

The madness of Brexit is causing chaos in many walks of life. The arts and small businesses generally are suffering absurd levels of bureaucracy – and, yes, red tape – lashings of it!

INSIDE: Tunnel Vision :: Jordi Savall Stephen Barclay unearthed

# A tunnel vision brought to life in Edinburgh

ONCE DARK and deserted, an old railway tunnel in Edinburgh has been transformed by the biggest mural of its kind in Scotland as part year history. A group of seven of of a community project.

Edinburgh was once served by a network of railway lines but the advent of the car caused a huge decline in rail travel starting in the 1920s, leaving miles of tracks lying end of the 20th-century did many of these abandoned pathways begin to be converted into walking and cycling routes.

One such line was the Colinton Railway, once travelled by novelist Robert Louis Stevenson, who would businesses and charities.

take the train to see his grandfather, Dr. Lewis Balfour, the local minister in a village on the outskirts of the city.

His poem From a Railway Carriage recollects his memories of riding along the rails, and is the inspiration for the public art installation displayed in the Colinton Tunnel. Built in the 1800s, the Colinton Tunnel formed part of the Balerno branch railway line from Slateford to

Balerno until its closure in 1967. The project is the idea of

Mike Scott and the artist Chris Rutterford. Aided by local organizations and various sponsors, they've turned the abandoned tunnel into a safe and welcoming home for Scotland's largest historical mural, celebrating the industrial, social, artistic and literary history of the local community.

Project chairman Mike Scott explains how the idea began: "I was one of Colinton's Community Councillors in 2016 when the closure of our local bank and half of millimetre of paint on this tunnel our local shops meant you couldn't buy a pint of milk or a newspaper in the village and it was clear that something had to be done to bring visitors to keep the remaining village alive.

Talking with colleagues I proposed that our former railway tunnel, which was dark, dirty and scary, would be a great place for a mural to celebrate our village's 930 us set up a charity, did masses of research, and so the project began." and has become something of a

The total project cost just under £ 100,000. Almost one third of which came from the local community and others who visited dormant around the city. Only at the the mural. There were also generous how it is done is more important grants from the cycling charity Sustrans's ArtRoots Fund, the Armed Forces Covenant Trust, the Turtleton Trust, the National Lottery said: "It has been an absolute Community Fund, City of Edinburgh pleasure to support this project Council (CEC) and many other local through our ArtRoots programme,



Scott explained: "Over 600 schoolchildren contributed, plus the Pentlands Art Club, and many other making journeys more enjoyable and volunteers, and we have created a community artwork in every sense. It's been adopted by the village and has been visited by thousands of people from all over the world."

The multi-skilled arts team comprised local muralist Chris Rutterford and graffiti artists Craig a tunnel which was black, badly lit, Robertson and Duncan Peace.

Stretching over 140 metres, the project took over two years to complete. Chris says: "It's only a but it completely changes its story. The tunnel was a huge challenge building the mural around the poem which had historical provenance and also mentioning all the aspects of Colinton seemed like a natural solution. I wanted visitors to feel the same wide-eyed wonder at the heart

of the Robert Louis Stevenson poem - a boy revelling in a journey on a train for the very first time."

The mural has enlivened the 14 mile Water of Leith Walkway focal point. "In these fraught times positive, optimistic spaces telling stories reflecting the kind of society we want to build and demonstrating than ever," says Chris.

Cosmo Blake, Art and Diversity Co-ordinator at Sustrans Scotland which is funded by Transport Scotland. We want the

> National Cycle Network to be valued and loved by all of the communities it serves - supporting groups across Scotland with ideas to shape their areas and empowering them to improve local National Cycle Network routes are cornerstones of this vision.

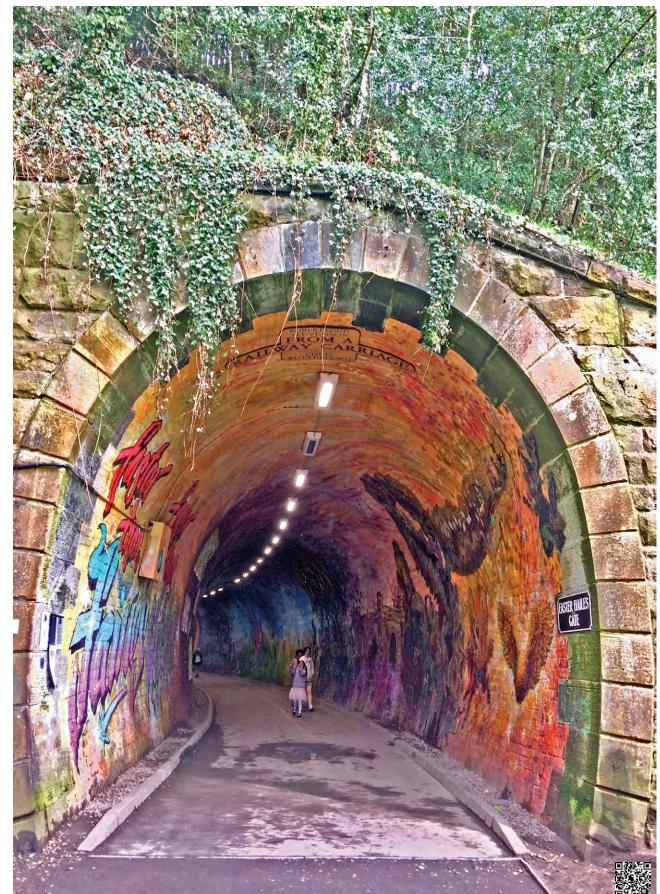
"The impact of this stunning, communitydriven project has been huge, and we are seeing a significant positive impact on the number of people walking, wheeling

and cycling in the area.

"Art is incredibly important in attractive for everyone, and we hope the impact of the Colinton Tunnel project inspires more communities to get in touch with their ideas to improve local National Cycle Network routes."

Mike Scott concludes: "We had and actually people were scared to walk through it. We wanted to create a safer place and the mural has transformed it. It's very much a community project. Now you'll see people linger and smile, they're comfortable being here." Colinton Tunnel, Colinton Village, Water of Leith Walkway, Edinburgh, EH13 OJX www.colintontunnel.org. uk

**FRANCES ANDERSON** 



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# **Tweed revival** by the Tweed

THE SCOTTISH BORDERS was once at the heart of the UK textiles business, but recent decades have seen the once thriving industry decline, causing employment and low morale

Now, a charity named ReTweed is reviving both ople's hope and discarded textiles, thanks to its namic founder and director Hazel Smith. Based in the fishing town of Evemouth, this pioneering cial enterprise provides creative and inspiring ployability and entrepreneurship opportunities for omen in a community often forgotten in the wider ional initiatives.

It offers women an opportunity to gain the skills d experience for creative industry and enterprise hilst producing amazing and original furnishings, fashions and crafts

ReTweed's founder Hazel grew up in erwickshire and, returning in 2015, she recognized the area's unseen but acute needs around poverty, solation, low aspiration and the associated challenges to health and well being. With the strong Scottish Borders textile heritage she saw an opportunity to reate a social enterprise delivering craft, textiles and itage skills to those facing these barriers.

For 30 years she worked with Scotland's Third Sector, with Government and the EU, with most of her career focussed on addressing inequalities (social health and particularly gender). She volunteered with Women's Associations in rural Senegal, setting up ommunity enterprise projects and on returning to Scotland supported a social enterprise on the Isle of Skye; specialising in upcycling.

"This is a distillation of so much of my past ork," says Hazel, "At a time when welfare reform cuts are impacting most acutely on women and those who are vulnerable, we need to provide innovative olutions to promoting social and economic justice.

"ReTweed offers that opportunity and since we using 70% recycled materials, we're also protecting e environment?

