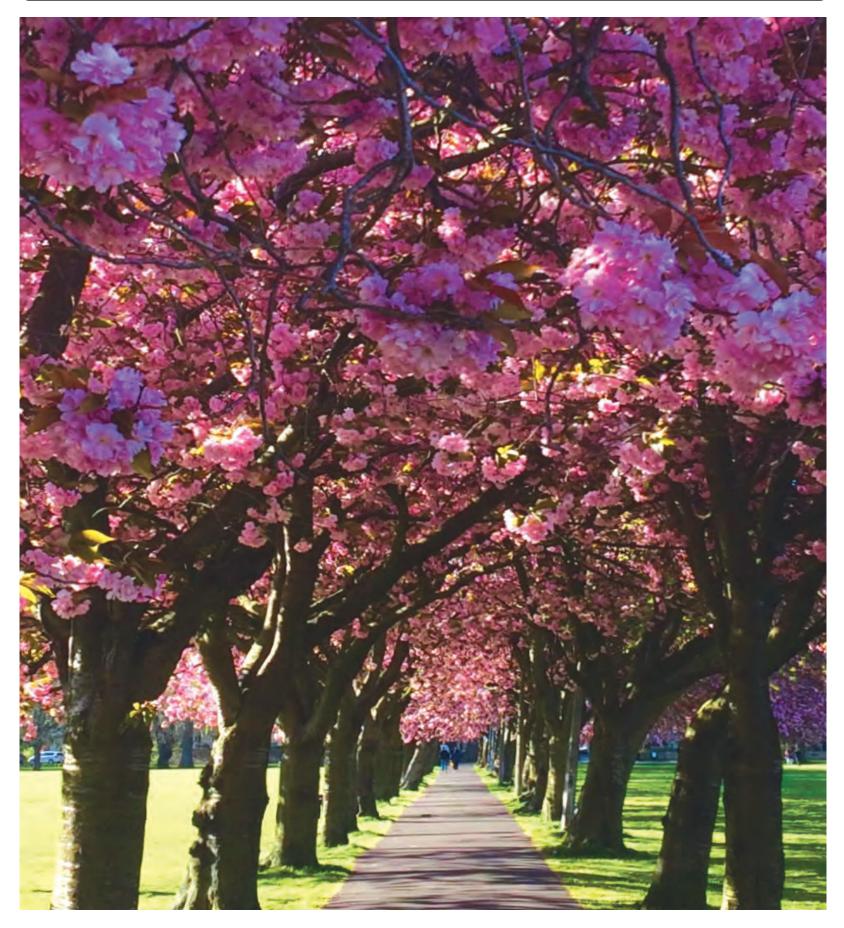


Number 213 Pick up your own FREE copy and find out what's really happening in the arts May/June 2020



Light in and around the tunnel, if not yet at the end of it! Photograph, Edinburgh's Meadows: Frances Anderson

INSIDE: The Corbusier of the Borders Edinburgh without a Festival

ArtWork special feature Pedal power – (with a little bit of help)

LONG BEFORE cars clogged the roads, and traffic jams, and road rage and air pollution, people travelled from A to B on the humble bicycle. With the latest situation discouraging both car use and public transport, the bike is fast becoming the new favoured form of transport, in particular the electric bike, the 'e-bike'.

Back 20 years ago when e-bikes first appeared, they were powered by heavy, inefficient lead-acid batteries and heavy motors, making them rather awkward affairs. Today's e-bikes have been revolutionised, and have taken off, largely due to advances in battery and motor technology. Several members of



Raleigh Stow e-Way

the ArtWork team are now e-bike enthusiasts

Nick Jones, our North-East of Engand correspondent, bought his first e-bike, a Raleigh Stow e-Way from Berwick Cycles. "We live at the top of a very windy hill, and with the nearest shop four miles away the round trip is not much fun in a howling gale without a little help from the electric motor!

"I'm delighted with my e-bike. It's a robust bike that can

cope with the poor rural roads in my area and it is good off-road too with wide, grippy tyres, e.g. to bump across a field to check farm stock.

"It's pretty heavy though and quite awkward to lift into the back of a car so not great for commuting if you have to lift on and off buses and trains, or for anyone negotiating long flights of stairs."

Tim Astley, owner of Berwick Cycles, says e-bikes are increasingly popular.

"E-bikes open up cycling to a huge number of people who would otherwise either choose an alternative form of transport, e.g. commuters, or not cycle at all, e.g people with joint or health (modestly described as "the grooviest bike shop on the problems which prevent them from cycling unassisted.

"E-bikes comprise the fastest growing part of UK bike sales which have really only taken off in the last couple of years. There are now e-bikes for mountain biking, trekking, commuting or just cycling around town. The Coronavirus situation has highlighted the value of cycling as a way of exercising and the appeal of e-bikes as part of that."

Maxwell MacLeod, celebrated ArtWork columnist, bought his first e-bike 20 years ago, but found it cumbersome and limiting. His latest one, a Rad Rhino, has been more successful.

tow path riding, being robust and at £ 1000 for the basic model, remarkably good value. True, both the brakes and the gear system are hardly top of the range, but at least they work and can & Sparta models. The low step through frames and higher be relatively easily maintained. This is more of a bike for rural areas than the town, but well worth considering."

Our elusive publisher, Bill Williams, favours fold-aways. "As a folding bike freak I was a sitting target for the MiRIDER. Lurking in the back of my local bike shop, I had to have it.

"It's quite fun to ride, although the riding position isn't brilliant and the lack of gears not really compensated for by three 'speeds' on the controls (possibly improved by choice of five speeds on the current 2020 model, which I was not offered at the bike shop!).

"When, as must happen after Covid, city centres are progressively

made traffic-free, this will be a practical solution – leave your car in a peripheral car park and e-bike the last lap into town." Eleanor (from accounts!) reports:

"Husband John bought his bike, a Focus Jam2, to be able to follow son Matthew on his mountain bike trails, perhaps not really wanting to admit that middle age is proving that he's maybe not quite ready for the roughest of the trails without a bit of assistance, as Matthew headed off into the distance."

Peter Butterworth set up his business, CycleScotland planet!") in Edinburgh in 1995 to offer rental bikes so people could explore, enjoy and escape the city.

He was soon offering cycling multi-day tours and holidays in the Highlands & Islands. "The majority of our clients were keen leisure cyclists and most opted to use traditional bikes with a range of gears to cope with the varied terrain of the routes we planned," says Peter.

"In the late 1990s we started to sell electric bikes but only sold a few. Now, with improved e-bike technology, more clients want them once they realise how hilly riding in Edinburgh is, as "The Rad Rhino is a great bike for flat cycle path and canal the e-bikes take the strain of cycling up hills or against strong winds

"I like Dutch style e-bikes, particularly the Gazelle



handlebars let you ride with a straighter back, allowing for a better view of the road when used in town and for enjoying the scenery in the countryside.



The MiRIDER

"Since the Coronavirus outbreak all our cycle tours are cancelled, however we are still renting and selling bikes, and more people are now interested in e-bikes as there is a greater awareness of them as a means of both transport and exercise.

