Not all industrial building need be boringly functional. Shown above, part of the striking new £140 million development at the Macallan Distillery, named by the RIBA as one of the finest new buildings in the UK.

INSIDE: Edinburgh's Calton Hill 'Collective' Nicole Farhi, sculptor: Dumfries's STOVE

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ntil August 31 COUNTRY FRAMES GALLERY Leslie, Insch, AB52 6PA, 01464 820389, www.countryframes. co.uk, countryframes@btconnect

Until August 31 THE BUTTERWORTH GAL- Madge Gill – an outsider who made it to the inside

Mary Gladstone on the work of an increasingly popular 'outsider' artist

SHOWING at the William Morris gallery n Walthamstow, north-east London, until eptember 22, is an exhibition of the work of Madge Gill, who lived from 1882 to 1961. Staged in the artist's home town, it is the most comprehensive show of her work to date, bringing together drawings, newly uncovered large-scale embroideries, textiles and objects, which many have never seen

Madge Gill was an exponent of ediumistic art, who believed her spirit guide, Myrninerest as she called it. was esponsible for her creativity. She drew in a trance-like state, producing up to 100 images at a time, in black and white pen and ink drawings

They often featured a girl's face or figure with swirling lines. Female images, thought to represent herself or her stillborn daughter. dominate Gill's art, their blank, staring eves and flowing clothing accompanied by omplex patterns

Gill worked in different media: writing, knitting, weaving and crochet, transforming it into cushions, quilts and dresses, but her main interest was ink drawings on post cards, sheets of paper cardboard and rolls of

intreated calico In this show is a 30 long multi-coloured calico, 'The Crucifixion

of the Soul'. She demonstrated nswerving perseverance and

could complete, in an vening, a dozen postcards. For her huge calico rolls hung vertically, she devised a mechanism that enabled her to work in sections, her sons rigging them up in the garden, but she had to stand for hours. wrestling with the problem of ink running down the calico's surface.

In 1939, Gill showed her largest work (40) drink heavily netres wide), that occupied an entire wall at the Whitechapel Gallery.

Although she showed regularly at this enue until 1947, she turned down invitations another, although he was championed by to exhibit at other galleries, claiming her 'guide' owned her work and wouldn't like her a Cornish fisherman and mariner, who to show it publicly.

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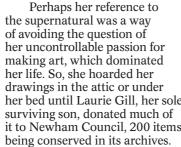
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Since her death in 1961. Gill's reputation has grown. In 1968, London's Grosvenor Gallery exhibited her work in 'The Guided Hand', the Hayward included her in their 1979 show. 'Outsiders', Internationally, her art was shown at Los Angeles County Museum (1992), The Slovak National Gallery. Bratislava (2007) and 'British Outsider Art'

> at La Halle Saint Pierre, Paris (2008); in the UK, at the Manor Park Museum, London (1999), The Whitechapel Gallery, London (2006), 600 works, many previously unseen at London's Nunnery Gallery (2012), a show entitled Madge Gill, Medium & Visionary at Orleans House Gallery, (2013) and her drawings at the Julian

Hartnoll Gallery (2013). Born illegitimate, Gill spent her early days in seclusion and, aged 9, was sent to a Barnardo's orphanage. Five years later, as part of a child labour scheme, she nigrated to Canada, where she laboured on an Ontario farm.

Returning to East Ham at the age of 18, she worked as a nurse at Whipps Cross hospital in

Leytonstone. After marrying T. E. Gill, she gave birth to three sons, one of whom died in the influenza pandemic of 1918. At this period. Gill herself became very ill and lost the sight of her left eye. When she was 38, she began to draw and continued until her son Bob died in 1958, whereupon she began to

As a celebrated British Outsider artist, Madge Gill was not alone in being untutored and unsung. Alfred Wallis (1855-1942) was the famous St. Ives artistic colony. Formerly sailed schooners across the North Atlantic

from Penzance to Newfoundland Wallis, in 1922, began to paint 'for company after his wife's death. He was entirely self-taught and In

MARY GLADSTONE Madge Gill, Myrniner Retrospective, William Morris Gallery Walthamstow, Tues-Sun 10 - 5. Free (suggested donation £5). Until Sent

he paid little regard to perspective, basing

importance, which gave his scenes a map-like

He painted seascapes from memory

recording the sailing ships of his youth. With

little cash. Wallis had to paint on cardboard

a visit to Lausanne's Collection de L'Art

of its most poignant exponents is Maria

Brut in Switzerland and you can view work

of this nature from all over the world. One

Angeles Fernandez Cuesta, born in 1950, at

Toledo in Spain. After a difficult childhood,

she grew up to be mocked locally and called

La Pinturitas because she wore extravagant

(to forget her pain), Cuesta began to paint

and it became crucial to her existence. Over

the years, she has transformed the faç ade of

a derelict restaurant in Arguedas in Navarre

She continues to paint, combining

text, 'as a means of expressing and easing her

the William Morris Gallery is showing only a

few streets from where the artist once lived

Sophie Dutton. "Gill," writes Dutton, "made

work with limited resources, was self-taught

world, producing masses of amazing work."

and worked outside the mainstream of the art

Four years in the making, it is curated by

This exhibition of Madge Gill's work at

into 'an evolving visionary environment'.

images of people, animals and faces with

At the age of 50, 'para olvidar las penas'

Outsider art isn't unique to Britain. Pay

taken from packing cases.

the scale of his objects on their regarded



Gavin Macqueer

Denise Fraser

22nd.his 'naive' paintings. THE GLASGOW ART CLUB The Glasgow Art Club 90 Day Taster **Exhibitions** Summer Exhibition inking about joining the Glasgow Art Club, but not quite ready to Apple of My Eye

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Journey to the Edge Autumn Exhibition

urged, be refused

Editorial Comment

rail system.

Thanks to privatisation of the

system you can forget about ideas

Tory party who insisted on the

break up of British Railways and

the consequent loss of skill centres

we no longer have these centres of

excellence. The experienced staff

Does this fiasco by any

chance bring to mind another set

of possible consequences of Tory

quietly moved their own money

Trust Fund gurus who have

bout of chaos while they gaily

agitated, via its STORM

This paper unashamedly

campaign, to STOp this Railway

even greater madness: being led

to the brink of economic suicide

by a bunch of zealots who have

blinded themselves to economic

the ability to tell the difference

between the truth and fantasy.

this impending madness

reality and have conveniently lost

It is time for sane people to

make sure this time we DO stop

We are now faced with an

Something to do with those

were dispersed. Brilliant.

party zealotry?

Madness.

such as British Rail Engineering

Thanks to the zealots of the

The train now standing... engineering company with an intimate knowledge of Britain's

OVER THIS summer a quiet revolution was supposed to be taking place with the iconic West Highland sleeper service.

Several months late, admittedly, a set of brand new state of the art sleeper 'train hotel' coaches was due to be introduced.

Guess what? The introduction has turned out to be a fiasco.

The coaches – offering a range of options from reclining fairline' type seats to luxury suites with proper beds and showers guess what? They never arrived.

So it was back to the old sleeper trains once more. And guess what has happened to them? Yes, they have had a nasty habit of breaking down in the most inconvenient places – like miles from anywhere in the wilder parts of the magnificent West Highlands.

The service has, of course, been out-sourced to one of those marvellous service providers who all too often turn out to be Jacks of all trades and – yes, Masters of very few.

You might have thought it would be a good idea for a rail service to be run by a railway company with long experience of trains and tracks and signals and breakdowns and that sort of thing.

You might also have thought it might have been an idea for the rolling stock to be made in Britain by a long established rail

THE FAIR CITY of Inverness has

As the British city (outside

concentration of cultural attractions

Anyone familiar with the

From the vibrant arts complex

of Eden Court, to the lively Museum

and Art Gallery to the endlessly

once more come top of the class.

What for this time?

of London) offering the best

within its 'city walls.'

surprised by this news.

Capital city!

has it all and all the attractions within easy reach one of another.

At one time the city was ringed round by a chain of buzzing art galleries, all of them strangely contained within converted churches.

Sadly, their number has declined as owners have moved on but one at least survives and travel a little farther North. Fast and West and vou will find many more. The visual arts at least are alive and well in the Highlands.