With a growing demand for ethical fashion, crafts d furnishings, ReTweed is harnessing that market, eting both social and environmental objectives, providing successful manufacturing, creative industry,

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Hazel Smith, founder and director of ReTweed

and unique and quality products for their customers. The mission is to build routes into education, employment and enterprise for women facing barriers through the provision of sewing and upcycling skills training through their innovative free 12-week course. using waste textiles. This is underpinned by the environmental philosophy of promoting a reduce, reuse, recycle and repair culture for the area.

ReTweed aim to offer women a new way to think about their futures, supporting them to identify their creative skills and aspirations, and to allow them to gain the skills and experience for creative industry and enterprise whilst producing original items which are sold to raise money to sustain the project.

The free training programme allows women to learn basic skills in craft, design and technology. Each a "ReMake Festival" in Eyemouth encouraging student learns how to use a sewing machine and create local creatives, makers, businesses, educators and a range of furnishings, fashions and crafts which are sold to raise money to sustain the project.

Their partners in Business Gateway, Borders College and across the area, work with them to deliver opportunities for further learning and career pathways, and enterprise model, inspiring and working with including promoting opportunities for students to develop their own enterprises.

the ReTweed course in 2016.

Sarah says: "I joined ReTweed's training programme as I felt a bit lost, without a purpose, once my two girls started school. I immediately loved the friendliness at ReTweed and I enjoyed getting the chance to learn new skills. I had never sewn before so

my great grandmother's 1962 Singer sewing machine and it's so special to be using something my nana had loved

technology training and teaching sewing competency ReTweed also delivers on the Greener Scotland agenda of reducing, re-using and recycling. At least 70% of materials will be recycled and their products are made using environmentally sound methods.

Looking to the future, ReTweed is going on the road by offering shorter intensive skills-based courses for women in more remote and rural areas with no access to public transport or with care responsibilities And it is hoping to revisit their ambition to develop communities to come together around their wider environmental philosophy of promoting the reduce, re-use, recycle and repair culture in the area.

Hazel concludes: "We want to grow this training other individuals and organisation who want to replicate the Eyemouth prototype or create their own Sarah McDougal, who has lived in Eyemouth for version of ReTweed across other parts of Scotland and more than thirty years, was one of the first students on the rest of the country. And of course, to keep making and selling beautiful, imaginative and covetable items from fabrics rescued from landfill that showcase the skills and stories of the women that make them."

FRANCES ANDERSON

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## Right to reply – or disagree

AN ARTICLE in the previous issue of ArtWork (No 215 Winter 2020/21) I feel her constant digs at nationalists by Mary Gladstone tackled the topic of free speech. The article highlighted how difficult it is to breeze through the complexities involved here without I do not troll and I don't care at all causing offence to at least one section about what JK Rowling thinks. of society. I applaud Mary Gladstone for taking on this task but, to quote Voltaire, "I disapprove of what you say, within the pages of ArtWork, a Mary" (Voltaire didn't say Mary, I just publication which has, over the years, added that on). Why do I disapprove? As a

### IT COULD WELL BE, as our distinguished columnist Nick Jones suggests, in this issue,

that bands of music makers and troubadors will overcome the obstacles put in their way by Brexit and somehow let their music be heard across Europe once more.

Maybe. But the damage being done to the arts, science and business by the madcap policy forced upon us by a clique of mainly privileged Tory extremists is already immense. The Covid pandemic, a hugely biased right wing press and a massively costly Downing Street spin operation have so far managed to obscure the most serious effects, but the truth is

slowly leaking out.

Musicians being forced to stump up hundreds in order to cut through the red tape to perform in Europe. (One hapless pianist was forced to find £600 for the necessary visa clearance to give one concert in Barcelona.) Science is suffering too from the barmy 'Make Britain Great Again' withdrawal from joint European programmes. Ironically, fishermen, who camapigned with one of loudest

voices in support of Brexit are

Not me, guv – I just take the loot THE FOUNDER of the world wide web Tim (or Sir Timothy) Berners-Lee is right to feel some

disappointment at the way his creation has grown up. The altruism which accompanied the initial development of the idea has been sadly lost as greedy fingers have

worked their way over its high minded ideals.

All attempts to bring some ethical and fiscal standards to bear on the big beasts who run the show have proved toothless. The mega structures that dominate have shown how easily they can sidestep any attempt to set standards or impose fair taxes on their massive profits. Time and again, with very rare exceptions, they have managed to dodge regulation



## **Editorial Comment** ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com Red tape? We've got plenty!

amongst the worst losers. The

losses for some, it not nearly all, shellfish producers are almost total

Agriculture and horticulture are suffering too, with mountains of paperwork to battle with and swathes of - yes red tape - to contend with.

But worry not - according to those nice spin doctors, and apologists like Mr Rees Mogg (who wisely saw to it that financial operations he was involved with moved 'offshore' to Dublin) – these are just teething problems we are experiencing before our economy booms mightly and we teach Johnny Foreigner a lesson or two.

It has to be said that there is previous little evidence of this coming boom and instead we see our standing in the world diminished by breaking international agreements and posturing on the world stage.

One of the most cringe making developments of recent times has been the re-vamping of policy presentation with a £2.5m facelift for Downing Street's press operation which seems to require a Union Jack (or often two) beside every speaker.

Third world, or what?

and taxation by playing one

repeatedly hiding behind the

country off against another and

A bridge to Nowhere – or a tunnel?

Mary Gladstone speculates on mooted plans for a permanent link between Scotland and Northern Ireland and remembers that the man behind them has form when it comes to bridges

DURING the early 20th century, Poland was so irrelevant on the European political map that it was referred to as 'the Polish corridor'

Sandwiched between Russia and ermany, Poland learned to punch above its weight. Unsurprisingly, it has contributed much to civilisation with such names as Zbigniew Herbert, Czeslaw Milosz, Marie Curie, Chopin, Pope John-Paul II and Lech Walesa, leader of Solidarity.

I can't help thinking that, although it would be hard-pressed to measure up to Poland's luminaries, south-west Scotland is suffering from a similar situation to the one that Poland once coped with. Through neglect and under-funding, the beautiful Dumfries & Galloway Region, situated close to the Scottish Borders, north-west England and the Irish Sea, is sliced in half by a ropy trunk road (the A75), an unfit conduit for freight, travelling to and from Northern Ireland.

You might hope that our PM, in spite of his hot air and grandiosity, would come to Galloway's rescue. Not quite. He's sent instead. Sir Peter Hendy, chairman of Network Rail, to report on how this region's roads (and others in the UK) may be improved so that Britain's four nations can be better connected.

In 2013 while he was London mayor spent £ 43 millions of public cash, including a £ 418,000 gala dinner, on plans for a £366 million foot-bridge over the Thames. The idea was dropped four years

Johnson also wants Hendy to vestigate the feasibility of a 'fixed link' across the Irish Sea. To you and me, that means a bridge but Alister Jack, D & G's MP and Secretary of State for Scotland.

along with others, advise against it. Apart from a WW2 munitions dump on the seabed near Beaufort's Dyke, the Irish Sea is notorious for bad weather and it's probable that a bridge would be closed for at Scotland Transport Study was a significant least 100 days in the year.

The other idea, a headline-grabbing stunt (and remembering his high-wire act in 2012, Johnson's good at that) is a tunnel. Costing £ 20 billion, it's a fig leaf or a distraction from Brexit and an attempt to keep Northern Ireland's Democratic Unionist Party sweet amid the kerfuffle over crossed the sea on a charm offensive the N.I. Protocol. It's clear that Johnson is very worried

Without the latter's support he, like Theresa May before him, could be set adrift. London, Johnson is bigging up the 2021 But DUP Sammy Wilson is enthusiastic, indicating that a bridge or tunnel would show that the UK Government is prepared to spend money to make sure that people in Northern Ireland were physically connected. But the more pragmatic believes of the Irish Sea. If the residents are lucky, that all that's needed is to improve the ferry one day the nasty, dangerous A75 will be services

Whatever else, this UK Government report, led by Hendy has stirred up anger. Emma Harper, SNP South Scotland MSP. asserts that the review was set up without consulting the Governments of Scotland, Wales and Northern Ireland.

