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# artWORK

Number 217 Pick up your own FREE copy and find out what's really happening in the arts Summer 2021



Skyboat, a living installation by Charlie Poulsen, which plans to raise a traditional east coble, the Girl Hannah, to the sky as the oaks planted underneath her push upwards to the heavens. *Read all about it on page 6 of this issue.*

*Photo: Tania Wills*

**INSIDE: Lock in Book Town :: Farmers' Marts :: Trailing round Kirkcudbright**

# One man's vision amongst the pit bings

LOOMING over the small West Lothian towns of Winchburgh and Broxburn lies the monumental artwork Niddrie Woman. The question is, is this art or is it just tons of waste material left over from the now defunct shale oil industry? The answer is that it is both.

In the book *Out in the Open*, which documents public art projects in West Lothian, Niddrie Woman has been side-lined, mentioned only in the introduction section. The author asks “does a work become a work of art when ‘the public’ recognise it as such? Regardless of the intention of the maker?”

My guess would be that the so-called ‘maker’, artist John Latham’s intention would have been to create a piece of art no matter whether ‘the public’ recognised it or not.

John Latham was primarily a conceptual artist and Niddrie Woman is a conceptual piece, what he termed as a ‘process sculpture’. It started in the mid-1970s when Latham was commissioned by the Scottish Development Agency to re-imagine four shale bings in a creative way, thus transforming them into a piece of art.

The project was part of what was called the Artist’s Placement Group (APG) whose aim was to place an artist in an organisation with the intention of looking in a creative and imaginative way at certain things (in this case the shale bings).

The APG archive held in the Tate Gallery provides evidence of what Latham produced such as a feasibility study which is said to lack detail, it is said to be more philosophical, which is in keeping with the conceptual nature of the piece.

However, on a practical level, Latham did make studies of aerial photography of the area and this research enabled him to identify the four distinct parts of Niddrie Woman, the torso, the limb, the head and the heart.

An article written by Craig Richardson (*Waste to Monument: John Latham’s Niddrie Woman Art & Environment*) reveals how difficult it is to pin the work down, it also reveals that much of it has been



**John Latham photographing the Niddrie Woman in 1990. Courtesy Murdo Macdonald**

“hidden away as unrecognised facets within a lifetime’s albeit incomplete project”.

A telling section in the essay also suggests that Latham was not acting as a (local) community artist, but was more concerned to attract the attention of the international avant-garde.

Ironically, the situation is that the project has never transmitted to either the local nor the international community. One wonders, therefore, why this piece has, for the most part, disappeared; why is it not better known?

There seems to be an element of neglect here since, even if it were

classified as part-heritage, there seems to have been no effort by the local authorities to embrace it. The fact also that the shale bings have been identified as habitats where a diversity of very rare plant species are thriving is not enough to create interest in Niddrie Woman.

This could be because it is difficult to classify a work of art that defies classification. It has been described as an ‘intrinsically unclassifiable artwork’. Also, despite contemporary interest in ecology, the bings are still to be validated art historically.

However, with a bit of effort and imagination, Niddrie Woman

could have become an iconic piece, it could have attracted attention from the local community and internationally given the promotion and support it deserves.

In a local authority document regarding public art, the regeneration of Winchburgh is discussed. It states that a group of artists and architects have been commissioned to create one piece of bespoke public art to act as (as they put it) a ‘trail blazer’.

Did they not realise that they already had this on their doorstep in the form of Niddrie Woman? John Latham was a formidable artist. He was a pioneer of British conceptual art, he was often controversial,

however, he remains an influential and inspirational figure within the international art world.

Niddrie Woman obviously meant a great deal to him since his ashes were scattered on the Heart in 2006.

This unique signature is evidence that Niddrie Woman, as a work of art, is alive and thriving even if incognito – perhaps that is what Latham would have wanted? However, considering that he put so much of himself into this piece, would it not be a fitting gesture to celebrate him in West Lothian in this centenary of his birth?

CATHY BELL

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# Life in Scotland's locked down Book Town

MANY BUSINESSES, during the past 18 months, have suffered as a result of Covid and lockdown, but even before the virus appeared, it was tough for booksellers in Wigtown, Scotland's National Book Town.