Highland capital will not be at all

in the southwest and nothing to do with domestic heating, you'll pick your way through a list of Stove's events, workshops, projects and public displays. Overwhelmed by the hyperbole, the only way I could cope was to

vou'll come across a rush of ads for

wood-burning stoves. But don't be

deterred. Once you've accessed this

organisation, connected with the arts

switch off my laptop and swop these descriptions of the contemporary Dumfries arts scene, for my battered copy of Rabbie Burns's poetry, remembering that after the poet sold up in Ayrshire, he took a job pots out of the country (to Ireland in Dumfries as an exciseman. I possibly?) to avoid another, greater was refreshed by the simplicity of advocate a macho No Deal Brexit expression, his directness, humanity, righteous indignation, love of nature,

and strong Scots tongue. But, I'm being too urmudgeonly. Since it was founded in 2011, Stove has done a lot for the area. Realising that the town and region were at a cross-roads economically, local artists wanted the creative community to take part in shaping the area's future. So, they formed a collective, comprising artists, business people and other enthusiasts, the only stipulation for membership being a commitment to expanding the arts in the southwest.

Over the years, the Network has produced projects in public spaces, hosted events and introduced groups, some for the young, at its base, acquired in 2015, at 100 High

Stove has not only staged 14 major arts projects in Dumfries town centre, but organised a sculptural installation in Creetown, initiated the Environmental Arts Festival, Scotland, and drawn audiences of over 9,000 people for their arts projects that have involved 850

Gladstone confesses to a feeling of unease at a certain commoditisation of the arts IF YOU SEARCH ONLINE for the participants

While admiring the many achievements of Dumfries's STOVE initiative, writer Mary

website of Dumfries's Stove Network, It's all very impressive and handy when the creative arts, now that so many local businesses have gone to the wall, is now one of the top 10 economic sectors in the

Stove doesn't receive regular subsidy from Dumfries & Galloway Council, but is allocated money from their seriousness in that they create them for specific projects. As one of harmony and social cohesion, but the 121 arts organisations in Scotland on the other, we allow architectural regularly funded by Creative Scotland, it receives from them £100,000 per year (a fixed figure for three years, beginning in April 2018). All other grants are tied to delivery

The Network has dreamt up and carried out some weird and often wonderful schemes. For my money, I like the sound of their Nordic Skills workshop, reinstating old ties with

During WWII, Norwegian soldiers were based in Dumfries and in 2016 Stove celebrated the historical football matches played in 1941 between the local club, Greystone Rovers and their Norwegian counterpart. It also held classes in rope-making, leatherwork, whistle-making, boat-building with the Galgael Trust and the Galloway Longfhada Viking group and traditional knitting led by Vanishing Scotland.

Regardless of age, disability, sex, race and religion, Stove is about inclusivity in the practice and promotion of drama, dance, music, literature, poetry, painting, film, photography and sculpture.

the biggest event on Stove's calendar when Dumfries holds its annual River Festival and sailing boat race on the Nith.

Competitors head upriver on the highest tide of the year and finish below the caul in the town centre.

Joining the onlookers is the Salty Coo, which parades through the streets, as part of the procession that awaits the arrival of the boats.

Wonderful entertainment. though this is, should the arts really be relegated to a tourism attraction or a flippant bit of fun? On the one hand, lip service is constantly paid to masterpieces like Mackintosh's Glasgow School of Art building to burn to a cinder.

The Scottish Government's Growth Sector Statistics pulls few punches. The arts, as part of the 'creative industries', are championed because they make money. contributing '£3.7 billion' to the Scottish economy ('£87 billion' UK

Employing '73,600', the 'creative industries' are said to be larger than life sciences and tourism and to employ more than the energy sector. In Dumfries & Galloway, they were reckoned to be the best recovering sector since the 2008 crash.

Yet I wonder what we did before the arts were hijacked by the politicians, to serve as a source of revenue and soporific for a population that has lost its true connection to its roots and traditional skills.

Whereas ingenuity and skill were a given in country life, not only in gardening, farming, cooking, clothes-making, music and dance, where people's efforts were displayed and judged in agricultural shows or the Women's Institute, now practices At the end of August is Nithraid, and skills are seldom organically engendered but are too often imposed, prescribed and regimented into political

correctness and

uniformity

stimulating Castle Gallery, the city No reasonable ofter refused?

IN THESE worrying times for the future of our planet posititons are being taken on a number of deeply held beliefs.

We are all becoming more aware of our own contributions to the problem and in our own small ways trying to make a difference

Some activists are going further and making a very public stand. Events are being disrupted

traffic is being halted: the intention is the wealthiest city funds may turn to make us aware of the impending dangers we all face. In the arts world some well kent

public figures are calling for close scrutiny of the sources of support for some of our major institutions. A popular target of many activists are the board by the oil companies – and in particular all funding the international energy company bodies.

The millions they pour into bodies like the Tate should, we are Understandable as such a

change itself, there are no easy answers.

principled position may seem, it has its dangers. With many libraries, theatres and arts companies all facing the threat of imminent closure we need to be very cautious about turning down stance from any quarter.

And are there really very much 'cleaner' sources of financial support we can turn to? On close inspection, many of

out to have some rather murky ects to their activities. Ideally, of course, public funds

should flow generously into the coffers of our arts institutions, but support is being cut almost across

with climate



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For the Guide online

Fashioning heads in clay

Tessa Williams talks to Nicole Farhi. fashion designer turned sculptor Nicole Farhi

WHEN YOU'RE an artist, you never retire. You 'll always have something creative to do.'

ow sculptor who will show her work this month at the Edinburgh Fine Art Society. Nicole, 72, riginally

studied painting at la Grande

At irst she put painting to the packground and it was as

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ntil September 8

Chaumiè re in Paris in her 20s. Although she loved painting, she

didn't think she excelled at it and her fashion skills far outweighed verything else.

irst on French Connection, with Stephen Marks vho also became her husband, before setting up her own eponymous brand. It was quite an empire that straddled continents and entrenched her name in the

However, in 2013 the Nicole Farhi fashion label s sold and she quit her previous career. Now she doesn't miss it one bit.

"I have done that page, I don't bother looking fashion magazines any more or going shopping I don't go out much – I don't need to buy clothes, I ehash my clothes. I am not interested - I'm much nore interested to go to a museum, or see an art ow, I didn't have time to do this before. I far prefer to do that now rather than going shopping or reading agazines," she said, speaking from her home In mostead on the hottest day of the year so far.

Her entry into the art world came by a chance eeting: "I was in my 30s when by accident I met a oman at a dinner party who was a sculptor. It just

licked when she said she was a sculptor. At that time, fashion was not enough for me, and I was thinking I didn't really want to go back to

This lady, Elizabeth White, then introduced her to another sculptor, Jean Gibson, who later ecame her teacher, "As soon as I touched the clay I knew that was my ng." Nicole said.

Another opportune ment that crystallised her career was when she met Eduardo Paolozzi.

"I was making my irst bronze in the Royal College of Art foundry, and the day I was doing the patina Eduardo Paolozzi walked by, as he was taking some students ound the foundry. He aw me and he stopped and talked to me.

"He must have liked work as he invited me to his studio, and then he said he wanted to see more of my work she said. "And then e became verv close

"He used to love ny cooking! He loved ming to our house for



That's Nicole Farhi – former fashion designer

Sculpted: Nicole Farhi photographed by Iona Wolff

a fashion designer that her career took off, working and he would see some rubbish and pick it up and there was something you can use in everything Always an idea that comes from everything. We were very good friends until he passed

away." she said. Her first show was in 2014 at the Bowman Gallery in London with the title 'From the Neck Up'. It was a series of busts of well-known people from the worlds of theatre, art, film and fashion including her husband, David Hare, and amongst others, Anna Wintour, Rupert Everett,

dinner, he loved my pot au feu, my spaghetti with aubergine and prawns, my rabbit a la provenç ale. He

was not a gourmet but loved a generous dish. "I learned about being creative from him from the very first moment I met him. He came to my

> studio very often for almost a year to show me how to work in plaster and wax. He had the idea that art was part of everyday life – he loved giving away work to friends, but also to hospitals – and he worked on the principle that anything which got art out of its customary ghettos was bound to be a good thing

"He was my friend. my mentor. I could not have wished a better person, he opened my eves all the time. We would walk in the street

Stephen Frears and Christopher Walken.

For her show at the Fine Art Society Edinburgh she has created a collection of 25 busts of leading writers, and thinkers of the 20th century from Samuel Beckett to VS Naipaul and Muriel Spark. It's a colourful and insightful collection. The busts are just around 12 cms high.

To research her subjects, she would watch a YouTube video about them every morning. "That was the best way to understand the full picture, I did read a lot of their works too but this way I could see them

A fan of YouTube, she is not however interested in much else about social media. "I don't do Facebook. I don't do Twitter. I'm not judgemental about people that do, but if you want to put your life in front of everyone then that is up to you. For me it's not my thing," she said.

