAROOM, Balmungo et Andrews, KY16 8LW, 01334

rolling exhibition of original ar work and prints by local artists MASPIE HOUSE GALLERY, High Street, Falkland, KY15 7BU, 01337 857 735 ST. ANDREWS ART CLUB, 14c Argyle Street, St Andrews KY16 9BP

High Street, Pittenv 2PG, 01333 311402 WEEM GALLERY AND FRAM-R, 16 High Street, Pittenweem, Y10 2LA, 01333 311535, www.

Glasgow KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699

RIVERSIDE MUSEUM, 1 Bunhouse Road, G3 8DP, 0141 287 2720 d's Museum of Trans-

Bath Street, G2 4HU, 0141 248 5210, glasgowartclub.co.uk, inf glasgowartclub.co.uk March 9 - April 10 The Glasgow Art Club Sprin JOHN GREEN FINE ART, 182 Bath Street, G2 4HG, 0141 333 1991, www.glasgowgallery.com, mail@glasgowgallery.com

COMPASS GALLERY, 178 West Regent Street, G2 4RL, 0141 221 6370, www.compassgallery.co.uk, web@compassgallery.co.uk

nave ocen inspired by the ina and colour of her extensive journeys to India, Morocco, Cuba and Mexico May 19 - August 4 Iona Roberts. Solo CYRIL GERBER FINE ART,

ings, Drawings & Sculpture Until March 31 19th-21st Century British

"The market's closure is felt deeply by us all.

'It's tragic not only for traders and staff, but also for tourists and for the city. The market brought ndividuality and uniqueness. Without it, there are only dozens of tourist shops selling the same epetitive products, which even the tourists

my trip to Edinburgh. I travel frequently, and only shop in handmade or vintage stores and I've

Islands
ORBOST GALLERY, Half
Bolvean, nr Dunvegan, IV55 8ZB,
01470 521 207
Selling exhibitions of professional artworks by local artists in Skye & Highlands
RAVEN PRESS GALLERY,
Colbost, Dunvegan, IV55 8ZS,
01470 511 748
Wood engravings of landscape

THE VENNEL GALLERY,

KELSO POTTERY. The Knowe 00 metres behind Kelso Abbey, D5 7BH, 01573 224 027 Mugs, jugs, bowls & 'Time Tablets' fired in the Kelso

It's disappointing this market is closing. It may seem like a small change, but it speaks volumes about the city of Edinburgh to disregard the larger

Fron Tourist Services Ltd states: decision to grant Edinburgh World Heritage Trust

"Yet with Lottery money seemingly a non-

traders, makers and designers until such times as With Edinburgh the second most visited city

loch sunart Lacharacle Largyll I ph36 4hx



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NATIONAL MARITIME MUSE JM, Romney Road, Greenwich, SE10 9NF, 0208 858 4422

ntil May 12 (Selected Satur FATE MODERN, Bankside, SE

selection of paintings by men pers of the Royal Watercolou

HE'S BEEN a pivotal part of the Pop Art

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"A lot of new residential development

PAGE POTTERY GALLERY, 49

Burrell at Kelvingrove CALLERY OF MODERN ART

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ontemporary relevance of a ve citizenship and the ongo attle for equality

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tancy. The Women's Social ar Political Union's motto, 'Deed not Words', reflected their LERY, Gallery Road, Dulwich Village, SE21 7AD, 0208 693 5254 Until May 3 Into The Wild Lecture Series.

o 1509 Original Artist Prints at afford THE BOOKMARK, 34 High

TURE GALLERIES, 108 Old Brompton road, SW7 3RA., 0207 Street, Grantown-on-Spey, PH26 3EH, 01479 873433 At Royal British Society of

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100 7144 Intil April 22
Dale Chihuly, Chihuly NOW.

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ntil April 29 A dialogue on female Chines ontemporary artists. Explor

Moray

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susiealexander123@btinternet.com

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March 10 - May 27

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128 Victoria Street, Stromness, KW16 3BU, 01856 850 644, www.

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Maxwell's Cauld Blast

RIGHT, so Donald meets Angus on the beach in

"Ah my lifelong friend! If I ever have two Rolls oyces I will give you one!"

"Indeed Donald, but what if you had two hens?" "Ah. now. that's different you KNOW I have

I was contemplating that famous encounter last eek at the Holyrood debate on the Scottish diet. Now it looks like the National Health in Scotland vill be going bust soon enough. At the moment around 10 per cent of the

ational Health budget in Britain is going to those with diabetes and in the last ten years the number of ose being so diagnosed in Scotland has increased some 40 per cent. So if we assume that in twenty years'

ne perhaps a third of Scotland is needing eatment that's a dynamic that will be financially sustainable, and our streets will be cluttered with e blind and legless.

I would laugh more if I didn't have the disease

In short, if you are aged less than fifty, assume our old age is going to be hellish, unless you are ich, or they have found a cure, which looks highly

Actually there is a cure. It's called stopping our ing people from getting fat

Only 16 out of the 129 MSPs available rned up for the debate. Some of them advocated tervention. One said we should encourage our hildren to play more games.