Although it's situated in 'an idyllic corner of southwest Scotland', Wigtown in winter, can daunt all but the most resilient. In summer, sales of second hand and antiquarian books may be buoyant, but come winter with short days, cold nights and tourist venues and cafés closed, it's hard for booksellers to make a decent living.

In 2004, six years after Wigtown became Scotland's National Book Town, Joyce and Ian Cochrane opened their bookshop in an old bank building standing close to the County Buildings in the town square.

They were both suited to such an enterprise in spite of having few books, no shelves and sleepless nights tending to their baby before their working day began at 4 am. Owning a bookshop was a pipedream for the gregarious, book-connoisseur Ian and from the time when Joyce graduated with a degree in modern languages, she worked with books in an Edinburgh resource centre in multi-cultural education and re-trained later as a librarian.

Eventually, she became disillusioned with the library system which forced its staff to reach targets. If a book wasn't summoned at least five times within a given period, it was removed from the shelves and sold with book requests, they had to second guess how often a book might be summoned.

The prospect of lockdown last spring was frightening. The Cochranes were proud of having built up a traditional second-hand bookshop but had put off creating a catalogue (as an ex local authority librarian Joyce was aware of the amount of work it entailed) and selling online.

After closing in March 2020, they turned their back room into a warehouse and made-up book bundles, priced at £ 20, including postage & packing. It was time-consuming, second guessing customers' likes and dislikes and difficult to find four paperbacks within the price range and postage cost. But these bundles allowed the Cochranes to tread water financially until re-opening in mid-July.

To observe Covid rules, they installed bookshelves across the original office doorway and constructed a counter in another wall near the shop entrance, using spare materials in the building and an old stable door. The only object they bought was a sheet of Perspex.

With the onset of coronavirus, sellers of used books became wary of visiting houses to buy stock. However, the bulk of second-hand bookshop purchases stems from 'death or down-sizing', states the Cochranes' neighbour, Shaun Bythell, Wigtown bookseller and best-selling author.

"There are three things that are bad for books. Fire, flood and farmers!" says Ian. While out book-buying, he has come across piles of hard-covers crammed into chicken coops, barns and attics and on investigating a cellar, so low he was unable to stand up in it, he could see nothing until the farmer handed him a torch.

Lockdown offered Joyce the chance to step up her old interests in multi-culturalism and literature in translation. Last summer's Wigtown Book Festival was online and coincided with Black History Month, which highlighted aspects of history not generally acknowledged. This, along with the Black Lives Matter movement, encouraged her to display a collection of newly-published books on black history and authors like Lemn Sissay's memoir, 'My Name is Why', poems by Benjamin Zephaniah and reprints of Zora Neale Thurston, who wrote on racial struggles in the American South in the early 1900s.

Joyce has also introduced titles from small presses and since she was brought up on a farm near Newton Stewart, she has an interest in nature, the countryside and resilience. These books on nature, include Robert MacFarlane's 'Underland' and 'Landmarks', that concern landscape, nature, place, people and language.

Another table of new books in the Cochrane's five room shop is devoted to authors they have sponsored over the years, like Aline Templeton, 'czar of small town crime', as Val McDermid describes her. A resident of Edinburgh, Aline Templeton sets some of her fiction in Galloway.

Lockdown has increased people's interest in books and those who are already aficionados have bought more. Ian is surprised by the number of young customers buying new books on black history and



Ian and Joyce Cochrane with daughter Helena outside The Old Bank Bookshop, Wigtown. Photo: Emily Nash.

fiction in translation. One customer remarked that Joyce's collection represented 'a one woman revolution'.

Working with books for 35 years, it's unsurprising she has an eye for what's interesting and will sell and has noticed that good reviews of titles she has already chosen often appear in the national press.