Writing Heads, Edinburgh Fine Art Society, 6 Dundas St, Edinburgh, EH3 6HZ, July 25 - August 25. Artist's Talk: My Friend Eduardo, August



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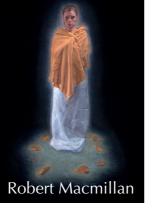
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Whiteadder's **Open Studio**

Nick Jones visits Allanbank Mill

EXTRAORDINARY to think back to 1994, and reflect on how the arts have blossomed in what might be considered a rural backwater, where the Whiteadder runs still, threading its way through the Lammermuirs, to merge with the Tweed a few miles downstream. Largely thanks to the pioneering vision and energy of two people.

I'm at Allanbank Mill Steading, between Duns and Berwick-upon-Tweed, home to artists Pauline Burbidge and Charlie Poulsen. Pauline works with textiles, collage and stitch, making wall hangings and quilts. Charlie makes large scale drawings, sculpture and 'growing sculpture'.

For the past twenty-six years they have held their Open Studio event over four days of the first weekend of August. Studios become galleries and artwork is displayed throughout the steading. Last year visitors doubled to one thousand five hundred, after the success of their show 'Songs for Winter', at Edinburgh's City Art Centre in 2017/18.

More than immersive, being and feeling part of a living work of art, so tactile, so rooted, there really is no substitute for being here. For Charlie

it's connection to place that inspires, drawing him to "the invisible energies, the internal organic forces of growth, driving the winds, currents and energies within the earth."

They're both in for the long haul, recognising that it takes years to bed in, to tune in to the rhythm of the seasons and the cycle of the years. Slow Art at its best. No surprise that Charlie draws whilst listening to music, as harmony, melody, rhythm and form is closely related to the geometric grid structure of his drawings. So too Pauline's work

reflects the growth and seasonal changes within the natural world and rural landscape. She looks upon stitching as a form of drawing, as well as drawing directly on to fabric. The depth, at around 8mm thick, produces a three dimensional quality which, combined with the feel

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Allanbank Mill Steading garden

She also incorporates cyanotypes, a

photographic process that works particularly well

aper, creating a silhouette

Out in the garden

Plumbic malleability

with pressed plants, placed directly onto coated

Phil Stanley Dickson

must see for vourself! Farther afield, land art commissions include 'Point of Resolution', on the Southern Upland Way, south of Innerleithen – a series of circles in the heather which will disappear in time. Looking ahead. Charlie and Pauline will be exhibiting in 2022 at the Ruthin Crafts Centre in North Wales.

of the fine cottons and silks, makes these works very Each year there's a guest artist. This year it's film animator David Martin, who'll produce a specially commissioned film. Taking place nearby wer the same weekend is Allanbank Arts Open Exhibition, and Gill Walton's Open Studio, Then, for the first time. Allanbank Mill Steading is linking with Marchmont House, near Greenlaw, where Charlie is currently working on a major commission, and with Thirlestane Castle near Lauder, to create a new event – Borders Art Map

> 'Conversations in Wood', showcasing the work of contemporary makers who use wood, presented in collaboration with Visual Arts Scotland, The Scottish Gallery, and Craft Scotland.

Sharpness', features photography by the 14th Earl of Lauderdale & Sam Cornwell, all in a new gallery.

NICK JONES Charlie and Pauline's 26th

Open Studio weekend at Allanbank Steading, TD11 3JX. Friday 2nd – Monday 5th August 2019 : 11am to

www.allanbanksteading.co.u and links



Marchmont will host a special event

Meanwhile at Thirlestane 'Theoretical



Caithness NORTH LANDS CREATIVE GLASS, Quatre Bras, Lybster, KW3 6BN, 01593 721 229, ww

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Observations on Edinburgh's new Collectivised Observatory

Nick Jones climbs Calton Hill to visit the Observatory re-born and to take a crane's eye view of the city below

I'M STANDING on a jewel in the crown of Edinburgh's multi-facetted avant garde art scene, ying not to slither off, or be dazzled. This is Collective, on Calton Hill, a "new

kind of city observatory, bringing people together to look at, think bout and produce contemporary art". Also here, lost in observation emused foreign tourists, absorbed in selfie-taking, seemingly unaware of and unimpressed by the glitterarti urrounding them.

They haven't got all day nd nor, on this occasion, have I. Looking around for some unexpectedly meaningful cultural statement. I'm distracted by the blocky, jarring modernity of The Lookout Restaurant, an outpost f The Gardener's Cottage, an exclusive place to see and be seen ating small portions of pricey food

I'm thinking of drinking a ochachino on the terrasse when see it: a twisted cycle security able, complete with combination lock, artfully draped over the utside table, securing the benches ongside. Very clever, mixing essages of welcome and comfort with threat and control.

A subtle reference to Trinity College Church, surely? Demolished The Lookout Restaurant in 1848 to make way for Waverley Station, each stone was carefully numbered, then earried up Calton Hill for temporary storage, prior rebuilding elsewhere. Most of the stones were stolen by canny locals, to be embedded in the

gracious buildings of the New Town. If only they

had had better security! Artennae twitching now, I head into The Iillside Gallery office, thinking it must be another exhibit, only to be re-directed to a darkened oom, with nobody else. Here be moving images of cars, and sunlit Californian avenues. Just what I've ascended to escape, glorving in observing

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pportunity to visit Cowal Peninsula artists in their studios to view

Edinburgh from on high. Stumbling outside to read more about Kimberley O'Neill's 'Enigma Bodytech', I realise I have completely missed the point, hostage to my short attention span, used to

absorbing artworks quickly, with a time-limited

the origins of Silicon Valley, and how it has

transformed modern life. She draws parallels

space screens 'Workers!', by Petra Bauer, in

association with Glasgow's SCOT-PEP, giving

between subtle physical energies of far-eastern

mysticism, communication technology, and 1960s

Next, to the City Dome. Here another dark

voice to sex-workers' professional pride, rights, and

Kimberley's work looks intriguing, exploring

slot, and a queue behind me.

Also here is Fiona Jardine's banner, in the Trade Union and Durham Miners Gala tradition. Eyes adjusted, I admire the brickwork inside

> the dome. In a time of ever shortening attention spans, with oh so little time to stop and stare, it feels odd being in a dark room looking in, on top of a great place for looking out. For thirty eight minutes. I long to be outside. Next up is the City Observatory, housing

a shop and a small display of original telescopes and associated equipment. There are leaflets about six Observers Walks inspired by the history, geology, flora, fauna, contemporary and future uses and scenarios for Calton Hill, each with associated recordings.

It would take around three hours to valk them all. So, to do Collective's offer ustice, and to respect the need to slow down and take your time to appreciate its rogramme, allow at least a day, preferably

I push on, past the neo-classical Playfair Monument, a lumpish, unispiring neo-Classical cornerpiece, a reminder that this was the 'Athens of the North'. More llusion, vanity and delusion. Placemaking is such a skill, and using the arts to complement and adapt old buildings sually works well. Not here.

Very good that the Observatory has been restored and given new life, with commissions inspired by the place. Good too that Collective contributes to the contemporary art ene, but insensitive not to recognise that Calton Hill and most of its visitors expect and deserve some content that is less outré, more inclusive. more accessible, and requiring less time to see, hear and absorb.

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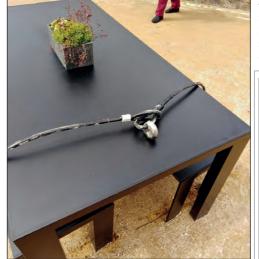
absorb.
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can guess the *specialité de la* www.collective-edinburgh.art 38 Calton Hill, EH7 5A Å www inglebygallery.com 33 Barony

room, and wondering why everybody walks out before the interval. It's also a missed opportunity to attract those art lovers who, looking at Collective's programme, think twice about struggling up the nill, when there's plenty to see elsewhere. Looking down on the giant cranes rebuilding

the St James Centre, I imagine them stalking the city, picking up objects at will, like their avian namesakes. Now they've lifted the octagonal rooflight

off a building down beyond Broughton Street. Can it be? It is! The Glasite Meeting House, aka the Kale Kirk, now the Ingleby Gallery. They're peering in. Of course! They're attracted to Charles Avery's extraordinary constructions, meticulously drawn for his 'Gates of Onomatopeia' exhibition.

Avery's imaginary island echoes the cityscape from Calton Hill. Not only that, the Ingleby Gallery has understood the subtleties of adapting an architectural gem, honouring the integrity of place to complement art.