"We offer new, used and ex-rental e-bikes for sale and rent in our Edinburgh shops. The e-bike is definitely on the ascendancy."

So what are you waiting for? Get on your bike - your e-bike that is!

FRANCES ANDERSON

CycleScotland: 29 Blackfriars Street, Edinburgh EH1 1NB www.cyclescotland.co.uk • E: cyclescotland.co.uk@gmail.com T: 0131 556 5560/07796 886899

Berwick Cycles: 17a Bridge Street, Berwick-upon-Tweed, TD15 1ES www.berwickcycles.co.uk • E: enquiries@berwickcycles.co.uk T: 01289 331476/07730 735396

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Ayr

Aberdeen

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Pictures. Ayrshire

OPEN STUDIOS AYRSHIRE, Venues throughout Ayrshire, www.openstudiosayrshire.com Over 70 Ayrshire artists will open their studios to the public Postponed until further notice Open Studios 2020.

DUFF HOUSE COUNTRY GALLERY, Duff House, AB45 3SX, 01261 818181, www. nationalgalleries.org/visit/ duff-house

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THE ROADSTEAD GAL-LERY, St Ellas Place, Eyem-outh, TD14 5HP, 018907 52067

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to the Cotonavita's Fandenne LYTH ARTS CENTRE, Lyth, Wick, KW1 4UD, 01955 641 270, www.lytharts.org.uk Due to Covid-19 all events and activities are postponed till further notice. Check website for further details

Castle Douglas

CLIENCE STUDIO, 212 King street, DG7 1DS, 01556 504318, www.cliencestudio.co.uk DESIGNS GALLERY & CAFE, 179 King Street, DG7 1DZ, 01556 504 552, www. designsgallery.co.uk, admin@

Heinzel: Thirty...

FOR ABERDEEN-BASED gallerist Maura Tighe her career in art started purely thanks to a twist of fate.

"If I hadn't walked in to Gallery Heinzel with my baby in a buggy over twenty years ago I would never have ended up running and owning the gallery"... which she has done most successfully. This year sees the thirtieth anniversary of Gallery Heinzel, with twenty of those years under the successful leadership of Maura.

She tells me in her lilting Dublin accent over the phone how she first came to Scotland to live in Edinburgh with her husband - who she met in London.

They then moved to Edinburgh in 1994. "I began working for an advertising agency in Edinburgh, and as it was based near Dundas Street - which I adored, I would always end up going to look at the art galleries in my lunch time.

And so began a lifelong love affair and interest in art. Maura and her husband always tend to give each other wedding anniversary presents of art works and as well as having the gallery, Maura admits she has a lot of paintings - everywhere.

It's her love of the paintings and the artists themselves that really shines through - and makes the bright spacious gallery on Aberdeen's Thistle Street such a pleasure to visit.

"I always show artists that I specially love their work - it has to have a meaning to me," she says.

Of course thanks to Covid 19 the gallery has been closed physically since March 18 - just four days after the new exhibition celebrating the 30 year anniversary had gone up.

"We are still selling," Maura says

positively, "and people are still enquiring about artists."

Originally the Gallery Heinzel was located in Spa Street, behind His Majesty's Theatre in Aberdeen. That was when Maura first found the gallery, through hearing about it from a friend in her ante natal classes.

"It just so happened that the day I walked in with my baby in tow, I overheard the owner, Chris Heinzel, saying she was looking for a part time

assistant. "I wasn't actively looking for work at this time, but as I loved art so much I knew I wanted to give it a go. I spoke to her briefly and the next day

2020

UNTIL SUNDAY 16 AUGUST

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Photograph: Saoirse Brain

I called up the gallery and she said I could start tomorrow!'

From that day to this, Maura has enjoyed every minute of her time in the art world. After working as an assistant to Chris for a couple of years, she ended up buying the gallery as a going concern in 2000 and then, two years later, relocated it to Thistle Street, where it has been for the last 18 years.

Many artists shown in the 30-year period keep coming back to the gallery - names like Francis Boag, Malcolm Cheap, Pam Carter and Jonathan Hood.

Maura is currently preparing for a new exhibition by Pam Carter, who has always been a popular artist at

At this time of great uncertainty Maura is positive about the gallery continuing to shine through the Corona storm.

With the assistance that has been provided by government it will be more than sufficient for the gallery to keep going - between furloughing of job retention schemes, and various measures that have been put in place, we are looking forward to reopening," Maura explained.

Visit the GALLERY HEINZEL online at: http://galleryheinzel.com and of course, soon, in person - let's hope - at: 24 Thistle Street, Aberdeen AB10 1 XD



TESSA WILLIAMS



Cameron, Joseph Davie, Matthew Draper SSA VAS PS Michael Durning PPAI PAI RSW, Neal Greig, Andy Heald, Alan Macdonald, Neil Macdonald RGI RSW PAI, Rachel Marshall, Alice McMurrough RGI RSW PAI, Gordon Mitchell RSA RSW, Ann Oram RSW, Paul Reid, David Schofield, Christopher Wood RSW and many more.

Available online and in the gallery as soon as it is safe to open.





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artWORK 213 May/June 2020 Page 5

Editorial Comment

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

Will it ever end?

LIKE ANY INDEPENDENT business, this paper has known some challenging times, but none as challenging as those we are passing through now.

Time will tell where the UK went so catastrophically wrong in its handling of the threat to life and livelihoods caused by the corona virus.

Already the 'serious' newspapers - and thank goodness there are still some have catalogued an incredible sequence of inept decision making or plain indecision on the part of a government that seemed to be suffering a Brexit obsession that prevented serious attention to anything else.

The suspicion is bound also to be there that a government which, through its advisers, openly sought "weirdos and misfits" to join the decision making teams got what it was looking for.

The price we are all going to have to pay for these failures to act resolutely and on good advice is going to be horrendous.

Despite all the measures announced to alleviate the hardship, it is plain that many of those who run their own show, in the arts, crafts and the tourist economy are going to suffer terribly. Particularly in rural Scotland, many in the hospitality sector already finding life

extremely challenging are going to face an appalling struggle to survive.

Hotels that had managed to hang on through seemingy endless years of austerity, made worse by 'nanny state' edicts from Holyrood will face further nightmares if, as seems likely, they are forced to keep their doors locked and guests turned away long into the coming summer.

Most arts enterprises have shown incredible ingenuity in maintaining and developing their online presence, but there is only so much that distance from the real thing can deliver.

Walk-round virtual visits to the great galleries can give a very creditable understanding of the treasures within their walls, but the actual sight of great works of art in the flesh, as it were, is very often an unforgettable and lifechanging experience.

Similarly, for all the technical wizardy of high-fi, wrap around recording, nothing approaches the sheer wave of emotion and feeling live music can produce.

When conditions finally allow it once more, we must all make a point of getting out there and supporting live art, living music and the real inspiration they can bring to our lives.

Time to look at Matisse again...