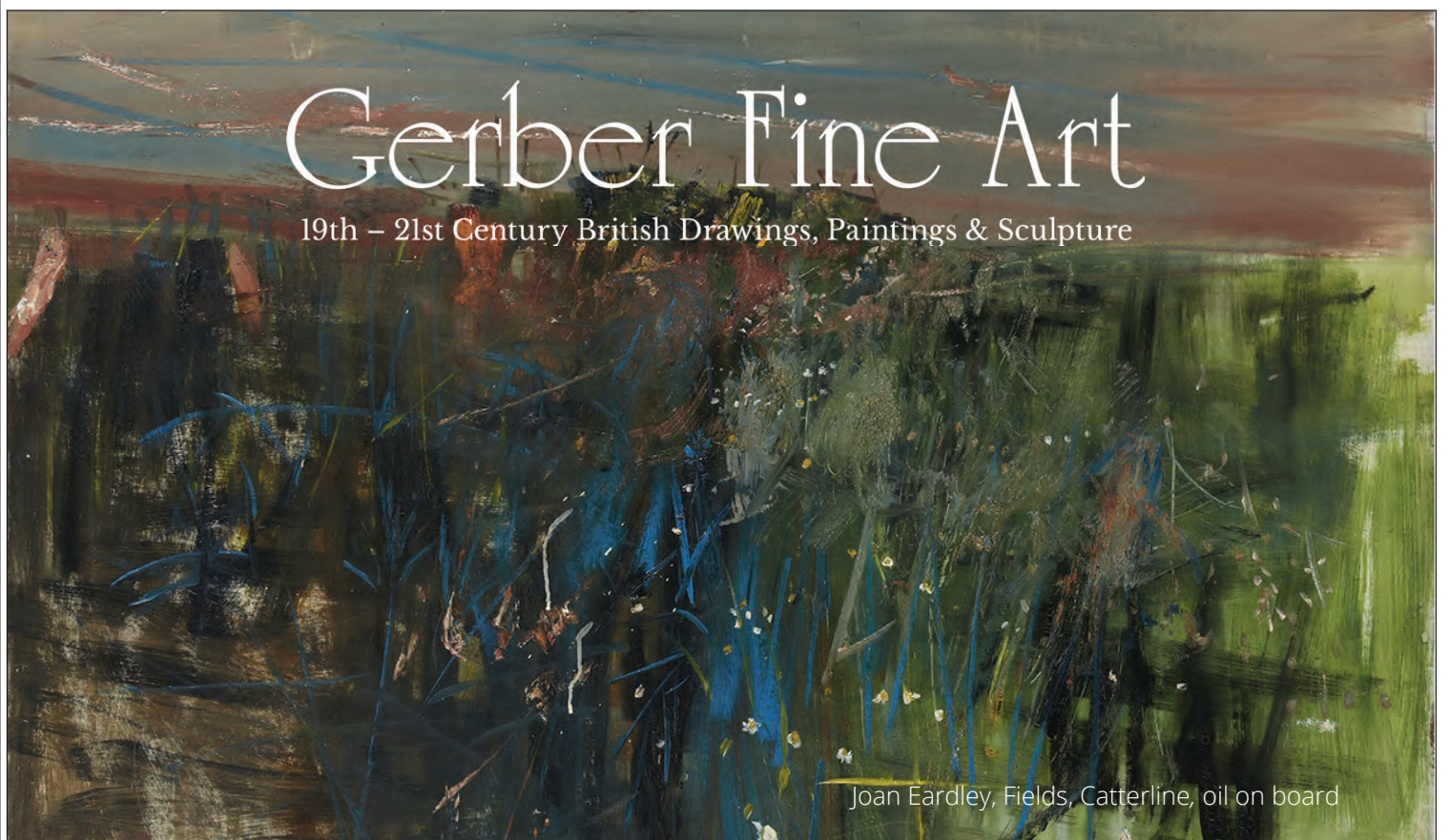
Although it is summer now, the Cochranes are mindful of Wigtown winters. When the windows rattle and the wind whistles around the old bank, shaking the roof slates, Joyce asks herself why she left the South of France, where she once lived. But, when all's said and done Wigtown, with its seasonal drawbacks, has given her the chance to realise an ambition. A life with books.