This meeting house was built in 1834 for the Glasites, a breakaway from the Church of Scotland Worshippers fortified themselves during lengthy services with regular bowls of kale soup, hence the nickname. No restaurant, but if there was, I











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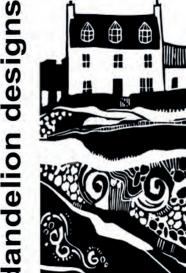
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AUSEUM, 163 Canongate, Roya
Aile, EH8 8BN, 0131 529 4057 MUSEUMS COLLECTION CE TRE, 10 Broughton Market, EH: 6NU, 0131 556 9536 The centre houses the reserve PRIGHT GALLERY, 3 Barclay Cerrace, EH10 4HP, 0131 221 0265 tions of the city

oosan Danesh. Rhythm. Display objects on 'open storage' disple especially social history object decorative art and archaeology

MCNAUGHTAN'S BOOKSHOP GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.mcnaughtansbookshop.com, info@mcnaughtans.

THE VELVET EASEL GAL-LERY, 298 Portobello High Street Portobello, EH15 2AS, 0131 629 1121, velveteasel.co.uk 61 4264 COBURG HOUSE ART STUDI-OS, 15 Coburg Street, EH6 6ET, 0131 553 2266, www.coburghou-

coburghouse.co.uk July 26 - 28 Storytelling

Intil September 29 EDINBURGH PALETTE, St Margaret's House, 151 London Road, Midlothian, EH7 6AE, 013

661 1924, www.edinburgh o.uk, info@edinburghpalette co.uk July 11 - August 15

EDINBURGH ART SHOP, 129 Lauriston Place, EH3 9JN, 0131 229 1809, www.EdinburghArt-Shop.com, info@EdinburghArt SCOTTISH SOCIETY OF

ARCHITECT-ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, COTLAND, Longmore House, alisbury Place, EH9 1SH, 0131 68 8600, www.historicenvironwww.ssaagallery.org.uk THE SALTIRE SOCIETY, 9 Fountain Close, 22 High Street, EH1 1TF, 0131 556 1836, www.

saltiresociety.org.uk, saltire@ saltiresociety.org.uk Artistic interests include awards for the weans in Scottish song, and for artists in Arts and Crafts Intil January 19 2020 (Check

THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131 557 3978 own, sculptural and handbui

ISTITUTO ITALIANO DI CULTURA, 82 Nicolson Str EH8 9EW, 0131 668 2232

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provoking illustrations by esteemed children's book artists

cal Work for Edinburgh Tram

ALPHA ART GALLERY, 52

HE EDINBURGH DRAWING CHOOL, 13a Great King Stree H3 6QW, 0131 556 0971, www. L'INSTITUT FRANÇAIS
D'ECOSSE, West Parliament
Square, EH1 1RF, 0131 285 6030
Until July 14
Axel Scheffler and the European
Commission.. Drawing Europe
Together. Vibrant and thoughtly 1 - 31

otember 16 - December 1 Autumn Term 2019.

WHITESPACE GALLERY, 76 East Crosscauseway, EH8 9HQ, 0781 451 4771 MUSEUM OF EDINBURGH, Huntly House, 142 Canongate Royal Mile, High Street, EH8 nues/park-gallery, artsand-afts@falkirkcommunitytru ROYAL MILE, HIGH Street, EH8
8DD, 0131 529 4143
August 15 - 31
Nico Tyack. The Story of Huntly
House by Lute.
Until October 6
Doubling 65 124

org Until October 6 DELTA STUDIOS, Lochland

Fife

5AX, 0131 226 3066 Lady Stair's Close, EH1 2PA, 013 529 4901 THE WRITERS' MUSEUM CIRKCALDY MUSEUM & ART GALLERY, War Men RICCIO GALLERY, 17 South

ArtWork

My miracle in Stranraer...

ON THE EVENING of Sunday July the 7th two thousand people will probably get a bit drunk in Stranraer. This may not sound like news except that, unusually for Stranraer, nost of those semi piss heads will not only be women but also super fit, sharp eyed and mbling over with joy.

aken part in an astonishing parade of over xty rowing boats, all with flags a fluttering. Now for me that parade will be nothing ort of a bleeding miracle.

Consider. It was only around ten years go that a skinny loon of a Skye-based hippy alled Iain Oughtred (then just seventy) designed a self build community skiff and mounced to the world that he expected to sell world championships of a design of boat that ound a dozen.

forty two in Britain alone and thirty eight in the States. Now all of that would indeed be a bleeding miracle if the communities that owned them had bought them on Ebay or their local Tesco, but consider, they not only had to raise circa £5k for each project, they also had

put teams together to race their prides and joys

It's going to irritate the holy hell out of Iain, who I see as a friend, but I have to admit that I see him as something of a hero of mine.

of perfection. Far more of an artist than a designer, far more of a hippy than a businessman. For the better part of half a century he has lived most of his life in semi penury locked away in damp cottages grinding out design after design, not for the money but because he thought it right to make beautiful

And now, aged almost eighty, he will be taking his grimy old work van down to the has gone global. And will be celebrated by thousands

There have been two hundred and forty two built in Britain, thirty eight in the States and, as the ever remarkable Alec Jourdan who cuts the kits that make the boats out of plywood says, "First you build the boat, and as the project grows, so does the community.

Raise a glass to Iain and Alec, raise a glass to the teams. Bugger Brexit. People want sacrifice. There is

0 4

MAXWELI



n studios and venues and, in a first, in association with **Doors Open Days** across **Perthshire and Kinross-shire** Mix art with architecture on a variety of artists' routes and celebrate in practical workshops and demonstrations in various venues.

Showcase Exhibition, at The Bield at Black

PAUSE FOR P.O.S. and mark the calendar to take time out to see and enjoy the wonderful talent of our artists in one of the most stunning parts of Scotland.

Guide

SIRCHWOOD COTTAGE GAI

Andrews on the B9131. Mixe

Fort William

ART LOCHABER, Lochaber

LIME TREE AN EALDHAIN GALLERY, Achintore Road, PH33 6RQ, 012397 701 806,

reefortwilliam.co.uk

Ongoing
David Wilson. Art Fort Willian

olling exhibition of original art work and prints by local artists

TTTENWEEM ARTS FESTI-AL, Festival Office, 47 High treet, Pittenweem, KY10 2PG, 01333 313 903, www.pitten-weemartsfestival.co.uk, info@

rtists: Calum Colvir F. ANDREWS ART CLUB, 14 rgyle Street, St Andrews, KY1 ulv 13 - 28

PETE CURA PICTURE FRAM-NG, At the Gallery, Burnside, ar, KY15 4BH, 01334 652 353 MAISIE & MAC ART AND CONTEMPORARY CRAFT, 1 St. Catherine Street, Cupar, KY15 4LS, 01334 656 523, www.

60 High Street, Fort Willam PH33 6AH BEN NEVIS DISTILLERY, Loch Glasgow

KELVINGROVE ART GAL-LERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699 UNKY SCOTTISH, 41 High treet, Pittenweem, KY10 2PG, 11333 312 567 PAGE POTTERY GALLERY, 49

Street, G3 8AG, 0141 287 2099
July 5 - January 12 2020
Linda McCartney Retrospective.
Photography - features a wealth
of ephemera and archive materia
which is being shown in public f PG, 01333 311402 WEEM GALLERY AND FRAM-Intil June 29 2020 R, 16 High Street, Pittenweem, Y10 2LA, 01333 311535, www.

ear round snowing con-ary art and craft; and hand- G1 3AH, 0141 287 3050 Until August 7
Sketch and de-stress. A creative

RIVERSIDE MUSEUM, 1 Junhouse Road, G3 8DP, 0141 287 2720

nd's Museum of Transpor intil March 9 2020

LASGOW SCHOOL OF ART. 67 Renfrew Street, G3 6RQ, 0141 53 4589, www.gsa.ac.uk RGI KELLY GALLERY, 118 as Street, G2 4ET, 0141 24 6386, www.royalglasgowinstitute org/kelly.html, gallery@royalgla

gowinstitute.org GLASGOW ART CLUB, 185 Bath Street, G2 4HU, 0141 248 5210, www.glasgowartclub.co.uk, info@ glasgowartclub.co.uk ntil July 15 Hannah Lyth. Apple of My Eye. Until July 27 Summer Exhibition

July 22 - August 26
Gavin Macqueen. Journey to

Gavin Macqueen. Journey the Edge. september 7 - October 4 Denise Fraser. september 7 - October 19 Autumn Exhibition. COMPASS GALLERY, 178 We CYRIL GERBER FINE ART,

gs, Drawings & Sculpture 6 - 27 Fyffe Christie 1918-1979. Painings, drawings, compositions a CLASGOW GALLERY - JOHN

mer Exhibition 2019

ROGER BILLCLIFFE GAL LERY, 134 Blythswood Street 4EL, 0141 332 4027 Until July 2 Chris Carter. From the Earth.