With or without a bridge or tunnel, roads like the Carlisle-Stranraer A75 and Stranraer-Ayr A77 must be improved and there's £ 20 million in the kitty for this purpose. It's ironic that although Hendy

s head of the railways, there's little in his report on rail links in the region. But the re-laying of the tracks of the Carlisle-Dumfries-Stranraer line, axed by Dr Beeching in the mid-sixties is a possibility

Early last year, the Scottish Government's Transport Secretary, Michael Matheson, stated that the South West step towards a new rail link between Dumfries, Stranraer and Cairnryan. There's one minor problem, however. Northern Ireland's railway gauge is an 'all Ireland' one; different from the gauge used in Scotland, England and Wales.

Earlier in the year, Mr Big Shot attempting to woo NI Unionists, angry over the post-Brexit arrangements. Like his highwire stunt and gala dinner while mayor of centenary celebration of the creation of Northern Ireland, "which paved the way for the formation of the UK, as we know it."

Nothing very memorable will happen this year or probably in any other, this side upgraded so that HGVs will thunder even faster than before, past Wigtownshire's deserted towns and villages. Whether they pull up at the P & O or Stena Line terminals and board the ferry, hurtle over the 25 mile long bridge or glide under the sea in Boris's burrow, who alone knows?

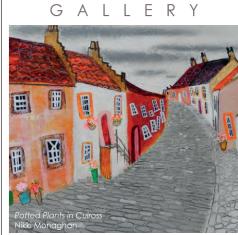
Like Poland one hundred years ago, the Galloway people can rest assured that they live in one of the most deserted, but swishest corridors of Europe



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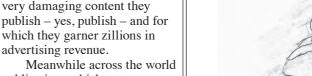
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MUSIC VENUE BOOKSHOP ART GALLERY







Meanwhile across the world publications which try to ensure their content is accurate and honest are brought ever closer to collapse as they lose out to the bandits.

Truly international action has to be co-ordinated so that the mess can be cleared up.

supporter of Scottish independence,

are unnecessary and diminish the

integrity of the discussion. Like most

nationalists. I am not part of a mob.

her views as I have done many times

striven to endorse bold opinions.

However, I respectfully disagree.

Mary has every right to express

**CATHY BELL** 

#### now very tired looking excuse that they are merely 'platforms' "Not me, guv" has been their response when bidden to take responsibility for the often very damaging content they

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# ArtWork special feature The Castle Gallery, Inverness: Twenty years holding the fort

Inverness 1999: a town, said by some at the ime, to be devoid of cultural aspirations. It was herefore a leap of faith when Denise Collins noved from Cambridge to Inverness to set up the Castle Gallery. After ten months of extensive renovation of the grade B listed building, the gallery opened on April 20, 2001.

It was unlike any other commercial art gallery in the Highlands because Denise ought with her a group of artists new to exhibiting in the north of Scotland. Paradoxically, many of these artists om her previous gallery, Cambridge Contemporary Art, were from Scotland, ncluding Dorothy Stirling, June Carey and Michael Ross

As the gallery in Inverness germinated select few local artists were added to he stable including Gillian Jones, John McNaught and Jim Neville. The gallery vas selected many times to take part in the prestigious Glasgow Art Fair in George Square, exhibiting and competing alongside the best from the Central Belt and further afield

Over the last twenty years the gallery s adapted and changed, introduced new rtists and organised nearly one hundred olo and joint exhibitions of work by artists from Scotland and throughout the U.K. To celebrate this milestone, twenty artists have been invited to respond to the theme of the number '20' for a special exhibition to celebrate the 20th anniversary of the Castle Gallery

The artists include some of the gallery's ost long-standing exhibitors as well as



personal favourites of the gallery owner. The

artists are Blandine Anderson, Alan Baillie,

Will Maclean, two of twenty signed and numbered mixed media tings on handmade pape

Farquharson, Gillian Jones, Angie Lewin, Will Maclean, Shazia Mahmood, Helen Martino, Maureen Minchin, Ian

McWhinnie, Trevor

Will Shakspeare.

Price, Sally Ratcliffe,

Gareth Watson. They

nave responded to the

pectacular, ingenious

brief in some truly

and creative ways.

-we 'Congratulations to Castle Gallery Frame here's to the next 20 years! We Frame It are proud to be the preferred picture framers for 1t MENO Castle Gallery. PICTURE FRAMERS, GALLERY & GIFT 39 TOMNAHURICH STREET, INVERNESS, IV2 300 8 PORTREE, SKYE we-frame-it.co.uk



## **CASTLE GALLERY** INVERNESS

Anniversary Exhibition Celebrating 20 Years of the Castle Gallery

20 Years • 20 Artists 24th April - 29th May 2021 castlegallery.co.uk

Blandine Anderson's stoneware sculptures are based on the old Gaelic vigesimal counting Mychael Barratt, David Carter, Joe Davie, Linda system i.e. counting in twenties; David Carter

> has created a 20th anniversary mantel clock, marking the passage of time and inscribed with the gallery logo and XX; Mychael Barratt has drawn twenty references from paintings by German artists working in the nineteen twenties and has also set the steeple clock to twenty past two in his etching 'Life Imitating Art - Jermyn Street'; Trevor Price has made a suite of twenty drypoint and engraved prints to commemorate twenty years of the Castle Gallery and these are presented in a handmade box with a special dedication sheet.

Original prints have also been provided by Linda Farquharson and Angie Lewin, whose linocut, 'February Snow' is new and exclusive to the Castle Gallery. Both artists encourage the viewer to count the feathers to check that there are indeed twenty!

Paintings from Gareth Watson. Jonathan Shearer and Shazia Mahmood reference places they visited twenty years ago that have had a profound impact on their development as landscape artists.

Two artists who feature in Denise's personal collection have created stunning work for this exhibition. Will Maclean has made twenty signed and numbered mixed media paintings on handmade paper which make use of whisky barrel stencils. Joseph Davie has combined painting with linocut

to create striking images of swimmers, with one, 'Onslaught', half concealed by twenty elliptical dots.

Will Shakspeare has hand-blown twenty celebratory glass goblets as colourful and whacky as the artist himself and it is hoped that they will be filled with champagne on 20th onathan Shearer, Julia Apri Smith, Katy Spong and

This 20th Anniversary Exhibition will open online at 10:00am on Saturday 24th April 2021 and from 26th April can be seen live at the Castle Gallery (subject to government restrictions) when the gallery re-opens after lockdown.

50

GALLER STLE business! S 0 ONS I years CONGRATULATI 50



wrote:

transform."

Two years earlier the ensembles Hesperion XXI and La Capella Reial de Catalunya, both founded by Jordi Savall and Montserrat Figueras, performed 'Jerusalem, La Ville des deux Paix: La Paix céleste et la Paix terrestre'; heavenly peace, and earthly peace. It is a recurring theme in many of Jordi's

the hope for peace, and a better future.