MARY GLADSTONE



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# Editorial Comment

ArtWork PO Box 3 AB41 9EA :: [artwork@famedram.com](mailto:artwork@famedram.com)

## Red tape? That's not all!

THE COVER of our last issue (*ArtWork 216*) depicted a pianist – or a dummy (geddit?) – being strangled by red tape.

How spot on we were we maybe didn't realise and it's not just musicians and small businesses that are being suffocated by the tentacles of the daft new Brexit bureaucracy,

A recent survey by the *Financial Times* revealed that: "Almost a third of British companies that trade with the EU have suffered a decline or loss of business since post Brexit rules took effect on January 1."

The survey went on to report that: "Small and medium-sized firms in particular are struggling to navigate new procedures around exporting and importing with the bloc, while business leaders are more broadly reporting difficulties in recruiting following an end to freedom of movement."

Meanwhile the chief architect of the mad plan, the leader of the Vote Leave campaign, the 'brilliant' Mr D. Cummings told readers of his money-making (*Dr Johnson please note!*) blogging platform Substack that "he never thought" that trade deals were an important part of the Brexit deal and

that the 'Global Britain' 'nonsense' was a "crap slogan that 5 years later still means nothing."

The whole point of the exercise, he revealed, was to "put a bomb under the hideous Tory party."

So now we know. Funny that that nice Mr Farage and all his cronies have gone so silent.

Brexit may have been 'got done', but so have a lot of small businesses – and for what benefits?

The same *Financial Times* survey revealed that "of those companies that trade with the EU, 31 per cent said new barriers since January 1 had a negative impact on commerce with the bloc, just 6 per cent said trade had increased."

If you find yourself in a hole it's not a bad idea to stop digging. Tell that to Mr Johnson as he orders up a £200m cod-royal yacht to parade around in and drapes himself and all around him in the Union Jack.

He and his pals may have "got Brexit done" – maybe it's time to think about how we can get it "undone."

(*Dr Johnson: "No man but a blockhead ever wrote, except for money."*)



## Space oddities

SO MR BEZOS, the world's richest man, is to step down from running that environmentally sensitive behemoth Amazon and concentrate on getting weightless, along with another environmental hero, "Sir" Richard Branson.

Indeed they are racing to be the first to push off into near space with a variety of grossly polluting, damaging devices designed to allow grown men to pretend at being space explorers.

And as if that were not

enough Bezos and others of his mega rich ilk like Elon Musk have a longer term plan to set off for Mars and put down roots there.

To which many people will no doubt say 'Good for them. Is there any way we can crowd fund the venture?'

Vanity exercises such as these contribute next to nothing to serious research and waste untold megawatts of energy while causing vast pollution.

Someone tell them to stop – or take their toys away.

## Wish them luck

AS ANOTHER Edinburgh Festival season approaches there will be great apprehension that the various different bodies involved in both the 'official' Festival, the Fringe and the other organisations can survive.

The restrictions caused

by the lockdown have had a particularly brutal effect on the performing arts and it will require huge courage and ingenuity to weather the storm.

We should all do everything we can to support these brave, talented people.

## Is it art – or a mushroom, or a sponge?

ArtWork's resident thinker, Nick Jones, applies himself to a pressing question of our time

GIVEN the speed of change in our digital age, it's not surprising that people can't keep up, and that language, until now a primary means of human communication, is adapting too.

The problem is that, as robots and computers take over the management of much of our lives, from banking, to shopping, to entertainment and travel, acronyms, codes and meaningless passwords become the norm.

Result? We are left feeling confused, disempowered and anxious, probably all three.

So when, for example, we're asked about whether a work of art is an NFT (non-fungible token), it's understandable that we are left somewhat nonplussed. It might be, but, then again, it might not be, and if it is how, why and does it matter?

Does it affect my enjoyment or appreciation, or just its value in bitcoin, whatever they are? Time to consult the Rare Pepe Meme Directory of the Bitcoin Blockchain for

guidance.

Have I lost you? Well, that makes a binary two of us, and I forgot to trail a golden thread behind me

**“When we're asked whether a work of art is an NFT (non-fungible token), it's understandable that we are left somewhat nonplussed. It might be, but, then again, it might not.”**

when I entered this labyrinth, so look out for Minotaurs!