Nick Jones revisits in his memories the Collioure of his youth and reflects on the work of the master and his Fauviste compatriots

I FIRST VISITED the beautiful Mediterranean coastal town of Collioure, close to the Spanish Border, more than forty years ago. Seventy five years ahead of me, in spring 1905, aged thirty six, Matisse headed there with his wife and young family.

Back then it was a poor fishing village dissolve. Originally part of Catalonia, fiercely

independent, Collioure fishermen were wary of off-comers. Arty types from Paris were an unknown species. They were bemused, but Monsieur Matisse was well-mannered, and hard working. They respected him.

That summer he and his partner-in-art André Derain produced a frenzy of work that earned them the nickname 'Fauves', wild beasts, that challenged and questioned accepted norms about form, colour and content. It changed how people thought about painting, and the way artists see the world.

The Scottish poet and film-maker Margaret Tait writes about this state of mind in Seeing's Believing and Believing's Seeing: I don't have to know what it's all about. That's not what I'm trying to know It's the looking that matters, The being prepared to see what there is to see. Staring has to be done: That I must do. I don't want to know why I do it But I know I have to look and look And see what I can see And the people I like are the people who look. No matter what they see I like them looking. The question is why?

What drove Matisse? The paintings show someone in a state of high stress. agitated, energised, as if he'd had too many coffees, and then some. Today we see beauty, freedom, and an exuberant love of nature. In much of his work. So surely he was having a good time?

Not so. This was time of high anxiety

for a man driven to reveal a way of seeing that could change what had previously been unseen, hard to see, or covered up, What was it? A revelation of the pure energy of matter, the timelessness of the eternal now, the interconnection of all things, where individuality and ego

Before Einstein had defined relativity,



before wave-particle duality was fully understood in quantum physics. Nowhere is this more apparent than in 'Woman Beside the Sea', painted on the rocky shore at Collioure in the summer of 1905. At first sight it's hard to make much out at all - just a swirl of broken brush strokes - horizontals, verticals, some curves, lots of white spaces, and bright colours, applied with a thick, stabbing brush to create a restless energy, matter merging and dissolving into itself, fooling the eye into thinking that the scene is shimmering, vibrating.

Keep looking! Slowly Mrs Matisse reveals herself, sitting on a rock, reading, dressed in a kimono, with her hair tied up in a bun, Japanese style. No wonder Henri's in a state of high tension, struggling

against the very nature of painting, which is to capture a moment in time, for ever.

Surprisingly it's precisely this impression of movement makes it easier to feel the fleeting moment. Look away and, surely, it will have gone. Shortly after came 'Le Bonheur de Vivre', a colourful, energetic vision of the pure joy and innocence of naked people dancing, singing, loving, just being.

A complete contrast to a long classical and western tradition of manipulative, sexist and voyeuristic nudes for the indulgence of a patriarchal elite; and to the buttoned up dress-code of the time.

These works did not go down well when shown in Paris. Only a very few off the wall types like Gertrude and Leo Stein, seemed to get them. It must have been agonising for Matisse, revealing and sharing his vision of a new better world, to witness the slide into the catastrophe of war over the next few years.

'The Open Window', of 1905, a joyous vision through open French windows onto a balcony of flowers blooming and out onto beached fishing boats, was replaced with the black abyss of 'French Window at Collioure' in 1914.

Now, over a century later, it feels like humanity has been duped again, seduced into thinking that global capitalism can deliver all that we could ever wish for.

It's becoming clear that the price is too high. To move forward to a better future, it's time to look at Matisse again. The past may be a foreign country, where they do things differently, but we ignore it at our peril.

The Unknown Matisse. Hilary Spurling. Hamish Hamilton. Margaret Tait -Poems, Stories and Writings. **Fyfield Books**



1990: Alive in Venice

IT DOES NO HARM, in these difficult times, to cast one's mind back to recall and mark successes from the past.

One such, is the memorable achievement that 30 years ago saw a prominent presence for Scottish sculpture at the Venice Biennale.

As the art critic Clare Henry puts it: "It was the first and only time ever in its 125 year history that Scotland featured as a prominent part of the official art Biennale, centre stage in the Giardini at the invitation of the Biennale director. It was a triumph for Scottish sculpture.

"David Mach, Arthur Watson and Kate Whiteford, collaborated

IN THESE difficult times most bodies dedicated to supporting the arts have come up with special programmes designed to help those who struggle to gain a livelihood in these fields.

Our own CreativeScotland is no exception. Where better then, you might think, to publicise such a programme, than in the pages of 'The North's Arts Newspaper'?

How wrong can you be. We approached CS suggesting they might like to book a modest space for an advertisement in the columns of this paper

Their 'marketing' people thought

on a site specific exhibition which filled the big prime outdoor central space at the heart of the Biennale, in front of the Italian Pavilion.

Scotland could not be missed! To top it all, the director invited Mach to place his largest Scots pine tree steel sculpture at the very front entrance.'

Credit for the enterprise must go to two prime movers on the Scottish arts scene: the late, much missed Barbara Grigor and the everlasting Richard Demarco.

As prime whingers, we are delighted to be able to celebrate wholeheartedly for a change.

Well done all!

Thank you, 'Creative' Scotland

kindly wished us 'good luck with the *magazine*' and suggested sources of 'funding' we might like to tap.

to seek funding and compromise our very hard won independence? Despite the fact we have been on the go for nigh on 40 years, turning out over 2 million copies, you'd have thought someone might have picked up a copy and noticed (a) we're a newspaper, not a mag, and (b) a fiercely independent one at that!

about it and decided not, but they



creative kits from us during lockdown. email: jg.innes@talk21.com

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Due to coronavirus, on March 27, Minister for Local Government and Homelessness, Luke Hall MP, instructed all English local authorities to immediately find temporary accommodation for rough sleepers.

But rough sleepers live on average just over half as long as other people do.

It won't be consistent with his stance on 'preventing deaths' to allow rough sleeping to resume after the lockdown ends.

We are **petitioning Luke Hall** to make permanent help available both now and after the pandemic.

Please sign and share: http://www.change.org/ EndRoughSleeping2020

What? ArtWork go cap in hand



designsgallery.co.uk THE MCGILL-DUNCAN GALLERY, 231 King Street, DG7 1DT, 01556 502 468

Crieff

THE STRATHEARN GAL-LERY, 32 West High Street, PH7 4DL, 01764 656 100, www strathearn-gallery.com July 4 - September 6 Summer Mixed Show.