Great, so that's that sorted, even although Mike ean, Glasgow's Prof of nutrition, says that the main penefit of taking exercise is that it keeps you out of he kitchen. Now, by my calculation, around half of those

MSP's in the chamber who were advocating a better diet for Scotland were fatties themselves, some had bellies like footballs Meanwhile, down in the café, the Scottish

vernment were running a big push on cakes. Ten different types were available, with Holvrood hortbread being particularly recommended. When are we going to start taking this crisis eriously?

So after their walk on the beach Donald says to those wretched nurses over from Bethlehem. The

"Fancy a cake? Ach go on, spoil yourself, it's all going to be fine. Thon Maxwell was probably just exaggerating. It's nothing to worry about really."

TALKING ABOUT remarkable people, last month saw the death at eighty seven of Australian Harry Wallace, the man who for me personally will always be the iconic figure most worth aspiring to.

He was in short a multi-millionaire who nonetheless lived an abstemious lifestyle. Born the son of a Glaswegian engineer who made his living recycling used oil, Harry started off getting his hands dirty in that trade before coming over to Scotland and working as a school teacher in difficult schools before turning his hand to business consultancy.

Once back in his native Australia, he bought a tiny fully furnished house off an old lady. At the time of his death he was still living there, still using her furniture, still working off her dining room table and growing his own vegetables in the back vard. He had no cleaner and wore a ten dollar watch.

He also set up a charity building homes for native Australians, working as a labourer himself. His businesses, though, were thriving and making millions. He had a printing ink company, a farm, a business distributing groceries in PNG (now employing over 500).

So what did he do with his cash? He gave most of it away. Started a political party, a newspaper, a nation wide buy local campaign.

Over in Europe he poured money into Palestinian causes. He told me recently that although he accepted my point that the issue was incredibly complex, the bottom line was that the Palestinian people were being exploited, bullied and ripped off daily and that once we stopped that we could then start negotiating for justice for all in the Middle East.

Recently he sent me £1000 to finance getting some nurses over from Bethlehem to Scotland. He seemed to have a new idea a minute.

Harry died in twenty five degrees of heat at his farm, keeling over with a heart attack as he was planting a tree, aged 87. His four kids drove up to the farm and finished planting the tree.

Nobody has lived a life that I admire more. A stone to his cairn. Now I'll have to get on with getting

ARDY GALLERY, University yhope Road, SR2 7EF, 0191 5 2128 **Surrey** THE ART AGENCY, 118 High Street, Esher, KT10 9QJ, 01372

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Good and Evil. Addre

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ntil December 31

Outer space
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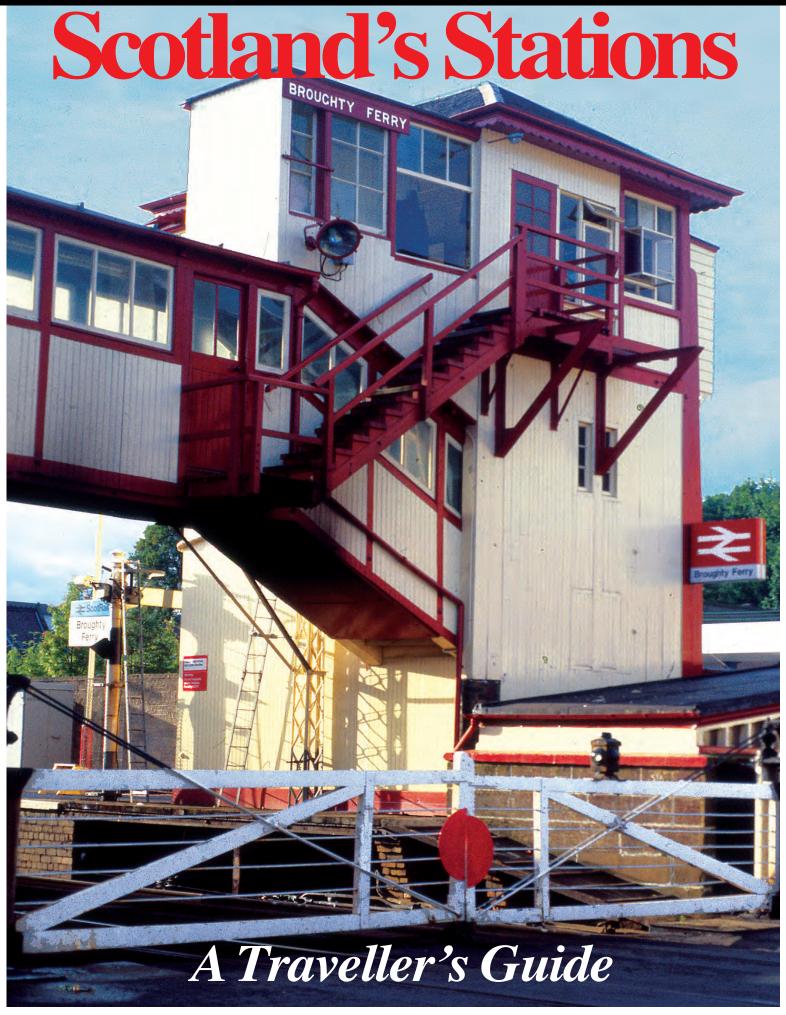
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