RSW, 5 Oswald Street, G1 4QR 0141 248 7411, www.rsw.org.uk

The GIOUS LIFE AND ART, 2 Cas Street, Glasgow City, G4 0RH, 0141 276 1625 Until June 18 2020

SCOTLAND STREET SCHOOL CENTRE FOR CONTEM-PORARY ARTS (CCA), 350 Sauchiehall Street, G2 3JD, 0141 352 4900

sionist prints. Explores artist

THE ANNAN GALLERY, 164 Woodlands Road, G3 6LL, 0141 332 0028

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GLASGOW SCULPTURE

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

PLATFORM, The Bridge, 1800 Westerhouse Road, G34 9JW, 0141 276 9696 July 26 & 27 Time Oot, Toonspeak's latest fu

CLYDE MARITIME CENTRE

100 Stobcross Rd, G3 8QQ, 0141 339 0631 The Tall Ship at Glasgow

Harbour. Glenlee (1896), one only 5 Clyde-built sailing ship left afloat

TRAMWAY, 25 Albert Drive, Ge 2PE, 0141 276 0950 July 2 - 6

Stewart Laing and Pamela Ca THEM!. Exploring identity in changing world

STREET LEVEL PHOTOW-ORKS, 48 King Street, Trongat 103, G1 5HD, 0141 552 2151

LILLIE ART GALLERY, Sta-tion Road, Milngavie, G62 8BZ,

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

PULP PAPER ARTS WORK-SHOP, WASPS Factory, 77 Hanson Street, Dennistoun,

G31 2HF, 0141 337 2842, ww

paperprintbook@virgin.net July 27 & 28

Until July 4

Until August 25 The Summer Sh

870 Garscube Road, G20 7EL, 0141 946 6600 THE HUNTERIAN MUSEUM AND ART GALLERY, Universit of Glasgow, University Avenue G12 8QQ, 0141 330 4221 Until August 25 The German Revolution: Exp.

AST KILBRIDE ARTS CEN TRE, 51-53 Old Coach Ro MCLELLAN GALLERIES, 27

ULD KIRK MUSEUM, Cowgate, Kirkintilloch, East Junbartonshire, G66 1HN, 0141 78 0144 ntil August 22

CASTLE GALLERY, 43 Castle street, IV2 3DU, 01463 729 512,

HIGHLAND PRINT STUDIO Bank Street, IV1 1QU, 01463 713

EDEN COURT THEATRE, Eden

Court, Bishops Road, IV3 5SA, 01463 234 234 PICTURE THIS, 18 Church Street, IV1 1EB, 01463 238823 SCOTTISH FLAIR ART GAL-

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

1896 GALLERY & COFFEE

art, photography, crafts ery, books, cards and cr CARRBRIDGE ARTISTS' STU DIO, Main Street, Cairngorms National Park, Carrbridge, PH23 3AS, 01479 841 328, www

LENFINNAN STATION MUSE

TUDIO 4, Shore Road, Lam (A27 8LA, 01770 600 919

Isle Of Harris

SKOON ART CAFE, 4 Geocrab, HS3 3HB, 01859 530 268 Original art, home made cakes and puddings, leaf and herbal

Coming Alive in Linlithgow

space in which to garner information about their ideas are more fully worked. working practices, inspiration and methods. Alice Boyle's studio in St Margaret's House art centre in Edinburgh offers many clues about the work of this vivacious and colourful 38-year-old painter. There are books about Karel Appel, the Cobra Group, American Abstract Expressionism and Egon Schiele;

ainly in actrylics on hardboard. Boyle even does her own framing, executing neticulously accurate mitre-

Like many younger temporary artists, Boyle has had to treat her work as in artist as a professional siness, where she manages her own social media. publicity, photography orinting, and exhibition rganisation. She is savvy with her finances and has a trong instinct for networking and media contacts. She has an impressive following on nstagram, Facebook and Twitter, working hard on the business of keeping her ollowers up-to-date with her activities. Such devotion has sulted in sales of her work buyers as far afield as San

n architecture but found the profession too orderly, edictable and time-consum ing. She turned to

Her recent body of work, created in the whiteen months or so since the birth of her son. appropriately titled 'Coming Alive', although e term also resonates with other inferences. The arting point for these vivid, technicolour (sometimes orescent) figurative works is a series of pencil

The imagery, drawn loosely, but not randomly, ntains multiple anthropomorphic and zoomorphic forms – small figures, sometimes in isolation and ometimes linked together in action or dialogue.

coloured, sketch-books, where the compositions and

One piece, predominantly in aquamarine and fluorescent yellow, shows two forms, recognisably in a state of tension and animation, with the title 'Do You Still Find Me Attractive?'. Another work, with a similar energy, depicts a dialogue under the heading 'Your Nonchalance is Really Winding Me Up', while another is given the moniker, 'Shit, I did not Mean to

based on the punchy,

sometimes humorous titles The title of the story would read something like, 'Young Working Couple, Overtired and Emotional (With A New Baby), Struggle to Keep on Top of Things (Like Everyone Else). Thus Proving There is Boyle sees her

Part of the thinking underlying this body of work came from the venue. When Boyle realised she had the use of the Burgh Halls in Linlithgow, a building which dates to 1670 but with significant Georgian additions

including two light, airy gallery rooms, she could become more expansive in the scale of her work, as well as the use of colour.

She has created around 80 works but the selection for the final hang will be reduced to about 35. The ultimate selection takes place in the venue itself, although, as in all other aspects of her meticulous planning, Boyle already has a strong sense of which pieces will work in the space.

Boyle's last show 'Think Less, Feel More', in 2016, in Edinburgh's New Town. was more or less a sell-out. The location helped, but with Boyle's dedication professionalism and

impressive list of contacts there is no reason to believe that this

GILES SUTHERLAND Alice Boyle, Coming Alive, Linlithgow Burgh Halls

Guide

IARBOUR VIEW GALLERY,

IORVEN GALLERY, Upper arvas. Outer Hebrides, HS2

OX, 01851 840 216 art, crafts, photography & tape

Isle of Skye

THE FAED GALLERY, 56 High Street, Gatehouse of Fleet, DG7 2HP, 01557 814 458 DANDELION DESIGNS, Stein, Waternish, IV55 8GA, 01470 592 Permanent exhibition of many contemporary and traditional artists, and an interesting range

ANDBANK STUDIO, Old Pier V49 9AE, 01471 822 011, www.

Pam Carter and other well-kno Scottish artists ngoing Duncan Currie. Wide range of

ROS SKYE HERITAGE CEN-751 9EU, 01478 613 750

DINBANE POTTERY, Edin-ane, Portree, IV51 9PW, 01470 GALLERY AN TALLA DEARG

otel@eilean Intil July 17

Pam Carter.
DIANA MACKIE, 10 Borreraig
Park, Dunvegan, IV55 8ZX, 0147
511 795 IRONWORKS GALLERY, Sun Working studio and galler paintings depict the climatic changes of the Highlands and Islands COLD AND SHVER-ETC ART GALLERY, 41 High LU, 01555 665 342

ORBOST GALLERY, Hal

RAVEN PRESS GALLERY. Colbost, Dunvegan, IV55 8ZS, 1470 511 748

YNNE'S ART SHED, Rosen

THE VENNEL GALLERY, Denise Playfair, 11 Bridge Street, TD5 7HT, 01573 224 003, vennelgaly@live.co.uk Besposke Picture Framer. Animal

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dens, Abbotshall Road, Kirkcald KY1 1YG, www.onfife.com/ven-tes/kirkcoldy.com/ven-

Gallery 01382 220600 Dundee www.galleryq.co.uk

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to build them, learn how to row them and then community, and fitness and sharing and self

NATIONAL WAR MUSEUM, Edinburgh Castle, EH1 2NG, 0300 23 6789 Until January 27 2020 PERTHSHIRE

THE GRILLI GALLERY, 20A Dundas Street, EH3 6HZ, 0131 HISELIM OF CHILDHOOD High Street, Royal Mile, High reet, EH1 1TG, 0131 529 4142 **STUDIOS**

Bringing Up Baby. Explores the parents
D/2D, Unit 3, Albion Business
2entre, 78 Albion Road, EH7
QZ, 0131 661 6600, www.3d2d.
o.uk, info@3d2d.co.uk
uly 5 - 7 (Scome, near Perth)
Scone Game Fair. 3d2d Craft, A

nd Design gust 3 - 25 (Royal Highland atre (Ingliston)) Edinburgh Festival - West En STORIC ENVIRONMENT