Cumbria

ABBOT HALL ART GAL-LERY, Kendal, LA9 5AL, 01539 722464 BREWERY ARTS CENTRE, Highgate, Kendal, LA9 4HE, 01539 725 133 RED BARN GALLERY, Mel-kinthorpe, Penrith, CA10 2DR, 01931 212 767

TULLIE HOUSE MUSEUM AND ART GALLERY, Castle Street, Carlisle, CA3 8TP, 01228 618718 UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538

Dumfriesshire

GRACEFIELD ARTS CEN-TRE, 28 Edinburgh Road, DGI 1JQ, 01387 262 084, www.dgculture.co.uk/venue/ gracefield-arts-centre/, arts@ dumgal.gov.uk

Dundee

DUNCAN OF JORDAN-STONE COLLEGE OF ART & DESIGN GALLERIES, Univer-sity of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330 LAMB GALLERY, University of Dundee, Tower Building, Nethergate, DD1 4HN, 01382 385330

385,530 HANNAH MACLURE CEN-TRE, University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777 GALLERY Q, 160 Nethergate, DD1 4DU, 01382 220 600 THE MCMANUS: DUNDEE'S ART GALLERY & MUSEUM, Albert Square, Meadowside, DD1 1DA, 01382 307 200 ntil November 15 Time and Tide: The Transforma

Time and Tide: The Transforma-tion of the Tay. Until March 7 2021 Joseph McKenzie. A Love Letter to Dundee: Joseph Mc-Kenzie Photographs 1964-1987. Displays and photographs DUNDEE CONTEMPORARY ARTS (DCA), 152 Nethergate, DD1 4DY, 01382 909 900 COODED CALLEDY.

DD1 4DY, 01382 909 900 COOPER GALLERY (EXHIBITIONS), Duncan of Jordanstone College of Art & Design (DJCAD), University o Dundee, 13 Perth Road, DD1 4HT, 01382 385 330, www. dundee.ac.uk/cooper-gallery/ exhibitions/ Until May 31 (Off-site venue) A snace in between

A space in-between. June 12 - 21 (Online) Art, Design and Architecture Graduate Showcase 2020. THE KRYSZTYNA GAL-THE KKYSZ I YNA GAL-LERY, 15A Nelson Street, DD1 2PN, 01382 322 522, www. krysztynagallery.com, kryszty-nart@gmail.com Drawings, Paintings and Prints

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200 years of Traditional and Contemporary Scottish Art Until August 16 (Online) Andy Heald, Alan Macdon-ald, Neil Macdonald, Rachel Marshall, Alice McMurrough, Gordon Mitchell, Ann Oram, Paul Reid, David Schofield, Christopher Wood and many more. Summer Exhibition -

2020. Featuring works from Mark Bannerman, George Birrell, Dominique Cameron, Joseph Davie, Matthew Draper, Michael Durning, Neal Greig SEASHORE GALLERY, Mar-shall Street, Cockenzie, EH32 0HT, 0793 592 8288 Paintings. iewellery. wood.

ings, jewellery, wood, ics, glass, prints, cards BASS ROCK POTTERY, TAN TALLON ARTS & CRAFTS STUDIOS, Halfland Barns Schoolhouse, North Berwick, EH39 5PW, 0131 467 8300 EH39 5PW, 0131 467 8300 PAINTBOX ART CLASSES, Cockenzie House & Gardens, 22 Edinburgh Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com THE SCOTTISH OPNI

THE SCOTTISH ORNI-THOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY more challenging landmark

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624 6200 Until April 25 2021 William McTaggart, Sir James Guthrie, Arthur Melville, Phoebe Anna Traquiar and other

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t Street, EH1 1DE, 0131 529 3993 347 3793 THE ROYAL SCOTTISH ACADEMY BUILDING, Uppe Galleries, EH2 2EL, 0131 225 6671, www.royalscottishacad-emy.org emy.org Until May 31 (Available entirely

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THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk Gallery is closed but current and forthcoming exhibition pro-grammes can be viewed online Until May 31 Ross Ryan. Batten Down the Hatches. Solo.

Ross Kyan. Batten Down the Hatches. Solo. May Staff Picks. World Works World. Works William Gillies. My Border Landscape. Paintings **une 3 - 27** Michael Lloyd. Reflections. Emily. Suiton. People and

Michael Lloyd, Reflections. Emily Sutton. People and Places. Paintings - waterclours Great Scots in Isolation. A series of short, 1-2 minute films made by a wide range of artists who are currently represented by The Scottish Gallery THE FRUITMARKET GAL-LERY 45 Market Street FHI

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GALLERY TEN, 5 William Street, West End, EH3 7NG,

New found recognition for the Corbusier of the Borders

SOME THIRTY years after his death, in 1993, the work of the Borders based architect Peter Womersley is receiving the attention many might think it should rightly have done during his lifetime.

As is, sadly, so often the case, that attention is partly due to the endangered nature of some of his work. But the news is not all bad. Granted, one of his most eye-catching designs, the brutalist concrete Fairvdean Rovers' stadium in Galashiels

was closed in 2018 following concerns for the safety of the structure. But thanks to the efforts of the campaigning group Preserving Womersley, with the support of the local council, it looks as though the A-listed structure can be saved.

Another.

building,

the B-listed

boiler house

Dingleton

in Melrose

is looking

new life as

home to a

flats. The

architect

planning

development

has received

approval for

the £ 1.5m

conversion.

creating the

homes within

the massive concrete shell of the structure.

a country setting near to Galashiels.

to be worthy recipients of the charge.

Womersley had the good fortune to have

an inspired patron during his lifetime, the textile

designer Bernat Klein who commissioned both a

dwelling house - High Sunderland - and a studio in

buildings, has survived unoccupied and (mercifully)

recently changed hands to owners who are reported

To coincide with this revival of interest in Womersley's work, Klein's daughter, Shelley, who grew up in High Sunderland, has written an account

un-vandalised over the years while the house has

The studio, one of Womersley's most attractive

forward to a

Hospital

of living in the house, bemoaning amongst other things the fact that its modular glass walled design failed to produce a house with "doors I could slam" or, until she demanded it, a bedroom with any enclosing door at all.

As it happens the book, The See Through *House*, is being read by Barbara Flynn as BBC Radio 4's Book of the Week from May 18 to 22.

The architect Crichton Wood has more favourable memories of the house, having been invited by Shelley's parents to see round the house during preparations he was making as an architectural student for a study tour of Borders architecture.



As Crichton puts it:

Back in the 1990s I had to organise an architectural tour of the Borders. One of my choices among the mainly castles was the studio, so I asked permission from Bernat Klein. As a result I had one of the greatest architectural revelations of my life not the studio, but his house.

"I had not rated the house, again designed by Peter back in 1957. Outside, I felt the building resembled a large well designed Scout hut, not one I would have chosen to visit.

"On arriving to organise the visit, I was



warmly invited into their house by Bernat and his wife. I was quite overcome by a real feeling of iov as I walked into this beautiful modernist space. It

was stunning.

"The space was complex, with an open plan living space on different levels. The use of materials was exceptional, including exotic hardwoods and marble which was combined with exquisite fabrics specially designed by Bernat. This combination was set off by light flooding in from all sides between built in furniture that seemed to float along the walls with a

minimalist fire place commanding centre stage "Many modernist



Above: Former hospital boil Fairydean Rovers FC, Galas

buildings can be rather austere and not a place you would like to live: this was a home, yet with a dignity that uplifted the spirits. It is simply architecture, and no surprise that it is one of few buildings of the 50s and 60s to be A-listed.