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## Can music – and musicians – recover from the self-inflicted disaster of Brexit? Citing the example shown by the Catalan early music star, Jordi Savall, Nick Jones is optimistic

WHEN JORDI SAVALL, the Catalan musician, conductor and historian, now in his eightieth year, put together his collection 'Pro Pacem' in 2012 he

"We firmly believe that the principal enemies of mankind - ignorance, hatred and selfishness can only be overcome by love, knowledge, empathy and understanding. Is this not the ultimate purpose of art and thought? We believe in art that is useful to society, an art that, through beauty, grace, emotion and spirituality, can have the power to

collaborative musical journeys. When nations and cultures suffer conflict, as they do with depressing frequency, it is creative artists who express and describe not just tragedy, but also

This is what inspires Jordi Savall to make music for peace with performers from across Europe, the Mediterranean, Africa and Asia. Together they explore how music and song from different cultures and traditions can

inflicted disaster to another, it joins a long list of countries that sunder themselves, torn apart by conflict. In Europe alone, Spain, Italy, Germany and the Balkans have all been there in the last

Here, the double whammy of pandemic and Brexit have hit life hard, including arts and culture. In February, Elton John expressed concern that Brexit rules are thwarting the next generation of British musical stars, unable to afford the hassle and red tape involved in arranging to play in

I'm not so sure that he needs to worry. Musicians, like all artists, are a creative lot, and will definitely come up with workarounds to ensure creative in their own right, as well as being the that they get to play when and where they want to, subject to current pandemic restrictions of course.

Like one German orchestra specialising in Baroque music, who simply pick up their instruments, jump on a train, head for the next place, play, move on, repeat. No agent, no contract, no paperwork. One or two go ahead fix accommodation with friendly locals, stick up posters and distribute flyers, and place an advertisement in the local paper. After the concert, the hat goes round; people are appreciative, and



generous. It works

When the only certainty is uncertainty, like canaries in mines, singers and musicians are often the first to raise the alarm whenever trouble lurks ahead, but also to express compassion, hope, joy and unity, as Lady Gaga and poet Amanda Gorman did with such spirit at Joe Biden's presidential inauguration.

Such a contrast to the dry, soul-less British way - vacuous promises from the new PM on the threshold of No10, then off to shake hands with the

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Time was when European royalty were major patrons of the arts. Alfonso X 'El Sabio' King of Castile, Leon and GalicIa from 1252 to 1284, was all that, and more.

His 'Cantigas de Santa Maria', beautifully performed by La Capella Reial de Catalunya, are notable for their musical and poetic qualities. A remarkable polymath, the eponymous Alphonsus crater on the moon reflects his astronomical nterests; he introduced the first vernacular law code in Spain; and even created an association for sheep farmers, the 'Mesta', named after the country's central plain.

Perhaps Alfonso's most outstanding achievement was to encourage a cosmopolitan, multi-cultural court, enabling Spanish, Muslim and Jewish scholars and artists to work together. This collaboration, at the School of Translators in Toledo. gathering, analysing and translating classical texts, laid the foundations for later scientific advances

Alfonso was much influenced by the nusical and poetic culture of troubadours. ninstrels and jongleurs. These itinerant souls ived on the edge, independent, anarchic, earless, holding a mirror to their lords, ladies. masters and mistresses.

Then, as now, the four horsemen of the Apocalypse, sword, famine, wild beasts, and plague, were liable to appear around the next corner and ride roughshod over all who challenged them.

Then, as now, it's creative spirits that will recognise these horsemen as messengers of the Gods, and change the way we see them, and ourselves. So I am confident that artists will work out a way round the current difficulties. They always have. No grit in the oyster, no pearl

Stein Waternish

Jordi Savall : www.alia-vox.com ; www. voutube.com : and usual outlets



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# In the country, with Stephen Barclay

## Nick Jones finds a well known name busy on a remote farm in Northumberland

I'M ON A REMOTE Northumberland farm. talking to one of the least known of the country's think so. Stephen, a countryman through and best known artists. A man with work in prestigious international collections, including the Metropolitan Museum of Art, the Australian National Gallery, the Fleming Collection, and

profile exhibitions....but not for over a decade. It's assumed that creative people just keep

on going, but why should they? Writer's block, musician's fingers, call it what you will, it's quite common to take time out, and can be essential to the creative process out it takes integrity and courage o jump off the ladder. So much easier to carry on, especially if the market likes your work.

Stephen Barclay, working lat out on some thirty paintings, still has a lot to say. There's plenty to unearth from the seam he's mining; conflict. in nature. n humanity, and in humanity's

We may come into the world railing clouds of glory, but we also carry much from our forebear's past, conscious or unconscious. Fo Stephen, that past is the legacy of World War Two, both in memory and in the landscape.

In some ways he's picking up where artists like Paul Nash left off, distilling his experience of war. The results are powerful, and

disturbing. Powerful because Stephen focuses on the beauty, spirit and mystery of the English a single image, giving the viewer little choice but landscape, was concerned that post-war Britain to confront it, face on, or walk away.

In "Bomber 1"\*, (2003), the aircraft, flying ow, bombs away, emerges through a redbrick wall. It's a disturbing, surreal, nightmare intrusion into what should be the safety of the armchair, right centre foreground, upholstered in lurid purple. Has someone just got up, or were they about to sit down?

through, spends a lot of time in and on the land, running, walking, seeing, feeling.

But although painting the beauty and vitality demeanour, beak turned up, optimistic. of the land, and, recently, the birds that inhabit Newcastle's Laing. He's shown in a string of high the skies above it, as in "Hay Field"\* (2021), he is the early 1980s with a group of contemporaries a realist.

Nash, by contrast, a romantic rejoicing in

' Gouache on paper. 64 x 74cm. Artist's

would lose all that.

For Stephen humanity's tendency to treat nature, land, and planet as the enemy is unsurprising. He sees themes of conflict and loss, life and death, flowering and decomposition, as intrinsic, a cyclical process. Only we are not so good at self regulation, bringing war, pestilence and climate change upon ourselves.

> the lowering clouds. cold winds of change,

Mired in the past, unable to move on? I don't full of life and energy, erode and dissolve both abandoned man-made trailer, and deceased hare. The crow. symbol of transformation and change, looks on centre stage, aloof but with a gentle

> Stephen studied at Glasgow School of Art in including Peter Howson, Ken Currie, Adrian Wiszniewski and Steven Campbell, who came

> > to be known as 'The New Glasgow Boys'.

Together they helped revive figurative art in Scotland when abstraction pop and conceptual arts lominated. Their forebears the 'Old' 'Glasgow Boys', back in the 1880s, depicted real working life, warts and all, first in Glasgow, then in rural France, and Berwickshire

Arthur Melville was a major influence, famous for his down-to-earth 'A Cabbage Garden', from 1877, in the Scottish National Gallery. Nothing sentimental or romantic about this, just fullon cabbages and the gardener resting on his hoe, chatting to his daughter

The New Glasgow Boys narrowed their focus further, to look even more deeply into the nature of

reality, and hint at the symbolic, mysterious, sometimes sinister power that is 'naturalism'. Like Stephen's 'Sunworship 2'\*\* (2003, private collection): full frontal cabbage leaves, up close and personal. Luckily they're leaning away, towards the setting sun, otherwise they would be as threatening and overwhelming as Triffids.

Likewise his rampant, jungle-like 'Sunflowers'\*\* (2003, private collection) make me uncomfortable, as does 'Fungus In "Trailer"\* (2021), and Umbellifer'\*\* (1989, Laing Art Gallery, Newcastle upon Tyne). It's very reminiscent of Paul Nash's 'Landscape of the Red Fungus'





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orkshops, sumn

uxury residential c Scotland and also p distant learning pro



Stephen Barclay: 'Trailer' Gouache on paper 54cm x 80cm Artist's collection except that, whereas

Jash leads eve and magination away wards a stone circle and an avenue of poplars, Stephen keeps vour attention in the foreground. I can feel those flies tickling that 'Phallus Impudicus'

(aka Stinkhorn), not not just in nature. in a good way either! Those threatening umbellifera waving about in the foreground and insignificant are saying "Come on in, as everyone and and we'll ensnare you!". everything else ... or not Actually, there

is no escape, not even for the birds. We're view!