Intil July 21 (Urquhart Castle)

HE PARK GALLERY AND ALLENDAR HOUSE, Callend ark, FK1 1YR, 01324 503 789,

usiness Park, Larbert, FK5 3NS 1324 555 500

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all around the forest arew



St Andrews Art Club

SCOTTISH FISHERIES MU-SEUM, St Ayles, Harbourhead, Anstruther, KY10 3AB, 01333 310 628 GRISELDA HILL POTTERY ID, Kirkbrae, Ceres, Cupar, Y15 5ND, 01334 828 273 INGHORN GALLERY, King-orn, KY3 9RT, 01592 890 218 BALBIRNIE CRAFT CENTRE

Y7 6NE, 01592 753 743 Alison & Pour March Alison & Roy Murray goldsmitting & jewellery; also at 20 This WIST FIBRE CRAFT STUDIO, 8 High Street, Newburgh, Cupar, Y14 6AQ, 01337 842 843 eaving, spinning, felt making, atural dyeing. Natural fibre

20 100 CONTEMPORARY ARTS DUN-ERMLINE (CAD), Upper Mall, ists work, mixed HE QUAY GALLERY, 33 High treet, Aberdour, KY3 0SH, 01383

tion. At Dunoon Burgh Hall GLASCOW MUSEUMS Culti TRKCALDY ART CLUB, Hot of Wynd Dycort Kirkall G1 5ES, 0141 287 4350 Y1 2TQ, 01592 203270 Painting classes, Monday 2-4pm

farm and museum
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Sooty's Summer Adventure Tra
Jntil November 10
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ELVIN HALL, Argyle Street, 33 8AW, 0141 276 1450 HOUSE FOR AN ART LOVER, 0 Dumbreck Road, G41 5BW, 141 353 4770 MACKINTOSH CHURCH, CRM

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Gaelic to young children (0-3y
and their families, in a fun and

st Kilbride, G74 4DU, 01355 uk/info/48/east kilbride arts

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www.castlegallery.co castlegallery.co.uk July 1 - August 31 Various artists. Sum

99, www.highlandprintstudio. o.uk, info@highlandprintstudi

ERY, 11 Bank Street, IV1 1QY, 1463 248 500 **Inverness-shire**

0141 956 5536, www.edlc.co.ul heritage-arts/exhibitions/lillie gallery-exhibitions Until July 4 Mhairi Muir. Hiding Places. Milngavie Art Club Annual

ART FORUM, 50 Station Road, Milngavie, G62 8AB, 0141 956 6765 Mixed exhibition of work Carter, Mary Davidson, Walter Awlson, Marion Drummond an GALLERY III, 25 King Street, Townhead, G1 5QZ, 0141 552 07 Work by resident artists Jeff & WASPS ARTISTS STUDIOS, The

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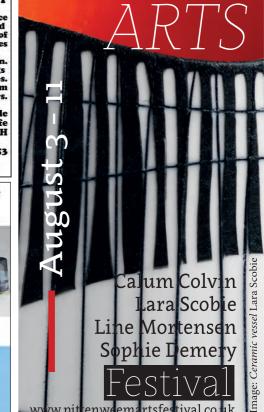
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Green, G40 1AT, 0141 550 0892
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338 6052

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Indeed, it's difficult not to invent a parrative

Nothing Original in Human Relationship forms, motifs and situations as archetypal, believing that the scenarios are lived by generations of humans and that there is really nothing nev under the sun, as far as human behaviour is concerned.

ily 20 - September 10

show should not go the same

Various artists. Kirkcudbright Modern Makers. Until September 1 Charles Oppenheimer - His Art HARBOUR COTTAGE GAL-ERY, Castlebank, Kirkcud-ight, DG6 4LB, 01557 330 073.

Galloway
HIGH ST. GALLERY, 84 High
Street, Kirkeudbright, DG6 4JL,
01557 331 660
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& Galloway, DG5 4EW, 01556
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rganartscentre.co.uk, eem, KY10 2LS, 01333 12 112

CRAIL POTTERY, 75 Nethergat The Square, Crail, KY10 3TX, 01333 451 212 of handthrown

treet, G2 4HG, 0141 333 1991 August 3 - 31

NATIONAL MUSEUM OF RU RAL LIFE, Wester Kittochside G76 9HR, 0300 123 6789

eth Street, Storno 1851 703 307

Pittenweem Arts Festival Sat 3rd August - Sunday 11th August Painting: Annie Coxey, Lucy Newton, Ruth Brownlee, James Fraser

ancisco and New York. Boyle originally trained

me-line of world history and major global cultural

ovements; and large, ordered stacks of paintings,

ainting because of its immediacy, its colour and its npredictability, although vestiges of the architectural still recur in her painterly techniques, where, for example, she builds up the texture of her hardboard urfaces with three layers of different plaster, prior painting. When a layer of paint is applied to the verlapping, merging plaster coats, the resulting olours and textures are unforeseeably different

ketches drawn in a state of mind where, Boyle says. he has trained herself "not to think"

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Besposke Pipotrait comportrait comportrait

Kirkcudbright KIRKCUDBRIGHT GALLER-IES, St Mary Street, DG5 4AQ, 01567 331 276 Until August 18 Various extists Kirkendbright

Mary Smith' Intil July 27 Intil July 27
Intil July 27
Intil October 30 (Thurs-un:11am-5pm)
Phil Crennell, Suneeta Ratho

ggar, Biggar, ML12 6DH, 01899 DOUGLAS DAVIES GALLERY Loanfoot, Skirling, Biggar, ML1 HD, 01899 860254, www.douglnsdaviesgallery.co.uk, douglas@ louglasdaviesgallery.co.uk Lancashire BLACK BURN MUSEUM &
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DULWICH PICTURE GAL LERY, Gallery Road, Dulwid

lage, SE21 7AD, 0208 693 525 y 19 - September 8

TCTORIA AND ALBERT IUSEUM, Cromwell Road, SW7

Keith Haring. Until July 5 2020

BLUECOAT ARTS CENTRE, School Lane, L1 3BX, 0151 709

5689 Until July 28 Serena Korda. Under the Rose July 6 - October 13 GREENWICH PRINTMAK-ERS GALLERY, 1a The Market, Greenwich, SE10 9HZ, 0208 858 1569 Original Artist Prints at afford

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TATE BRITAIN, Millbank, SWI

ton Street, (Next to Tate Modern SE1 9JH, 0207 928 7521 July 2 - 14 Juliet Wood. A Human Touch. A

PIANO NOBILE, 129 Portland Road, Holland Park, W11 4LW, 020 7229 1099 ntil July 19

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THE WHITWORTH ART GALLERY, The University of Manchester, Oxford Road, M15

SER. 0161 275 7451 OWRY ARTS & DIGITAL July 23 - 28

Aviation Paintings of the Year 2019. Guild of Aviation Artist WORLD CENTRE, Pier 8, Salford Quays, Salford, M5 2AZ 0161 876 2000

ily 5 - 20 Tania Bruguera. School of

Integration.

Jntil October 27

ENTRE FOR CHINESE 416 5320 Until September 29 Robert Capa: Robert Capa: D-Da in 35mm. Photography July 5 - January 5 2020 What Remains a free season of

Moray

THE QUEEN'S GALLERY, Buckingham Palace, SW1A 1AA 0207 766 7301 IORAY ART CENTRE, The ark, Findhorn, IV36 3TA, 0130 THE ROYAL ACADEMY OF ARTS, Burlington House, Picca lilly, W1J 0BD, 0207 300 8000

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artwork

found on page 2+3.