HOLIDAYS IN SCOTLAND



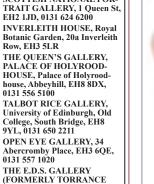
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The Scottish Artists' Benevolent Association is empowered by the above to provide holidays in Scotland for artists (resident in Scotland for at least two years) who are experiencing difficulties.

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

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artWORK 213 May/June 2020 Page 7

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er house, Melrose; top: stadium for hiels: left: former Bernat Klein studio

Edinburgh without its Festival...

Richard Demarco, recalling Rudolf Bing's first Edinburgh Festival – founded in the belief that the arts could heal the wounds of war - wonders if a re-born Festival could help heal the wounds inflicted by coronavirus

MY PERSONAL experience of 'lockdown' in response to the Coronavirus pandemic has caused me to discover innumerable pieces of paper hidden until now in that part of the Demarco Archive existing in the narrow confines of my domestic space within the limitations of my Edinburgh home.

My attention today is drawn to the fine details constituting this small part of what I must regard as a large-scale art work. I am, therefore, dependent on what I could define as 'chance', certainly not by design, on discovering the core of this gesamtkunstwerk.

These pieces of paper take the form of diaries, basic correspondence, essays, newspaper cuttings, artists' statements and mundane administrative paraphernalia: all related to a large library of exhibition catalogues, theatre programmes, novels, histories, dictionaries, etc.

I am in a state, therefore, of bewilderment, conscious that this year is testing humanity on a global scale, and particularly the so-called 'world of art' now that it is equated with sport, all manner of leisure activities and the world of self-agrandisement.

I have awakened to a day of bright sunshine in Edinburgh, having to take seriously into account a vivid dream in which I was giving a lecture to a university audience on the value of the Demarco Archive as a unique academic resource.

Last night, before experiencing this dream world, I found by chance ideal bed time reading material in the form of the Edinburgh University publication of Professor George Steiner's lecture celebrating the fiftieth anniversary of the Edinburgh Festival.

It was entitled 'The Festival Overture'. In his opening paragraph, George Steiner writes: "Whatever its joys, a festival, because it sets aside normal time, because it assembles human beings in a unison of feeling, will compart a touch of morality - 'Come away, come away Death', sings Feste to Orsino in Shakespeare's Twelfth Night in a line whose magical duplicity enacts, beyond paraphrase or logical justification, the secret sadness, the tristitia which gives to a true festival its joyous gravity.'

I read this in relation to the insightful book written by Matei Scircea-Craciun, the Romanian art historian, on the art of Paul Neagu. He writes about the importance of Paul Neagu's sculptures expressed in the form of hyphens. He writes that "Paul Neagu's hyphen sculptures expressed in the form of hearts and skulls define the point where mythology meets the mobius strip in a streamlined asymmetrical work which is as mystical as it is aerodynamic.

Despite this fact, if not because of, its relation to earliest modernist sculpture, Donald Cuspit, the celebrated American art critic, calls Neagu's hyphen sculptures at once 'pre-historic and post-historic - or to put it another way, Neagu is an artist who sees the skull beneath the skin and has found a hyphen in and beyond it?

On another piece of paper, there is a particularly significant quote in the form of a manifesto. I must consider it when I imagine the possibility of the Edinburgh Festival's future. This year, for the first time in over seventy years, there will be no Edinburgh Festival. The question I must now ask is "Can the Edinburgh Festival continue to exist with the present imbalance between the official programme and its fringe?"

I should imagine that Fergus Linehan, the present Director of the Edinburgh International Festival, should take into consideration the text of this manifesto. It states unequivocally that:

"Art is the name we have given to humanity's most primal response to the mystery of existence. It was in the face of this mystery that dance, music, poetry, painting and sculpture were born. Thus, in the dawn of the current era, art has been under threat. In the name where it belongs on the cultural landscape, two idols stand like golden calves demanding worship.

'They are pornography, the use of aesthetics to manipulate through desire and propaganda, the use of aesthetics to manipulate through fear. Even where true art is made, powerful economic and political forces are there to subjugate it to these idols. The work of art is apolitical, the artist, Oscar Wilde said, it is free to express everything."

I personally believe that enduringly profound art aspires to the condition of prayer as expressed in the Edinburgh Festival's production of Giuseppe Verdi's Requiem and in the sublime vocal sound of German lieder sung by Kathleen Ferrier under the baton of Bruno Walter conducting the Vienna Philharmonic Orchestra and the acting of Richard Burton and Claire Bloom in their Shakespearian roles as Hamlet and Ophelia.

I belong to a generation sadly dwindling fast which can remember the first Edinburgh Festival in 1947. Sir John Falconer, as the Edinburgh Festival's patron, wrote an introduction in the official programme that this historic event is about "the flourishing of the human spirit" and "it is in no way a commercial venture?

Can these words define the next Edinburgh Festival? Can future Edinburgh Festivals take seriously the significance of Paul Neagu's hyphen sculptures?

The Edinburgh Festival was born because Rudolph Bing, as its founding director, together with a few friends, firmly believed that the language of all the arts could effectively heal the wounds inflicted by the Second World War.

Can Fergus Linehan find friends to help him define the future of the Edinburgh Festival so that it can be seen to heal the pain and suffering caused by the Coronavirus pandemic? He undoubtedly faces a challenge to re-charge the

Edinburgh Festival with the spirit of friendship in the inescapable truth that art is a word re-defining the nature and purpose of Britain's National Health Service

Guide Fife 07957 855 426

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DIOS, East Neuk, www. eastneukopenstudios.org Postponed until September/ October. ENOS. Final decision on dates and the brochure release will be made nearer the time. Regular updates will be made to the existing artists' pages on the website and new artists will also be added. MORNING SIDE GALLERY. be added. MAISIE & MAC ART AND CONTEMPORARY CRAFT, 1 St. Catherine Street, Cupar, KY15 4LS, 01334 656 523, www.weigeendwee com. info 94 Morningside Road, EH10 4BY, 0131 447 3041. 4BY, 0131 447 3041. LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW, 0131 554 5761, www. leithschoolofart.co.uk, enquir-ies@leithschoolofart.co.uk N 1 15 4L.S. 01354 656 523, www.maisieandmac.com, info@ maisieandmac.com Ongoing Art and Contemporary Craft. Fabulous work from UK artists & makers plus ethically sourced gifts from elsewhere THE VELVET EASEL GAL-LERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, velveteasel.co.uk gifts from elsewhere PITTENWEEM ARTS FESTI-VAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, 01333 313 903, www.pitten-weemartsfestival.co.uk, info@ pittenweemartsfestival.co.uk August 1 - 8 Pittenweem Arts Festival 2020 -Cancelled. Cancelled due to the advice on Coronavirus 0131 629 1121, velveteasel.co.uk COBURG HOUSE ART STUDIOS, 15 Coburg Street, EH6 6ET, 0131 553 2266, www. coburghouseartstudios.co.uk, exhibitions@coburghouse.co.uk A creative home for over 80 art-ists, makers and designers

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

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Fort William ART LOCHABER, Lochaber, www.artlochaber.co.uk A group of artists living in Lochaber.