Getting back to NFTs, as so often, we're caught up in linguistic semantics with their origins in the annoying differences between the Greeks and the Romans, who

each claim that their pillars uphold western European culture and civilisation. So, studying classics involved two languages, two names for goddesses like Aphrodite and Venus, and so on.

Getting back to the root *fung* (sic), at some point it diverged from being a Greek *sphongos* to a Latin *fungus*, and we're still talking mushrooms, toadstools and subterranean mycelia here.

But then, in medieval Latin it became *fungibilis*, from *fungi* meaning to 'perform or enjoy', with the same sense as *fungi vice*, meaning to 'serve in place of'.

I'm still lost but I'm sure that etymologists, mycologists, phytopathologists even, can get me out of this maze. Especially if they have plenty of dosh in their Mycelium Bitcoin Wallet!

So, next time I reach for my bathroom sponge, I'll think of those who obtain or accept money, food, or even votes from other people without doing or intending to do anything in return. More magic mushroom soup, anyone?



  
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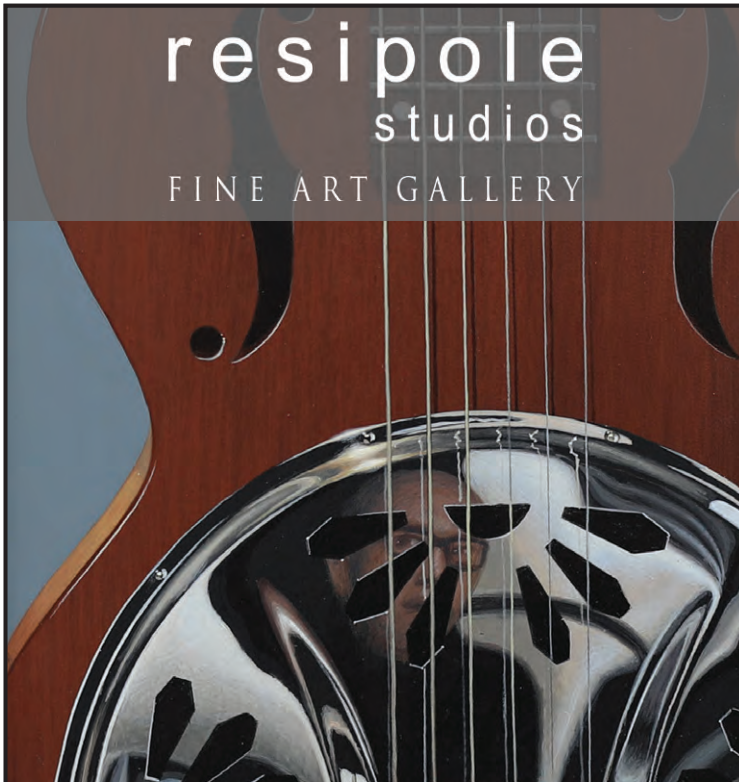
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**MUSEUM OF EDINBURGH, Huntly House, 142 Canongate, Royal Mile, High Street, EH8 8DD, 0131 529 4143**  
**ALPHA ART GALLERY, 52 Hamilton Place, Stockbridge, EH3 5AX, 0131 226 3066**  
**THE WRITERS' MUSEUM, Lady Stair's Close, EH1 2PA, 0131 529 4901**  
**RICCIO GALLERY, 17 South Street, Dalkeith, Midlothian, EH22 1AH, 0131 660 2561**  
**AMBER ARTS, 78 Montrose Terrace, Abbeyhill, EH7 5DP, 0131 661 1167**  
 Picture Framers, Art Gallery and Printmaking Studio  
**SUMMERHALL, 1 Summerhall, EH9 1PL, 0131 560 1580**  
**ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730**  
**ROYAL FINE ART COMMISSION GALLERY, Bakehouse Close, 146 Canongate, Midlothian, EH8 8DD**  
**LAURISTON CASTLE, 2a Cramond Road South, Davidson's Mains, EH4 5QD**  
**DOUBTFIRE GALLERY, 3 South East Circus Place, EH3 6TJ, 0131 225 6540**  
**Until July 31**  
 Euan McGregor. Remain in Light. New paintings  
**QUEENSFERRY MUSEUM, 53 High Street, South Queensferry, West Lothian, EH30 9HP, 0131 331 5545**  
 Helps visitors to explore the past and traditions of historic Queensferry and neighbouring Dalmeny  
**THE PEOPLE'S STORY MUSEUM, 163 Canongate, Royal Mile, EH8 8BN, 0131 529 4057**  
**THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 0131 557 4050**  
**Until July 24**  
 Drawings by Scottish artists from the 17th through 20th