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Tel:- 01557 3316

THE GALLERY, Pierowall, Westray, KW17 2BZ, 01857 77 770

Admission Admission £5.00. Free for under 18s, Art Fund members and Friends of Kirkcudbright Galleries

Guide

LOGIE STEADING ART GAL-LERY, Logie, Dunphail, Forres, IV36 2QN, 01309 611 378

gallery by local artists. Six m south of Forres on the A940 **Paisley** A'ANSIDE, Main Street, Tom-intoul, AB37 9EX, 01479 872 074 PAISLEY MUSEUM & ART GALLERIES, 60 High Street, Town Centre, PA1 2BA, 0141 889 3151, www.renfrewshireleisure. MORAY COLLEGE UHI, Moray Street, Elgin, IV30 1JJ, 01343 576 413, www.moray.ac.uk y 2 - August 8 (Every Tuesday

FALCONER MUSEUM, Tolbooth Street, Forres, IV36 1PH, 01309 THE BOOKMARK, 34 High Street, Grantown-on-Spey, PH26 3EH, 01479 873433 Until August 19
Summer Reading Challenge

PAISLEY ART INSTITUTE. @

TWEED ART, 1 Biggiesknowe, EH45 8HS, 01721 720 246, www

raming studio artists and craft-TWEEDDALE MUSEUM AND GALLERY, Chambers Institution High Street, EH45 8AG, 01721 724 820 July 22 - September 28

Rosemary Campbell and Alison King, Intertwined - all around the forest grew. Textile artists take inspiration from the forests that surround the border town of

Contemporary Art and Craft from

Woodworks by Bruce Prost -01721) 724 442. Jewellery by ynn Tindale - (01721) 720 1 TRAQUAIR HOUSE, Traquair House, Innerleithen, EH44 6PW 01896 830 323

DAWYCK BOTANIC GARDEN, Stobo, EH45 9JU, 01721 760254 Until July 29 Gülnur Eksi, Isik Güner and Hülva Korkmaz. Plants from the

Perth

PERTH & KINROSS MUSEUMS & ART GALLERIES, 78 George et, PH1 5LB, 01738 632 488, rg.uk Jntil October 26

FRAMES GALLERY, 10 Victori et, PH2 8LW, 01738 631 085

THE BARN GALLERY, The PH1 1PY, 01968 677854, www.

uly 26 - 28 rust 2 & 3

BOO VAKE (BUTH BHEAG), 5 Watergate, PH1 5TF, 01738

FERGUSSON GALLERY Marshall Place, PH2 8NS, 01738 Until October 27
Iconic Fergussons.

CHRISTIE CAMPBELL FINE
ART. Rait Village Antique Centre Rait, PH2 7RT, 01821 670 379

The

Ongoing exhibition of 19th-2 century oils, watercolours, et-ings and prints, jewellery by the Lewis and Assassin

High Street, Auchte 1BJ, 01764 664 233 JARDINE GALLERY & WOR SHOP, 45 New Row, PHI 5QA, 01738 621 836 August 3 & 4 Clay Sculpting Workshop Weekends.

BIRNAM ARTS & CONFER-ENCE CENTRE, Station Road Birnam, Dunkeld, PH8 0DS, 01 727 674, www.birnamarts.com Until July 25 Richard and Evelyn White: Co St Andrews

FORTINGALL ART, Molteno

Over 30 local artist

FORTINGALLAR1, Montens Hall, (8 miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL, 01887 830 254 July 20 - August 4 Fortingall Summer Exhibition.

BLAIRGOWRIE AND RATTRAY

ARTS WEEK, Rattray, Blaigo rie, PH10 6AS, www.itsbraw.so

Info@itsbraw.scot
August 9 - 16
Various artists. It's Braw!
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THE DRILL HALL, The Cross, Dunkeld, 01350 727 968

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Ross-shire

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ART, Brynaport, Achintraid,
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2BD, 01445 712626

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HIGHLAND MUSEUM OF

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

Pitlochry

01796 484 626

GALLERIA LUTI, 16 Ancaster Square, Callander, FK17 8BL, 01877 339577, www.gallerialuti.co.uk co.uk, info@gallerialuti.co.uk PERTHSHIRE OPEN STUDIO Kinross, KY13, www.perthshire openstudios com openstudios.com September 7 - 15 Perthshire Open Studios 2019 Mix art with architecture on a variety of artists' routes and ce ebrate in practical workshops

THE JUNOR GALLERY, 43 South Street July 19 - October 20 THE ATHOLL GALLERY, 6 Atholl Street, Dunkeld, PH8 0AR 01350 728 855

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ridge of Allan, FK9 4HS, 01786

SUCHLYVIE POTTERY SHOP MITHY GALLERY, 74/76 Gla

ATIONAL GLASS CENTRE berty Way, SR6 0GL, 0191 421 031 GROAM HOUSE MUSEUM, High Street, Rosemarkie, IV10 8UF, 01381 620 961 THE CROMARTY GALLERY, 20 Church Street, Cromarty, IV: 8XA, 01381 600 816 15 5555 J**ntil September 15** Various artists. NGC 21. Celeb

MORTHERN GALLERY FOR CONTEMPORARY ART, Na-tional Glass Centre, Liberty Way SR6 0GL, 0191 515 5555

ArtWork

Birth – and death of a public artwork

IN THE FAST-MOVING world of retail, things often pass their sell-by date, and this is even true of public art. Although not obsolete or any reason other than it stands in the way of a multi-million-pound efurbishment, the sculpture Birth f the Sky by the Japanese artist sumu Shingu in the Livingston Designer Outlet is having to go.

pressive presence at the entrance f the mall, was installed in 2001 when the shopping centre first ened. It was commissioned by the merican founder of the McArthur Glenn chain of retail outlets, Joey Kaempfer, after being impressed with sculptures by Shingu he had

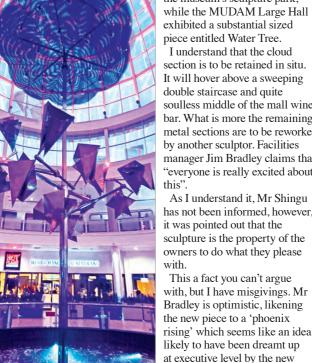
During the 18 years the ulpture has lived in the shopping ntre it has become a familiar ight. Shingu, who is known for his kinetic pieces, which interact with the elements of wind, water and ir, designed the sculpture in three ections.

The top, made up of stylised clouds which occupy the domed oof space, a middle section emprising of steel rods with metal cups attached which rotate (the clouds are mobile too). These cups gather up water which is rained down from above then redistributed into a circular pool which makes up

Although I was initially ncerned that the sculpture might woke more unwanted 'weather' in ne form of rain it has co-existed vithin the bustle of the busy public

It is by no means past its sell-by te either, so one wonders if it is ot a mistake by the owners of the

Shingu's solo exhibition titled Spaceship, on at the MUDAM modern art museum n Luxembourg, finished earlier this year after an eight-month run Wind Caravan, a set of twentyone sculptures were on show in



Shingu's Birth of the Sky –

pace with dignity: a classy piece of

entre to discard the piece?



To be fair, the management team at the Livingston centre seem genuinely enthusiastic about the new sculpture, claiming that 'respect' for the earlier piece is a key priority.

Investment Management.

Mr Bradley could not reveal much about the new sculpture or the artist commissioned to create it. The only hint is that he is a well-known name, so I wonder who that could be?

I also wonder if the original sculpture might not have had the refurbishment worked around it with the addition of a new 'exciting' piece as well? It could be argued that the phoenix already exists in the shape of



stle upon Tyne, NE1 8AG, 0191 2 7734 Chicago based owners La Salle anent: Proctor & Gamble

Sutherland

TRE, Dunrobin Street, Helmsda KW8 6JX, 01431 821327, www.

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HANCOCK, Barras Bridge, Haymarket, Newcastle upon Tyne NE2 4PT, 0191 222 7418 ISCOVERY MUSEUM, Bland-

d Square, Newcastle upon Tyne El 4JA, 0191 232 6789 ALTIC - CENTRE FOR ONTEMPORARY ART, Centre

CONTEMPORARY ART, Centre for Contemporary Art, Gateshead Quays, South Shore Road, Gates-head, NE8 3BA, 0191 478 1810 Until September 22 Ifeoma U. Anyaeji. Ezuhu ezu -

BLAGDON GALLERY, Milkhop Centre, Berwick Hill Road, Seato Burn, NE13 6DA, 01670 789 944 SHIPLEY ART GALLERY. Prince Consort Road, Gateshead, NE8 4JB, 0191 477 1495 Intil December 26
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JANETTE RAY BOOKSELLERS Ullapool

THE CEILIDH PLACE, 14 West Argyle Street, IV26 2TY, 01854 612 103, www.theceilidhplace.com

Aliisa Hyslop. Heartsongs.