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co.uk, m.co.uk June 13 - July 25 Summer Exhibition. June 13 - July 25 Members' Figurative Exhibi-COMPASS GALLERY, 178 West Regent Street, G2 4RL, 0141 221 6370, www. compassgallery.co.uk, web@ compassgallery.co.uk Until May 31 (Online) Quiet World. A collection of intimate moments from a range of our gallery artists over the years COMPASS GALLERY,

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G41 5BW, 0141 353 4770 HILLHEAD LIBRARY, Byres Road, G12 8AP, 0141 276 1617 Until August 31 Digi-PALS at Hillhead Library. Do you or someone you know need help to use a Computer, Tablet, Laptop, Book-Reader

ArtWork

A drawing a day

HUSBAND AND WIFE artists Jacqueline Watt and Ron Burnett are running an on-line venture to help people struggling in isolation during lockdown. Called 'The Big Draw', its aim is: 'Encouraging friends and colleagues of all abilities to make and share an image daily.'

"The Big Draw started because a 94 year old friend, who had no family in Edinburgh, was struggling in isolation, and her Canadian based daughter asked if I could help her to start drawing again", says Jacqueline.

"Ron and I wrote a simple brief with aims, materials and artists to research. Realising that others would also be finding lockdown difficult to cope with, we invited some friends to join us in a WhatsApp group with an aim to 'do a drawing a day.' Word soon spread and we now have over 30 participants and a waiting list.

We devise and send out a basic drawing brief each week to friends and family throughout the UK, as well as in Canada and Denmark, some of whom have started their own little groups.

"Each brief is devised to encourage the progression and development of the group, keeping



in mind the very wide range of skill levels. It's not a commercial venture, and with 30 plus in the group, it is manageable in terms of personal contact and comment.

OPEN SEUDIO

Book online

"As someone once said: 'We do not own the knowledge, we just want to share it ?? Contact - jacquelinewatt1@gmail. com

FRANCES ANDERSON

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Guide

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

THE BARBICAN, Silk Street, EC2Y 8DS, 0207 638 4141

TATE MODERN, Bankside, SEI 9TG, 0207 887 8008 TATE BRITAIN, Millbank, SWIP 4RG, 0207 887 8888

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THE VENNEL GALLERY, Denise Playfair, 11 Bridge Street, TD5 7HT, 01573 224 003, vennelgallery@live.co.uk KELSO POTTERY, The Knowes, 100 metres behind Kelso Abbey, TD5 7BH, 01573 224 027 Mugs, jugs, bowls & 'Time Tab lets' fired in the Kelso Pit Kiln

Kirkcudbright

KIRKCUDBRIGHT GALLER-IES, St Mary Street, DG5 4AQ, 01567 331 276, www.kirkcudbrightgalleries.org.uk HARBOUR COTTAGE GAL-HARBOUR COTTAGE GAI LERY, Castlebank, Kirkcud-bright, DG6 4LB, 01557 330 073, www.harbourcottagegal-lery.org.uk THE NAIL FACTORY, 56 Southwick Road, Dalbeattie, Dumfries & Galloway, DG5 4EW, 01556 611 686, www. nailfactory.org.uk, info@ nailfactory.org.uk

THE WHITEHOUSE GAL-LERY, 47 St Mary Stre Kirkcudbright, DG6 4DU, 01557 330 223

01557 330 223 OCHRE GALLERY & STU-DIO, 76 High Street, Kirkcud-bright, DG6 4JL, 01557 428 088 , www.ochregallery.co.uk Working gallery and studio

THE STEWARTRY MUSEUM. 47 St Mary's Street, Kirkcud-bright, DG6 4DU, 01557 330223 TOLBOOTH ART CENTRE, High Street, Kirkcudbright, DG6 4JL, 01557 331 556 THE FAED GALLERY, 56 High Street, Gatehouse of Fleet DG7 2HP, 01557 814 458 DG7 2HP, 01557 814 458 CORNERWAYS STUDIO/ GALLERY, 7 Selkirk Road, Kirkcudbright, DG6 4BL, 01557 331 640, www. cornerwaysart.co.uk/studio/, enquiry@cornerwaysart.co.uk/ Miniature paintings & larger works in oil, pastel & watercol-our by Jane B Gibson

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THE LINE GALLERY, 238 High Street, EH49 7ES, 01506 670 268

Liverpool

SW7 2RL, 0207 942 2000 Until January 10 2021 Concealed Histories: Uncover-ing the Story of Nazi Looting. Display May 1 - February 23 2021 On Point: Royal Academy of Dance at 100. Display CONTEMPORARY APPLIED ARTS, 2 Percy Street, W1T 1DD, 0207 436 2344 OPEPA CALLEPY, 134 Nov. TATE LIVERPOOL, Albert Dock, L3 4BB, 0151 702 7400 BLUECOAT ARTS CENTRE, School Lane, L1 3BX, 0151 School La 709 5689 709 5089 LADY LEVER ART GAL-LERY, Lower Road, Port Sunlight Village, Wirral, CH62 5EQ, 0151 478 4136 THE WALKER, William Brown Street, L3 8EL, 0151 478 4199

London

4RY, 020 /811 3081 ALEXANDRA PALACE, Al-exandra Palace Way, N22 7AY, 0208 365 2121 The People's palace. A centre of music, sport and events for over 130 years DESIGN MUSEUM, 28 Shad Thames, SE1 2YD, 020 7403 6933 THE BRITISH MUSEUM, Great Russell Street, Blooms-bury Square, WC1A 2RJ, 0207 323 8181

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146 New Bond Street, W1S 2PF, 0207 100 7144 0207 100 7144 ESPACIO GALLERY, 159 Bethnal Green Road, E2 7DG



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engineer. SCOTTISH ARTISTS' BE-NEVOLENT ASSOCIATION, Second Floor, 5 Oswald Street, G1 4QR, www.scottishartistsbe-nevolentassociation.co.uk Empowered by the TOD Endowment Fund to provide holidays in Scotland for at least (resident in Scotland for at least two years) who are experiencing difficulties

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

 Net I OFE/LEW, Caste 4 ynd;
IV2 3EB, 01463 23714
CASTLE GALLERY, 43 Castle Street, IV2 3DU, 01463 729 512,
www.castlegallery.co.uk, info@ castlegallery.co.uk
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Eden Court, Bishops Road, IV3 55A, 01463 234 234 PICTURE THIS, 18 Church Street, IV1 1EB, 01463 238823

Inverness-shire

IONA GALLERY, Duke Street, PH21 1JG, 01540 664 535, www.ionagallery.com 1896 GALLERY & COFFEE SHOP, Deshar Rd, Boat of Gar ten, PH24 3BN, 01479 831 111 THE LAUNDRY GALLERY, Aviemore, PH22 1ST