Paintings marked \* are in the artist's collection. Those marked \*\* and other works can be seen at: www.barclav-art.com/

Check with Foldyard Gallery, Berwick-upon-Tweed regarding new work: www.foldvard.co.uk

## Kinblethmont Gallery

We at Kinblethmont Gallerv have missed all our friends over these strange months, an as things stand it looks as if it could be quite some time before we are able to have nother exhibition

lowever, we are very much looking forward to planning our next season.

the meantime, please keep in touch by looking at our web site, and we will show etails of any plans we are able to confirm for

Please also note our new telephone number http://www.kinblethmontgallery.co.uk Kinblethmont Gallery, Arbroath, DD11 4RW



we're of nature, and that means we're as vulnerable, transient depending on your point of

VATIONAL MUSEUM OF "LIGHT, East Fortune Airfu North Berwick, EH39 5LF, 200 122 (780) North Berwick, EH39 51 0300 123 6789 Until January 31 2025 Red Arrows Hawk T.1A.

> THE SCOTTISH ORNI-HOLOGISTS' CLUB (SOC) EH32 0PY

April 29 - May 30 John Threlfall, Es Simon Griffiths, 1 ings, oil paintings and c

#### Edinburgh

THE SCOTTISH NATIONAL GALLERY, The Mound, eet, EH2 2EL, 0131 Princes S 624 6200

Dngoing Painting as Spectacle. Painting Ongoing Dutch and Flemish Art 1600-

1700. Display Until April 25 William McTaggart, Sir James

Guthrie, Arthur Melville, Phoebe Anna Traquiar and others. A Century of Scotti 1810-1920. SCOTTISH NATIONAL GAL-LERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131

624 620

Figurative Art in Scotland and England 1918-1945. Displays, ations, figure painting an landscape ntil September 5

Cinema. ITY ART CENTRE, 1-3 larket Street, EH1 1DE, 0131 29 3993 ntil June 6 Bright Shadows: Scottish Art in

ws: Scottish Art in the 1920s. Iay 22 - October 3

an Hamilton Finlay. I Focuses on the maritin

in artist's work **1ay 15 - October 10** Charles H. Mackie. Colour and Light. Retrospective - brings ogether over 50 artworks

THE ROYAL SCOTTISH CADEMY BUILDING pper Galleries, EH2 2EL, 131 225 6671, www.royalso

shacademy.org pril 9 - May 30

Alfons Bytautas. Reflections. **Intil May 30** RSA Annual Exhibition 2021. s together a wide arra ulpture, film, printmal otography and installa alongside work by some of the country's leading architects THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ,

0131 558 1200, www.scottis llery.co.uk

v is closed but curre nd fortl Intil April 24 Matthew Drai

ner Light & Air THE FRUITMARKET GAL-LERY, 45 Market Street, EH 1DF, 0131 225 2383

NATIONAL MUSEUM OF EASHORE GALLERY, Mar COTLAND, Chambers S H1 1HF, 0131 225 7534 Jay 29 - September 12 The Galloway Hoard: Viki shall Street, Cockenzie, EH32 OHT, 0793 592 8288

ust 6 - January 9 2022

ily 24 - April 17 2022 NATIONAL LIBRARY OF

COTLAND, George IV Bridge, EH1 1EW, 0131 623

COTTISH NATIONAL POR FRAIT GALLERY, 1 Queen St, EH2 1JD, 0131 624 6200 INVERLEITH HOUSE, Roya Botanic Garden, 20a Inverleit Row, EH3 5LR

CURIOUSER AND CURI-OUSER, 93 Broughton Street, EH1 3RZ, 0131 556 1866, www

THE QUEEN'S GALLERY, PALACE OF HOLYROOD-HOUSE, Palace of Holyrood house, Abbeyhill, EH8 8DX, 0131 555 5 100 0131 556 5100 ntil September 5

ictoria and Albert: Our Liv lour. A coll

ALBOT RICE GALLERY College, South Brid VL, 0131 650 2211 South Bridge, EH8

uly 29 - August 29 Emeka Ogboh. A new sou May 18 - August 29

Anca Benera and Arnold Este an, Boyle Family, Alexandra Daisy Ginsberg & Sascha Pohflepp, Gabrielle Goliat ons Ltd, Kahlil Joser Conya McMullan, Sarah Ros ames Webb. The Normal.

OPEN EYE GALLERY, 34 by Place, EH3 6QI 0131 557 1020 THE E D S CALLERV

RMERLY TORRANCE GALLERV) 36 Dundas S EH3 6.IN. 0131 556 6366. www rancegallery.co.uk April 17 - May 15

INGLEBY GALLERY, 33 reet, EH3 6NX, 013

556 444 pril 28 - May 22 **HENDERSON ARTSHOP, 28a** 

Raeburn Place, Stockbridge, EH4 1HN, 0131 332 7800, www ndersonartshop.com

GALLERY TEN, 5 William Street, West End, EH3 7NG, 07957 855 426 EDINBURGH PRINTMAK RS WORKSHOP GALLERY

3 Union Street, EH1 3LR, 131 557 2479 PATRIOTHALL GALLERY

Stockbridg EH3 5AY, 0131 226 7120 THE DUNDAS STREET GALLERY, 6a Dundas Street EH3 6HZ, 0131 557 4050, ww dundas-street-gallery.c art@fasedinburgh.con OYAL BOTANIC GARDEN DINBURGH, 20A ow, EH3 5LR, 01: ntil December 31 Early Warning Sig reuse, recycle your Intil Dec

ions Reduce EDINBURGH COLLEGE OF DF, 0131 221 6109 DOVECOT STUDIOS, 10 Infirmary Street, EH1 ILT. 0131 550 3660 April 26 - August 30 Archie Brennan. Tapestry C

Pop!. Brings together over 8 tapestries as well as archive

**MORNING SIDE GALLERY** 94 Morningside Road, EH10 4BY, 0131 447 3041. LEITH SCHOOL OF ART, 24 6HW, 0131 554 5761, www. eithschoolofart.co.uk. end ies@leithschoolofart.co.ul MUSEUMS COLLECTION

CENTRE, 10 Broughton Mar-ket, EH3 6NU, 0131 556 9536 artwork@famedram.com



ng new work by Damian Callan, Dominique Cameron, lan k RSW, Fee Dickson, Andy Heald, Kate Henderson, Jennifer Irvine RSW RGI, John McClenaghen, Astrid Trügg, Jayne Stokes SSA and many more

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ast and traditions of historic Dueensferry and neighbouring

THE PEOPLE'S STORY MU

SEUM, 163 Canongate, Royal Mile, EH8 8BN, 0131 529 4057

THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 013

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UPRIGHT GALLERY, 3 Barclay Terrace, EH10 4HP 0131 221 0265

ure. Prints, drawings, pa

& GALLERY, 17 Dundas

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utland Square, EH1 2BW, 131 229 8157, www.scot-

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Cdinburgh Castle, EH1 2NG 300 123 6789 Jutil January 30 2022

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reet, EH3 6QW, 0131 556

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Street, EH3 6HZ, 0131

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eet. EH3 6OG

Mary W

the crowd

Danny Vincent

Smith – discovering

his great talent for

solace from the

pressures of living in

mall space with

such a large family

o become one of

Southern Ireland's

n demand artists -

with a burgeoning

Instagram following

and collectors

from USA to

Germany

around the world

His first

xhibition was in

2000 at The Grain

Store in Kilcrohane

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Adrigole Gallery in

He has also shown

most popular and

- it has led him

The centre houses the reserve MCNAUGHTAN'S BOOK-SHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www. naughtansbookshop.c nfo@mcnaughtans.co.ul THE VELVET EASEL GAL LERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, velveteasel.co