July 22 - September 13

Joanna Wright and Eleanor White. RHUEART GALLERY, RhueA Ltd, Rhue, IV26 2TJ, 01854 612460, www.rhueart.co.uk,

August 17 - October 31 Linda Lashford III-1 rocks and lichen that stretch

Guide

HIGHLAND STONEWARE

North Road, Wester Ross, IV26 2UN, 01571 844 376 AN TALLA SOLAIS, Ullapool Visual Arts, Market Street, IV20 2XE, 01854 612 310 Until July 14

AEL CRAFTS GALLERY, 3 Wigtownshire

George Street, Stran JP, 01776 705 088 VILLIAM NEAL PAINTINGS an, Stranraer, DG9 8QP, 01776 16 953 Moonlight & Dusk themes of

BUDDING GENIUS, 5 Church Street, Dornoch, IV25 3LP, 01862 810 407

VHITHORN VISITOR CENTRE KEVAN MCGINTY PAINTINGS

LOGAN BOTANIC GARDEN,

Sherriff. Plant expedition trips Bhutan in the 1930s and 1940s

YORK ART GALLERY, Exhibi

NATIONAL SCIENCE AND

GALLERY ON THE GREEN, The

man. Beckett in a Box.
Diane Simcoe. Sahara Portrait THE GALLERY UPSTAIRS, OF

Danby, Whitby, YO21 2NB, 01439

GALLERY 49, 1 Market Place, Old Town Bridlington, YO16 4QJ 01a 10wn Bri 01262 679472

THE ART HOUSE, Drury Lane Wakefield, WF1 2TE, 01924

August 1 - October 12
Laura Yuile: A Brick Tunnel Wi a Concrete Floor. New work

Ros Johnson. Process & Texture Manifest. Exploits the inherent

artwork@famedram.com

Charles Oppenheimer,



Saturday 22 June -

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eet, OX1 1BP, 01865 HMOLEAN MUSEUM, umont Street, OX1 2PH, 01865

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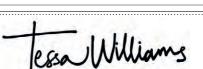
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uuseum@smithartgallery.co.uk htil July 28 Varione ts. The Glasgow

THE FOTHERINGHAM GAL-ERY, 78 Henderson Street,

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URE GALLERIES, 108 Old At Royal British Society of

ESIGN MUSEUM, 28 Shad hames, SE1 2YD, 020 7403 6933

ESPACIO GALLERY, 159 Bethnal Green Road, E2 7DG

anley Kubrick. Features abou

HAYWARD GALLERY, South Bank Centre, Belvedere Road, SE1 8XX, 08703 800 400 Until September 8 Kiss My Genders.

near Trafalgar Square, SW1Y 5AH, 0207 930 6844, www. mallgalleries.org.uk, info@mall

works of Japanese painting,

August 12 - 17

In the Studio. Work by the In the studio group of artist August 26 - 31 Workshop

July 31 - August 3
Minerva 2019. Contemporary

GUILDHALL ART GALLERY & ROMAN LONDON'S AMPHI THEATRE, Guildhall Yard, Off Gresham Street, EC2V 5AE, 020

10am - 5pm 12pm - 5pm

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Peebles BOATH HOUSE, Auldearn, IV12 5TE, 01667 454 896 Changing exhibitions by Scots

REENTREE ARTS STUDIO. he School House, Ferness, Na ire, IV12 5UP, 01309 651 319

Nairn

Northumberland MOY MACKAY GALLERY, 17 Northgate, EH45 8RX, 01721 722116 ARY ANN ROGERS, West oodburn, Hexham, NE48 2SE, 01434 270 216, www.n

QUEEN'S HALL, Beaumont Street, Hexham, NE46 3LS, 01434 652 477

Late Summer.

PEEBLES CRAFT CENTRE, Newby Court, EH45 8AG, 017 Visit website for full programme SARAH RISEBOROUGH, 21 SHIRE POTTERY, Miller's Yard

VESTSIDE CONTEMPORARY INE ART, Westside Farm,

ar and gifts. In the Back

artists Beyond Land-

scape.
Margaret Gardiner. A Life of

ELLOWBIRD GALLERY

hocolate Cottage, Birsay, KW1 LT, 01856 721 360

HORELINES GALLERY & TUDIO, Maitland Place, Fins

own, Orkney Isles, KW17 2EQ, 1856 761142

THE LOFT GALLERY, ST Mar arets Hone, KW17 2SL

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Orkney

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8XA, 01381 600 816 SUTOR CREEK RESTAURAN Bank Street, Cromarty, IV11 8Y INVERGORDON ARTS CEN-TRE, Town Hall, High Street, Invergordon, IV18 0EL, 01349 GAIRLOCH HERITAGE

Selkirk

SCOTTISH BORDERS COUN-CIL (MUSEUM & GALLERY), Iunicipal Buildings, High Stree D7 4JX, www.liveborders.org. Shetland

SHETLAND MUSEUM, Hay's Dock, Lerwick, ZEI 0WP, 01595 695 057 Da Gadderie - new exhibi-tion space in the new Shetland Museum THE TAIT GALLERY, 11c Unio Street, Lerwick, ZE1 0ET, 01595 690 143

im Tait: Marine and landscape BONHOGA GALLERY, Weisdal Mill, Weisdale, ZE2 9LW, 01595 830 400 VAILA FINE ART, 61 Con

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

Stirling SMITH ART GALLERY & MUSEUM, Dumbarton Road, FK8 2RQ, 01786 471 917, www

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THE GREEN GALLERY, The oachhouse, Ballamenoch, Buc vie, FK8 3NE, 01360 850 180

Sunderland

THE ART AGENCY, 118 High Street, Esher, KT10 9QJ, 01372

the museum's sculpture park while the MUDAM Large Hall exhibited a substantial sized piece entitled Water Tree. I understand that the cloud section is to be retained in situ.

It will hover above a sweeping double staircase and quite soulless middle of the mall wine bar. What is more the remaining metal sections are to be reworked by another sculptor. Facilities manager Jim Bradley claims that everyone is really excited about

HIGHLAND STONEWARE, Lochinver, IV27 4LP, 01571 344 376 As I understand it, Mr Shingu has not been informed, however, it was pointed out that the sculpture is the property of the owners to do what they please Tain

BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884 LASSTORM CONTEMPO-AARY GLASS STUDIO & GAL-ERY, 2 Chapel Street, IV19 1EL, 1862 893 189 Tyne & Wear AING ART GALLERY, Higham

IMPRESSIONS GALLERY. ATTON GALLERY, University

ORKSHIRE SCULPTURE PARK, West Bretton, Wakefield WF4 4LG, 01924 832631

NSPIRED BY... GALLERY, The

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Livingston

2RL, 0207 942 2000

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OHE, 0207 306 0055
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BP Portrait Award, portrait paint

MALL GALLERIES, The Mall,

IMPERIAL WAR MUSEUM. Lambeth Road, SE1 6HZ, 0207 416 5320

THE GALLERY, Elgin Library Cooper Park, Elgin, IV30 1HS, 01343 562 600

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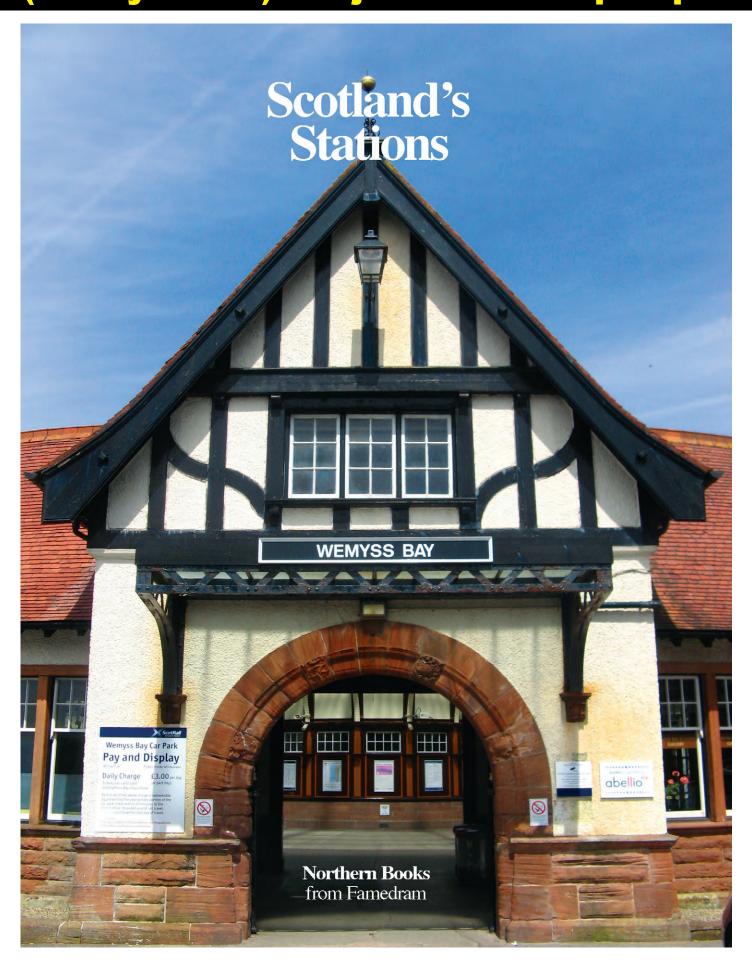


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