Isle of Arran

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

Isle of Bute

MOUNT STUART, Mount Stuart, PA20 9LR, 01700 503 877

Isle of Islay

THE GALLERY, Bowmore Distillery Visitor Centre, School Street, Bowmore, PA43 7JS, 01496 810 441 Regular exhibitions by local artists

Isle of Lewis

AN LANNTAIR, Town Hall, Kenneth Street, Stornoway, HS1 2DS, 01851 703 307 HARBOUR VIEW GALLERY, Port of Ness, HS2 0XA, 01851 810 735

810 735 Original paintings and prints by Anthony J Barber MORVEN GALLERY, Upper Barvas, Outer Hebrides, HS2 0QX, 01851 840 216 Changing exhibitions of original art, crafts, photography & tapestry weaving

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of crafts SANDBANK STUDIO, Old Pier Road, Sandbank, Broad-ford, IV49 9AE, 01471 822 011, www.duncancurrie.net, duncan. currie@tiscali.co.uk Ongoing Duncan Currie. Wide range of ariginal pointing

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Guide



PIANO NOBILE, 129 Portland Road, Holland Park, W11 4LW, 020 7229 1099 HORNSEY TOWN HALL ARTS CENTRE, The Broad way, Crouch End, N8 9JJ

Manchester

THE WHITWORTH ART GALLERY, The University of Manchester, Oxford Road, M15 6ER, 0161 275 7451 LOWRY ARTS & DIGITAL WORLD CENTRE, Pier 8, Salford Quays, Salford, M5 2AZ, 0161 876 2000

Moray

MORAY ART CENTRE, The Park, Findhorn, IV36 3TA, 01309 692 426 A'ANSIDE, Main Street, Tomintoul, AB37 9EX, 01479 872 074 Scottish Art, ceramics and

THE BOOKMARK, 34 High

Street, Grantown-on-Spey PH26 3EH, 01479 873433

Nairn

NAIRN BOOK AND ARTS FESTIVAL, 53 King Street, IV12 4NP, 01467 451 804, www nairnfestival.co.uk, enquiries@ nairnfestival.co.uk 2020 Festival cancelled

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Orkney

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Westray, KW17 2BZ, 01857 677 770 Ongoing: Contemporary art of Westray

Paisley

PAISLEY MUSEUM & ART GALLERIES, 60 High Street, Town Centre, PA1 2BA, 0141 889 3151, www.renfrewshire-bisure com/oaidenumuseum/ leisure.com/paisleymuseum/ art-galleries-and-ceramicscollection/ Check website for more details

PAISLEY ART INSTITUTE. PAISLEY ART INSTITUTE, c/o Unit 33, Sir James Clark Building, Abbeymil Business Centre, Seedhill, PA1 1TJ, www.paisleyartinstitute.com, secretary@paisleyartinstitute.com

Peebles

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www.tweedart.co.uk, info@ tweedart.co.uk Framing studio artists and craftmakers gallery craftmakers gallery TWEEDDALE MUSEUM AND GALLERY, Chambers Institution, High Street, EH45 8AG, 01721 724 820, www. liveborders.org.uk MOY MACKAY GALLERY, I' Northgate, EH45 8RX, 01721 722116 Contemporary Art and Craft

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House, Innerleithen, EH44 6PW, 01896 830 323 DAWYCK BOTANIC GAR-DEN, Stobo, EH45 9JU, 01721 760254

Perth PERTH & KINROSS MUSE-

UMS & ART GALLERIES, 78 UMIS & AKT GALLERIES, 78 George Street, PHI 5LB, 01738 632 488, www.culturepk.org.uk/ museums-galleries/, museum@ culturepk.org.uk FERGUSSON GALLERY, Marshall Place PH2 8NS

Marshall Place, PH2 8NS. 01738 783 425 FRAMES GALLERY, 10 Victo ria Street, PH2 8LW, 01738 631 085, www.framesgallery.co.uk, info@framesgallery.co.uk

Ongoing Graham Wands and Gary Pereira. Online Collection THE BARN GALLERY, The Bield, Blackruthven, Tibber-more, PH1 1PY, 01968 677854, www.bieldatblackruthven.org. uk, info@bieldatblackruthven. trail, which maps the locations where rg.uk Check website for more Mackintosh

Information PERTHSHIRE AGRICUL-TURAL SOCIETY, 26 York Place, PH2 8EH, 01738 623 780, www.perthshow.co.uk, secre-tary@perthshow.co.uk painted watercolours in the area when he BOO VAKE (BUTH BHEAG), 5 Watergate, PH1 5TF, 01738 442263, www.boovake.co.uk, mail@boovake.co.uk and his wife Margaret nail@bo ovake.co.uk lived there in

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the 1920s.

Before

FINE ART, Rait Village Antique Centre, Rait, PH2 7RT, 01821 670 379 lockdown the association **1021** 0/03/9 Ongoing exhibition of 19th-21st century oils, watercolours, etchings and prints, jewellery by Chris Lewis and Assassin was active undertaking essential Chris Lewis and Assassin THE RUTHVEN GALLERY, 90 High Street, Auchterarder, PH3 IBJ, 01764 664 233 Contemporary Art and Framing THE PERTHSHIRE ART AS-SOCIATION, 5 Westehill, PH1 IDH, 01738 626307 maintenance of the CRM Trail by replacing

Perthshire BIRNAM ARTS & CONFER-ENCE CENTRE, Station Road, Birnam, Dunkeld, PH8 0DS, 01350 727 674, www. birnamarts.com PERTHSHIRE OPEN STU-

PERTHSHIRE OPEN STU-DIOS, Kinross, KV13, www. perthshireopenstudios.com August 1 - 17 Shades of Tay. Festival theatre September 5 - 13 Open Studios 2020. Visit over 200 artists and makers in their studios, workshops, galleries and homes in Perthshire and Kinross

Kinross August 29 - September 15 Showcase Exhibition. At the Bield at Blackruthven

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

GALLERIA LUTI, 16 Ancaster Square, Callander, FK17 8BL, 01877 339577, www.gallerialuti co.uk, info@gallerialuti.co.uk FORTINGALL ART, Molteno Hall, (8 miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL, 01887 830 254 DUNBLANE MUSEUM, The Cross, Dunblane, FK15 OAQ, 01786 825 691

BLAIRGOWRIE AND RAT-TRAY ARTS WEEK, Rattray, Blaigowrie, PH10 6AS, www. itsbrawscot, info@itsbrawscot

Pitlochry

PITLOCHRY FESTIVAL THEATRE, Port-Na-Craig, PH16 5DR, 01796 484 626 ugust 1 - 17 Shades of Tay. JOHN MUIR TRUST - WILD SPACE, Tower House, Station Road, PH16 5AN, 01796 484975

Renfrewshire

SOLAS GALLERY, Flowerdale airloch, Bay, Wester-Ross, Gairloo IV21 2BD, 01445 712626 Paintings, prints & ceramics by artists Rob Howard & Lyn Beckett

THE CROMARTY GALLERY, 20 Church Street, Cromarty, IV11 8XA, 01381 600 816

Shetland

For the Guide online

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

ArtWork

Toshie memories alive and well

LIKE COUNTLESS numbers of cultural organisations closed due to the devastating Coronavirus pandemic, the Charles Rennie Mackintosh Association in Roussillon is currently on hold. The CRM association, based in Port Vendres in southern France, is responsible for running three interpretation centres and the CRM

getting back on track after experiencing some unfortunate internal problems a few years ago. They have also been collaborating with the

public library in Port Vendres where a dedicated Mackintosh corner has been created. This is a section of the library which has been set aside featuring a study area and Mackintosh designed



Tessa Williams

lessa Williams

FAITH, LOVE, HOPE?