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EDINBURGH PALETTE St Margaret's H London Road, Midlothian, EH7 6AE, 0131 661 1924, www SCOTTISH ARTS CLUB, 24 edinburghpalette.co.uk, info@ EDINBURGH ART SHOP 129 Lauriston Place, EH3 9JN, 0131 229 1809, www. urghArtShop.com, i urghArtShop.co.uk SCOTTISH SOCIETY OF ARCHITECT-ARTISTS, RIAS 5 Rutland Square, EH1 2BE. ww.ssaagallery.org.uk COLLECTIVE GALLERY. City Observatory, 38 Calton Hill, EH7 5AA, 0131 556 1264 May 13 - August 29

THE SALTIRE SOCIETY, 9 Fountain Close, 22 High Street EH1 1TF, 0131 556 1836, www saltiresociety.org.uk, saltire@ saltiresociety.org.uk

tic interests include award ne weans in Scottish song, or artists in Arts and Craft

3D/2D, Unit 3, Albion Business Centre, 78 Albion Road, EH7 5QZ, 0131 661 6600, www.3d2c STILLS GALLERY, 23 Cock-burn Street, EH1 1BP, 0131 622 6200 Until June 12 Projects 20: Kat Gollock, Ima

co.uk, ntfo@3d2d.co.uk HISTORIC ENVIRONMENT SCOTLAND, Longmore House, Salisbury Place, EH9 1SH, 0131 668 8600, www.historicenviron-ment.scot Ongoing, coling Tajik, Alex Boyd, Sekai Mach-ache, and The Nature Library. THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131 557 3978

Thrown, sculptural and handbu ISTITUTO ITALIANO DI CULTURA, 82 Nicolson Stree EH8 9EW, 0131 668 2232

HE EDINBURGH DRAW Ongoing arts lectures, exhibi-tions & performances; Italian 971, www.edi L'INSTITUT FRANÇAIS

D'ECOSSE, West Parliament Square, EH1 1RF, 0131 285 6030 Until May 10 (Online)

Falkirk WHITESPACE GALLERY, 76 East Crosscauseway, EH8 9HQ 0781 451 4771, whitespace76. THE PARK GALLERY AND ALLENDAR HOUSE, Cal-ndar Park, FK1 1YR, 01324

MUSEUM OF EDINBURGH, Huntly House, 142 Canongate, Royal Mile, High Street, EH8 8DD, 0131 529 4143 ALPHA ART GALLERY, 52

Hamilton Place, Stockbridge, EH3 5AX, 0131 226 3066 THE WRITERS' MUSEUM. Lady Stair's Close, EH1 2PA, 0131 529 4901 **RICCIO GALLERY, 17 Sout** 

SUMMERHALL, 1 Summerh all, EH9 1PL, 0131 560 1580

#### 4 artists studios and workspa r rent or lease Street, Dalkeith, Midlothian EH22 1AH, 0131 660 2561 Fife AMRER ARTS 78 Mo Terrace, Abbeyhill, EH7 5DP, 0131 661 1167 Picture Framers, Art Gallery an Printmaking Studio

KIRKCALDY MUSEUM & RT GALLERY, War Memo-ial Gardens, Abbotshall Road ll Gardens, Abbotshall Ro rkcaldy, KY1 1YG, www. alleries, kirkcaldy.galle Until May 23

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on, Caricatures by Donald

AST NEUK OPEN STUDIOS

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ONTEMPORARY CRAFT,

St. Catherine Street, Cupar Y15 4LS, 01334 656 523,

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For the Guide online

The Demarco European Art ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730 CUPAR ARTS & HERITAGE ROJECT (CAHP), 5 Ashla rk, Lovers Lane, Cupar, ROYAL FINE ART COMMIS (Y15 5AO SION GALLERY, Bake ETE CURA PICTURE RAMING, At the Galler Close, 146 Canongate, Midlo-thian, EH8 8DD Burnside, Cupar, KY15 4BH, 1334 652 353

Inian, EH8 8DD LAURISTON CASTLE, 2a Cramond Road South, David son's Mains, EH4 5QD Until April 11 Emma Case. Jock McFadyen Goes to the Pictures. Displays

**DOUBTFIRE GALLERY, 3** South East Circus Place, EH3 6TJ, 0131 225 6540 Until May 1

Variouis artists. The quite long winter SHOW. Collection of artworks for the winter throug QUEENSFERRY MUSEUM,

ferry, West Lothian, EH30 9HP 0131 331 5545

# ArtWork

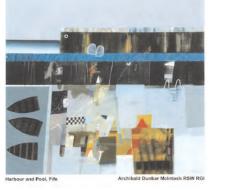
## A painter who delivers

BORN INTO a family Gallery in Kenmare Danny's painting of of 13, the voungest son seascapes, lighthouses, of six boys and seven girls, it was never going racehorses and typical Irish characters, from to be easy to stand out in

But for West Cork painter walking along the street first light. painting was not just

in Cork. The Boat house a magical Ireland of Gallery in Kinsale. The Adrigole, and the Purcell cloudless skies.





#### THE TOD **ENDOWMENT FUND** Charity No: SCO10046

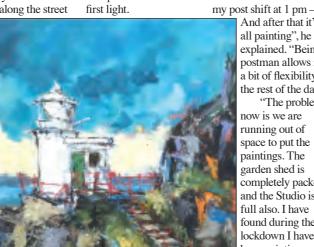
The Scottish Artists' Benevolent Association is empowered by the above to provide holidays in Scotland for artists (resident in Scotland for at least two years) who are experiencing difficulties.

All information received is Private and Confidentia Application forms may be obtained from:

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

Email: lesley@robbferguson.co.uk Charity No: SC011823

He often used to travel around the countryside in his Camper van (pre lockdown obviously) with his paints walk, and I love it - I violin players to old mams to capture more scenes at start at 7am and finish



with their shopping evoke indigo blues and sweeping apart from a couple of

South London as a school boy. He is looking forward to showing his work next year and possible exhibitions are looming in Germany and Amsterdam. As well as being

a prolific painter - he has painted over 400 paintings in the past

#### **FINANCIAL HELP FOR SCOTTISH ARTISTS**

#### The Scottish Artists' Benevolent Association exists to afford relief to distressed artists, their widows, orphans or dependants.

Grants are payable to those who may be experiencing difficulties due to old age or ill health. Applications are considered in April and November. Assistance may also b given for emergency situations and these are dealt with on a ongoing basis.

Secretary Lesley Nicholl: lesley@robbferguson.co.uk

All information received will remain strictly confidential The Scottish Artists' Benevolent Association



# Guide

ven, Culross, KY12

aber.co.ul

**going** David Wilson. Art Fort William

IOP, 60 High Street, PH33

50 High Street, Fort Willam

Eric Watt. Coming into View

usen. Titan of

Martine Beswick, Mark Cabal

ero, Randy Cook, Barry Pury

Vanessa Harryhausen, Marshall Julius, Mark Millar, Caroline Munro, John Walsh and Seamus Walsh. Titan of Cinema virtual arkibition agnaziane. Includes

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Douglas Street, G2 4ET, 0141 248 6386, www.royalglasgowi stitute.org/kelly.html, gallery

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rtscentre.co.uk, info@ rtscentre.co.uk n all form and for all ages and RAIL POTTERY, 75 Nethe

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EUM. St Avles, Harb nstruther, KY10 3AB, 01333 10 628 GRISELDA HILL POTTERY TD, Kirkbrae, Ceres, Cupa XY15 5ND, 01334 828 273 vss Ware Fife's fai

INGHORN GALLERY, King orn, KY3 9RT, 01592 890 218 ALBIRNIE CRAFT CEN-ALDING .... RE, Markinch, Glenrotnes, Favside, KY7 6NE, 01592 753