centuries  
 The Glasgow Boys. Works  
**UPRIGHT GALLERY, 3 Barclay Terrace, EH10 4HP, 0131 221 0265**  
**July 30 - August 20**  
 Emma-Louise Grady. Wanderings. Works  
**& GALLERY, 17 Dundas Street, EH3 6QG**  
**Until August 3**  
 Ellyn Lewis. Mór a Mynydd. Paintings  
**August 7 - September 1**  
 James Lumsden. Slow Light. Work  
**SCOTTISH ARTS CLUB, 24 Rutland Square, EH1 2BW, 0131 229 8157, www.scotfihartsclub.com**  
**NATIONAL WAR MUSEUM, Edinburgh Castle, EH1 2NG, 0300 123 6789**  
**Until January 30 2022**  
 Legacies of Empire.  
**THE GRILLI GALLERY, 20A Dundas Street, EH3 6HZ, 0131 261 4264**  
**MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, High Street, EH1 1TG, 0131 529 4142**  
**3D/2D, Unit 3, Albion Business Centre, 78 Albion Road, EH7 5QZ, 0131 661 6600, www.3d2d.co.uk, info@3d2d.co.uk**  
**August 7 - 29**  
 The West End Fair. The makers, designers and artists are selling only what they themselves have produced  
**September 24 - 26**  
 The Scottish (Scone) Game Fair. Showcase event with 70 Exhibitors  
**HISTORIC ENVIRONMENT SCOTLAND, Longmore House, Salisbury Place, EH9 1SH, 0131 668 8600, www.historicenvironment.scot**  
**THE EDINBURGH DRAWING SCHOOL, 13a Great King Street, EH3 6QW, 0131 556 0971, www.edinburghdrawing-school.co.uk, info@edinburgh-drawingschool.co.uk**  
**July 5 - 31**  
 Summer School 2021. Check website for more information on weekend workshops, adult and children courses  
**Falkirk**  
**THE PARK GALLERY AND CALLENDAR HOUSE, Callendar Park, FK1 1YR, 01324 503 789, www.falkirkcommunitytrust.org/venues/park-gallery, artsandcrafts@falkirkcommunitytrust.org**  
**THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324 613 100**  
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**Fife**  
**KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gardens, Abbotshall Road, Kirkcaldy, KY1 1YQ, www.onfine.com/venues/kirkcaldy-galleries, kirkcaldy.galleries@onfine.com**  
**Until May 8 2022**  
 Resolve: a Creative Approach to the Circular Economy.  
**CUPAR ARTS & HERITAGE PROJECT (CAHP), 5 Ashlar Park, Lovers Lane, Cupar, KY15 5AQ**  
**PETE CURA PICTURE FRAMING, At the Gallery, Burnside, Cupar, KY15 4BH, 01334 652 353**  
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**EAST NEUK OPEN STUDIOS, East Neuk, www.eastneukopenstudios.org**  
**MAISIE & MAC ART AND CONTEMPORARY CRAFT, 1 St. Catherine Street, Cupar, KY15 4LS, 01334 656 523, www.maisieandmac.com**  
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**PITTENWEEM ARTS FESTIVAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, 01333 313 903, www.pittenweemartsfestival.co.uk, info@pittenweemartsfestival.co.uk**  
**Festival 2021 Cancelled**

# ArtWork

## Sir, – Letters to the Editor artwork@famedram.com

Sir,  
 I refer to Mary Gladstone's article in the Spring issue A Bridge to Nowhere – or a tunnel?