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badly damaged stands holding boards that show replicas of the watercolours in situ on the coast, in the Vallespir (Amé lie les Bains) and the Conflent and upper Conflent (Ille sur Tet and Mont Louis). Alongside the accompanying informative

text, they also plan to add a review of each of the watercolours. Past events in 2019 include a Saint Andrew's night complete with Scottish food, a piper and dancing. They also hosted a stall at the town's Christmas Village selling Mackintosh related items, one aim of this being to take CRM out of the centre and connect directly with the Port Vendrais

In June 2019 a garden party was held in the grounds of the centre to celebrate Mackintosh's birthday. On this occasion there was a

performance both in English and French of 'Dear Margaret' adapted from Lorn McIntyre's Sonnets from Port Vendres.

In March last year four members of the committee made a trip to Glasgow. During the visit they were invited to the Mackintosh designed Windy Hill house by the owner and chair of the CRM Society in Glasgow, David Cairns. The trip strengthened connections with both the society and the Hunterian Gallery. With the addition of a new website and blog the association are now

essa Williams

FAITH

there was a change in administration in Port Vendres. The president of the association Michele Grau is keen to keep the momentum going and maintain the good work they have done in the town.

She states "the association would like to thank the previous municipal teams who have graciously provided a place to open the interpretation centre thus allowing CRM to be known. At present the District Council and its tourism managers wish that this world-famous painter becomes emblematic for Port Vendres in the same way as Matisse and Derain for Collioure and Aristide Malliol for Banyuls-sur-mer".

She continues: "the association hopes that the City Council will embrace this dynamic and allow us to move into more spacious and visible premises".

It seems that the memory of Charles Rennie Mackintosh in France is safe in the hands of the CRM Association in Roussillon. In better days they should be pleased to welcome visitors again. More: www.crmackintoshroussillon.com

CATHY BELL

essa Williams

HOPE

furniture. & Gifts THE JUNOR GALLERY, 43 South Street, www.junorgal-lery.scot June 6 - August 31 Alexander Moffat and Helen Ballany. Exhibition will begin online during the COVID-19 crisis. Keep an eye on the gal-lery's website and social media (Instagram and Facebook, click on the icons on my Home page) for updates. Due to the lockdown. the inauguration of this facility planned for Recently

replica



o50 180 BUCHLYVIE POTTERY SHOP, Main Street, Buchlyvie, (on A811), FK8 3LP, 01360 850 405 French local elections SMITHY GALLERY, 74/76 Glasgow Road, Blanefield, G63 9HX, 01360 770 551

Sunderland

NATIONAL GLASS CENTRE, Liberty Way, SR6 0GL, 0191 515 5555 Until May 10

Sutherland

TIMESPAN HERITAGE

CENTRE, Dunrobin Street, Helmsdale, KW8 6JX, 01431

821327, www.timespan.org.uk enquiries@timespan.org.uk

enquirres@unrespan.or.g.ux BALNAKEIL CRAFT VIL-LAGE, Balnakeil, Durness, IV27 4PT, 01971 511 277

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LOTTE GLOB CERAMICS, 105 Laid, Loch Eriboll, IV27 4UN, 01971 511 727

Various artists. National Glass Centre Collection. NORTHERN GALLERY FOR CONTEMPORARY ART National Glass Centre, Liberty Way, SR6 0GL, 0191 515 5555

500 508 KEVAN MCGINTY PAINT-INGS, The Studio, 107 George Street, Whithorn, Newton Stewart, DG8 8PZ Atmospheric landscapes from the Scottish Highlands and lowlands

LOGAN BOTANIC GARDEN, Port Logan, Near Stranraer Dumfries & Galloway, DG9 9ND, 01776 860231

Yorkshire

IMPRESSIONS GALLERY, Centenary Square, 29 Castle-gate, Bradford, BD1 1SD, 01904 654724

YORK ART GALLERY, Exhibition Square, York, YO1 7EW, 01904 687 687 NATIONAL SCIENCE AND MEDIA MUSEUM, Picture-ville, Queensbury, Bradford, BD1 INQ, 01274 203 305

YORKSHIRE SCULPTURE

PARK, West Bretton, Wake-field, WF4 4LG, 01924 832631

GALLERY ON THE GREEN, The Curator, Gallery on the Green, Upper Settle, BD24 9HG, 07908 792 713

THE GALLERY UPSTAIRS

Off Main Square, (above Harle-quin), Grassington, BD23 5AT, 01756 753099

01756 753099 INSPIRED BY... GALLERY, The Moors National Park Cen-tre, Danby, Whitby, YO21 2NB, 01439 772 737 Showcasing artists inspired by the North York Moors National Park

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Old Town Bridlington, YO16 4QJ, 01262 679472

42.0, 01202 0/94/2 BRIDLINGTON CONTEM-PORARY GALLERY, 3 West Street, Bridlington, YO15 3DX LOTTE INCH GALLERY, 10 Bootham, York, YO30 7BL, 01004 8482ck, YO30 7BL,

WALKER GALLERIES CONTEMPORARY ART, 13 Montpellier Parade, Harrogate, HG1 2TJ, 01423 526366

01904 848660

artwork@famedram.com

Tain

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

Tvne & Wear

LAING ART GALLERY, Higham Place, New Bridge Street, Newcastle upon Tyne, NE1 8AG, 0191 232 7734 HATTON GALLERY, Univer-sity of Newcastle, Claremont Road, Newcastle upon Tyne, NE1 7RU, 0191 222 6057 SIDE PHOTOGRAPHIC GAL

LERY, 9 Side, Newcastle Upon Tyne, NE1 3JE, 0191 232 2208 Time Tunnel: a whirlwind tour through Newcastle's history; also Science Factory

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Wigtownshire

STRANRAER MUSEUM, 55 George Street, Stranraer, DG9 7JP, 01776 705 088 7JP, 01776 705 088 WILLIAM NEAL PAINTINGS, 24 Ryan Gardens, Innermessan, Stranraer, DG9 8QP, 01776 706 953 Moonlight & Dusk themes of Galloway in watermedia HOOPOE PRINTS, Seymour House, 25 High Street, Port William, Newton Stewart, DG8 9SL, 01988 700 392 Range of original prints of birds

Range of original prints of birds and landscape by Lisa Hooper

WHITHORN VISITOR CEN-TRE, 45 - 47 George Street, Whithorn, DG8 8NS, 01988 500 508