GLASGOW ART CLUB, 185 Alison & Rov Murrav goldth Street, G2 4HU, 0141 24 smithing & jewellery; also at 20 Thistle Street, Edinburgh 5210, www.glasgowartclub co.uk, info@glasgowartclub WIST FIBRE CRAFT **FUDIO**, 88 High S GLASGOW MUSEUM lewburgh, Cupar, KY14 6AQ, 1337 842 843 RESOURCE CENTRE, 200 Woodhead Road, So

/orkshops and supplies - knit Industrial Estate, G53 7NN. g, weaving, spinning, felt king, natural dyeing. Natura re yarns, books, magazines, 0141 276 9300 ting, we THE GLASGOW GALLERY 182 Bath Street, G2 4HG, 014 333 1991, www.glasgowgallery. co.uk, info@glasgowgallery. FIFE FOLK MUSEUM, High Street, Ceres, KY15 5NF, 01334 828 180

Until April 30 OPEN STUDIOS NORTH FIFE, www.openstudiosfife COMPASS GALLERY,

.uk Artists & makers open their 4RL, 0141 221 6370, www full weekend in May and CONTEMPORARY ARTS DUNFERMLINE (CAD), Upper Mall, The Kingsgate, Dunfermline CYRIL GERBER FINE ART. 178 West Regent Street, G 4RL, 0141 221 3095, www. gerberfineart.co.uk, mail@ erberfineart.co.uk

Scottish artists work, mixed media, 2d, 3d, small sculpture work (ceramic, Glass and wood THE QUAY GALLERY, 33 High Street, Aberdour, KY3 ISH, 01383 860 602 GLASGOW MUSEUMS, Culture and Sport Glasgow 20 Trongate, G1 5ES, 0141 287 4350

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RELIGIOUS LIFE AND ART Gallery/tearoom just outside S Andrews on the B9131. Mixed 2 Castle Street, Glasgow City G4 0RH, 0141 276 1625 RIVERSIDE MUSEUM, 1 Bunhouse Road, G3 8DP, 0141 287 2720 Scotland's Museum of Transport T. ANDREWS ART CLUB. 4c Argyle Street, St Andrew XY16 9BP, www.standrewsau Until December 17 2022 Dorothee Pullinger displa PAGE POTTERY GALLERY.



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CENTRE FOR CONTEM-PORARY ARTS (CCA), 350 Sauchiehall Street, G2 3JD, 0141 352 4900 0141 352 4900 MACKINTOSH CHURCH, CRM Society, Queen's Cross Church, 870 Garscube Road, G20 7EL, 0141 946 6600, www.crmsociety.com, trish@ crmsociety.com THE HUNTERIAN MUSEUN AND ART GALLERY, Uni-versity of Glasgow, University Avenue, G12 8QQ, 0141 330 4221

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n Scotland 1720-183 MCLELLAN GALLERIES. 270 Sauchiehall Street, G2 3EH, 0141 565 4137 THE ANNAN GALLERY, 16 Woodlands Road, G3 6LL, 0141 332 0028

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LERY, 134 Blythswood 8 G2 4EL, 0141 332 4027 EWAN MUNDY FINE ART, 01436 821 533 01436 821 533 GLASGOW PRINT STUDIO GALLERY, 48 King Street, Gi 5QT, 0141 552 0704 May 1 - 8 Elizabeth Blackadder and

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Harbour, Glenlee (1896), one only 5 Clyde-built sailing ship. left afloat TRAMWAY, 25 Albert Drive, G41 2PE, 0141 276 0950 STREET LEVEL PHO-TOWORKS, 48 King Street, Trongate 103, G1 5HD, 0141 552 2151

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ARTERIES GALLERY, 185a Bath Street, G2 4HU, 0141 222 2830

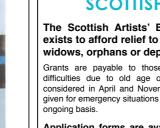
PULP PAPER ARTS WORK-SHOP, WASPS Factory, 77 Hanson Street, Dennistoun, G31 2HF, 0141 337 2842, ww paperartsworkshop.co.uk, al ook@virgin SCOTTISH ARTISTS' BE NEVOLENT ASSOCIATION, Second Floor, 5 Oswald Street, G1 4QR, www.scottishartis

evolentassociation.co.uk Empowered by the TOD Endowment Fund to provide holidays in Scotland for artist (resident in Scotland for at le two years) who are expe difficulties

difficults Ongoing Holiday in Scotland, Providing holidays in Scotland (through 'The TOD Endowment Fund') for artists (resident in Scotlan

for at least two years) who are experiencing difficulties. Pleas visit our website for more deta RSW, 5 Oswald Street, G1 4QR, 0141 248 7411, www.rsw. org.uk, info@rsw.org.uk The Royal Scottish Society of

LILLIE ART GALLERY, Station Road, Milngavie, G62 8BZ, 0141 956 5536, www.edlc co.uk/heritage-arts/exhibit lillie-art-gallery-exhibition PEOPLE'S PALACE, Glasgow Green, G40 1AT, 0141 550 0892 UNLIMITED STUDIOS, 25



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% Robb Ferguson, Regent Court



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Danny has lived all his life in Bantry possible. years spent in Streatham,

that."

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TESSA WILLIAMS

#### heir homes and no able to go out so they want to enjoy their homes as much as "I love painting and I will never stop. One of the things I love most is

knowing that my work is hanging in someone else's home around the world, it makes me very happy of

20 years - he is also a

"I do the early

And after that it's

all painting", he

explained. "Being a

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bit of flexibility ir

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"The problem

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Dumfries & Galloway, DG5

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Jim Haynes remembered by Richard Demarco ...

OBVIOUSLY, the death of my dear friend Jim Haynes saddened me and at the same time alerted me to the fact that I must use every remaining day of my long life in putting the Demarco Archive into the shape and ubstance of a collaborative art work and certainly nong the most important collaborators must be Jim

I have endeavoured to find the exact date in August It should be said that John Calder's education in hen our two lives intercepted in the world of an Oxford Iniversity theatre contribution to the Edinburgh Festival studies in the world of the Café Voltaire in Zurich ringe. The theatre production was a two-hour long ersion of Ugo Betti's deeply disturbing play entitled orruption in the Palace of Justice. It was in the church hall on that part of the Royal Mile known as The World's End where St. Mary's Street and Jeffrey Street

tercept with the Canongate section of the Royal Mile I did not realise on that unforgettable evening that is production was part of Jim Havnes's introduction o the world of the Edinburgh Festival. When the play nded, he started the engine of the only car parked in the reet which happened to be his black VW 'Beetle'.

He drove to where I was beginning to walk meward accompanied by my wife Anne and her unger sister, Elizabeth, and he drove slowly towards s. I will never forget his first words of friendship! "Can give you folks a ride?" Instead of going towards the West End. I suggested that we drove to have coffee in the candle-lit interior of the only coffee house in all o Edinburgh. It was the Laigh Coffee House owned and anaged by the Scottish actor Moultrie R. Kelsall. This e did before deciding to attend the classic production Italian Commedia dell'arte. It was performed in the ommodious Central Hall on Lothian Road.

I firmly believe that that first meeting with Jim aynes can be considered as the day on which the raverse Theatre Club came into being very much lependent on the joie de vivre identified with Jim aynes. Our friendship led inevitably to the ways in which Jim Havnes managed to find time to be, not only n American National Serviceman, but also a Spanish age student at Edinburgh University. His involvement in Edinburgh University life

spired him to open his fabled Paperback Bookshop,

#### ...and Frances Anderson

THERE ARE some people you think will never die. The late Jim Haynes, was one such person. One of the founding fathers of the Edinburgh Fringe, Haynes was a pioneer of the permissive 1960s, champion of the unter-culture and the avant-garde, and co-founder of Edinburgh's Traverse Theatre.