She states that "During the early 20th century, Poland was so irrelevant on the European political map that it was referred to as 'the Polish corridor'".

No, Poland, which became an independent state in 1918 following centuries of partition between the powerful empires of Austro-Hungary, Russia and Prussia, was not referred to as 'the Polish corridor'.

The Polish corridor was in fact a 20 to 70 mile strip of land giving the new Polish State access to the Baltic Sea. It lay along the lower reaches of the Vistula including West Prussia and Poznan province.

It was this land, ceded to the newly reinstated Poland that gave Germany a political excuse for animosity, leading later to the invasion of Poland in 1939.

The situations of pre-WWII Poland and Dumfries & Galloway are by no means in a 'similar situation'.

Yours  
 Krystyna Campbell  
 East Lothian

Sir,  
 Your red tape editorial in *ArtWork 216* is brilliant, could not agree more. Sadly your following simplistic thoughts pretty much wrecks your arguments. The current UK government is the most diverse ever.

The remoaners lost the Brexit argument by labelling anyone who did not agree with them as stupid or racist or whatever. The EU Commission has only shown contempt and arrogance since (and ponder on their disgraceful treatment of Northern Ireland).

The argument over Brexit is finished, get over it. I must respectfully disagree with you.

Yours,  
 G Burnett Stuart (*Disgusted*)  
 Aberdeenshire

I am delighted to re-subscribe to ArtWork, which I admire greatly – the quality of your journalism is splendid and the layout of the paper, with its mix of colourful advertising and stimulating articles, makes it a delight to read. Its arrival is always warmly welcomed in this house.

I've thought of you in this grim time we've been fated to live into, and how difficult it must have been for you to keep on producing such an excellent and lively paper at a time of wicked cuts to support for the arts generally, and the forced closure of so many galleries and venues.

I'm so impressed by the way you've spoken up for the importance of creativity, and kept the standard of the paper so high.