Born in Louisiana, Haynes first came to Scotland 1956 with the US air force and decided to stay. He ppened The Paperback Bookshop in Edinburgh, the first softback-only bookshop in the country, and it uickly became a bohemian hangout, hosting Fringe erformances in the early 1960s. In 1962 he co-founded he Traverse Theatre and, along with John Calder, rganised the first Edinburgh international book estival.

I first met him many years ago, in the Edinburgh office of a Scottish publishers. He peered at me over his glasses, handed me his newsletter and invited me to stay at his atelier if I was ever in Paris. His atelier doors vere always open and for 40 years he became infamous Gone, but certainly not forgotten. for his weekly Sunday dinners, catering to literally thousands. The dinners sparked lifelong friendships and

ve affairs and were even featured in an international

Maisie & Mac

was among the small group of friends who established the Traverse Theatre Club as an Edinburgh-based extension of both the Paperback Bookshop and John Calder's opera festival in his family's hunting lodge in the Kinross-shire Ochil Hills. It was Jim Havnes who provided me with the opportunity of presenting my irst contribution to the Edinburgh Festival Fringe in the form of an exhibition of my Scotus Academy art students' paintings. It was in the Traverse Theatre Club that I was able to establish and direct the Traverse Art Gallery which was the forerunner of the Demarco Gallerv in the four-storey Edinburgh New Town house in Melvil Crescent. Needless to say, the inaugural exhibition of the Demarco Gallerv included paintings by the Parisbased artists Henri Hayden, Alfred Manessier and Serge Poliakoff. I am grateful to the Turkish director of the film Meeting Jim for providing me with a film sequence where I am waving 'goodbye' to my dear friend Jim as he sits on the train to London which will take him to Kings Cross and then to St. Pancras to board the Eurostar to Paris. I cherish that filmic imagery of our

After Eights dinner mints ad campaign

the first of its kind in Britain. It was in the world of

the Paperback Bookshop that he met John Calder, the

Scottish-Canadian publisher of avant-garde writers,

including those associated with the Nouvelle Vague in

Paris, Among them were Francoise Sagan and Natalie

Montreal at the McGill University and his continuing

inspired him as someone who divided his lifetime's

career as a publisher and patron of opera as the very

Conference and to the 1963 Drama Conference.

Their friendship was to lead to the Edinburgh

friendship of Jim Havnes and John Calder. John Calder

International Festival's commitment to the 1962 Writers'

My life has certainly been blessed by the life-long

Calder's life-long friend and favourite author.

personification of the Francophile

Sarraut, as well as Samuel Beckett who became John

Although based in Paris from 1969, Haynes never missed an Edinburgh Festival and his annual end of festival party was legendary. Everyone who was anyone was there, along with anyone who knew everyone - and the colourful pick'n'mix of characters, coupled with the endless supply of free alcohol, always guaranteed a memorable - or not, as was often the case - night.

friendship and added to a multitude of memories born

out of the international spirit of the Edinburgh Festival.

Havnes's bohemian lifestyle was one of open doors, universal friendships and creative ideas. He possessed an open-ness and charm that made him many friends – everyone was special and every connection mattered. He claimed his ambition was to have everyone in the world in his address book.

Three years ago, he was awarded an honorary Three years ago, ne was awarded an honora j degree at Edinburgh Napier University, which described "BOR, 01471 833 439, www. eileaniarmain.co.uk, hotel@ him as "a legend of the arts underground."

They don't make them like Jim any more. I still can't quite believe he's gone.



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MODERN ART OXFORD, 30 Pembroke Street, OX1 1BP, 01865 722 733 ASHMOLEAN MUSEUM. Beaumont Street, OX1 2PH, 91865 278 000

#### Paislev

PAISLEY MUSEUM & ART GALLERIES, 60 High Street, Town Centre, PA1 2BA, 0141 889 3151, www.renfrewshireire.com/pa art-galleries-and-ceramic

PAISLEY ART CENTRE, New Street, PA1 1EZ, 0141 887 1010 PAISLEY ART INSTITUTE c/o Unit 33, Sir James Clark lding, Abbeymill Busine htre, Seedhill, PA1 1TJ,

Holds its Annual Exhibition which attracts work from artis members and open entrants across the length and breadth

ww.tweedart.co.uk. info@ edart.co.uk Framing studio artists and craftmakers gallery

Various artists. Artists Gallery. Features a selection of original art, predominantly from local TWEEDDALE MUSEUM AND GALLERY, Chambers Institution, High Street, EH45 8AG, 01721 724 820, www.

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rtists. Pictures of local scenes ind local wildlife, both as origi

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nporary Art and Craft

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THE BARN GALLERY. The Bield, Blackruthven, Tibber-more, PH1 1PY, 01968 677854 ww.bieldatblackruthven.org uk, info@bieldatblackrut

g.uk Check website for more

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## The advice was – Run Run Run

WO YEARS AGO I was asked to go to India to alk to the Dalai Lama about Sir Walter Scott, the wo hundred and fiftieth anniversary of whose birth on a long adventure walk, and as they walked he celebrated this year.

Such an expedition may sound absurd until ou consider. Tibet and Scotland are both small ountries living under the shadow of much larger nes, Scott and the DL are both people who nanged the way people viewed their country through their literary work and both were nensely popular.

Scott one of the best selling authors in the own world, the DL once polled as the second most popular politician in the world next to Barack Obama. Discussing how they both achieved such pre-eminence in a world where hard cash and ilitary muscle is usually seen as being the way to ower was hardly a waste of time.

The DL was of course charming and after the interview I was asked if I might go and see a ocal Tibetan poet who was looking for a publisher have to admit my heart sank. He was twenty five from a small farming village in Tibet and rrived wearing a grey shawl and he remarked that ometimes Tibetans sleep wrapped in their shawls and of course I remarked that so did Highlanders in termed the third pole as it has enough ice to feed Scotland.

Then we talked about how Scott used to sert fictional characters into established historical cenes. He then told me the most loving poem I had seeing hundreds of thousands of people leaving heard for years, which I here paraphrase, with a few these areas, one of the first major wave of climate of the details changed for his safety It was called Run Run Run.

His techniques was the same as Scott's. e described the tensions between China and Fibet and how after, just as after Culloden, the omineering country tried to obliterate the anguage and culture of Tibet. He talked of how, when he was six, his father used to take him on ong adventure walks teaching him the stories and



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the songs of his people.

One day his father said that they were going told a story of a man who had had a pigeon that he loved so much he had to let it go free. On the first night they slept together beside a river both wrapped together in their shawls.

On the second day they came to a bridge, on one side was Tibet, the other India, there were soldiers on the bridge. His father had tearfully wrapped him in the shawl and whispered in his ear "You are my pigeon and I love you so much I have to let you go. When I open my arms you are to run run run across that bridge. The Chinese soldiers won't shoot you because you are only six. When you reach the other side look for good people. Now my darling are you ready ... run, run, run. Don't look back.

"And so I ran. I did look back, but there was my beloved father with tears running down his face shouting 'Run Run' so I did and I met good people and they took me to an orphanage. I have never seen him or any other member of my family since.

The Tibetan plateau is the size of Europe. It's the rivers that feed one fifth of the population of the world, and it's melting faster than at either pole.

Within the next twenty years we will be change migrants, joining those from Africa, and Bangladesh and so many other places.

People ask me why I won't be voting to build a border with England. Somehow it doesn't seem to be the right time to be building borders.

There will be but one thing in the minds of those refugees: Run run run. S: Run run run.



**G** 07967 444592 

**L**N **NO** 

( )

# Guide

### Sunderland

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CONTEMPORARY ART, ational Glass Centre, Liberty Vay, SR6 0GL, 0191 515 5555 Surrey

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