Yours,  
 Eileen Kamm  
 Clackmannanshire

# Guide

- Five Mixed Exhibitions at Art@47 (Festival Offices) June 25-August 30
- WEEM GALLERY AND FRAMER, 16 High Street, Pittenweem, KY10 2LA, 01333 311535, www.weemgalleryandframer.co.uk, art@weemgalleryandframer.co.uk**  
 Open year round showing contemporary art and craft; and hand-made picture framing service
- FUNKY SCOTTISH, 41 High Street, Pittenweem, KY10 2PG, 01333 312 567**
- JOHN NELSON STUDIO GALLERY, 26 Milton Place, (on A917 - 15mins from St Andrews), Pittenweem, KY10 2LS, 01333 312 112**  
 Featuring paintings and prints by John Nelson
- CULROSS POTTERY AND GALLERY (& BISCUIT CAFÉ), Sandhaven, Culross, (near Dunfermline), KY12 8JG, 01383 882176, www.culrosspottery.com, camilla@culrosspottery.com**
- FIRE STATION CREATIVE, Carnegie Drive, Dunfermline, KY12 7AN, 01383 721 564, www.firestationcreative.co.uk, sarah@firestationcreative.co.uk**
- JENI FRAME, 07967 444 592, www.jeniframer.co.uk, jenid@gmx.com**  
 Artwork framing - bespoke and restoration; Gilding service - traditional water and oil
- FORGAN ART CENTRE, Cupar Road, Newport-on-Tay, DD6 8RA, 01382 542 062, www.forganartscentre.co.uk, info@forgranartscentre.co.uk**  
 Courses, workshop and events
- CRAIL POTTERY, 75 Nethergate, The Square, Crail, KY10 3TX, 01333 451 212**  
 Huge variety of handthrown stoneware, terracotta, earthenware & raku
- SCOTTISH FISHERIES MUSEUM, St Ayles, Harbourhead, Anstruther, KY10 3AB, 01333 310 628**
- GRISSELDA HILL POTTERY LTD, Kirkbrae, Ceres, Cupar, KY15 5ND, 01334 828 273**  
 Wemyss vafe. Fire's famous hand painted pottery
- KINGHORN GALLERY, Kinghorn, KY3 9RT, 01592 890 218**
- BALBIRNIE CRAFT CENTRE, Markinch, Glenrothes, Tayside, KY7 6NE, 01592 753 743**  
 Alison & Roy Murray goldsmithing & jewellery; also at 20 Thistle Street, Edinburgh
- TWIST FIBRE CRAFT STUDIO, 88 High Street, Newburgh, Cupar, KY14 6AQ, 01337 842 843**  
 Workshops and supplies -
- FIFE FOLK MUSEUM, High Street, Ceres, KY15 5NF, 01334 828 180**  
 July 8 & 22; August 5  
 Storytelling.
- OPEN STUDIOS NORTH FIFE, www.openstudiosfife.co.uk**  
 Artists & makers open their workspaces to visitors the first full weekend in May annually  
**October 10 - 12**  
 Open Studios North Fife 2021.
- CONTEMPORARY ARTS DUNFERMLINE (CAD), Upper Mall, The Kingsgate, Dunfermline**  
 Scottish artists work, mixed media, 2d, 3d, small sculpture work (ceramic, Glass and wood), Digital images
- THE QUAY GALLERY, 33 High Street, Aberdeen, KY3 0SH, 01383 860 602**
- KIRKCALDY ART CLUB, Hot Pot Wynd, Dysart, Kirkcaldy, KY1 2TQ, 01592 203270**  
 Painting classes, Monday 2-4pm and 7-9pm, Tuesday 7-9pm and Thursday 10-noon. Pottery classes, Monday 10-12pm and 7-9pm, Tuesday 7-9pm and Wednesday 2-4pm
- BIRCHWOOD COTTAGE GALLERY & TEAROOM, Balmungo, St Andrews, KY16 8LW, 01334 208220**  
 Gallery/tearoom just outside St Andrews on the B9131.
- ST. ANDREWS ART CLUB, 14c Argyle Street, St Andrews, KY16 9BP, www.standrewsartclub.co.uk**
- PAGE POTTERY GALLERY, 49 High Street, Pittenweem, KY10 2PG, 01333 311402**
- GREENGATE GALLERY, Sandhaven, Culross, KY12 8JG, greengategallery@gmail.com**
- Fort William**
- ART LOCHABER, Lochaber, www.artlochaber.co.uk**  
 A group of artists living in Lochaber,  
**LIME TREE AN EALDHAIN GALLERY, Achintore Road, PH33 6RQ, 012397 701 806, www.artfortwilliam.co.uk, info@limetreefortwilliam.co.uk**  
 David Wilson Paintings  
**Ongoing**  
 David Wilson. Art Fort William. Paintings & Prints
- THE HIGHLAND BOOKSHOP, 60 High Street, PH33 6AH, www.highlandbookshop.com**  
 60 High Street, Fort William PH33 6AH
- BEN NEVIS DISTILLERY, Lochy Bridge, PH33 6TJ, 01397 702476**
- Glasgow**
- KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699**
- GALLERY OF MODERN ART (GOMA), Royal Exchange Square, G1 3AH, 0141 287 3050**  
**Until February 20 2022 (Modern Two)**  
 Ray Harryhausen. Titan of Cinema. A series of films
- GLASGOW SCHOOL OF ART, 167 Renfrew Street, G3 6RQ, 0141 353 4589, www.gsa.ac.uk**  
**Until July 20**  
 Graduate Showcase 2021
- RGI KELLY GALLERY, 118 Douglas Street, G2 4ET, 0141 248 6386, www.royalglasgowinstitute.org/kelly.html, gallery@royalglasgowinstitute.org**  
**July 24 - August 15**  
 The Rob Roy Drawings. 10 pastel drawings to illustrate an edition of Sir Walter Scott's Rob Roy
- GLASGOW ART CLUB, 185 Bath Street, G2 4HU, 0141 248 5210, www.glasgowartclub.co.uk, info@glasgowartclub.co.uk**
- GLASGOW MUSEUM RESOURCE CENTRE, 200 Woodhead Road, South Nitshill Industrial Estate, G53 7NN, 0141 276 9300**
- THE GLASGOW GALLERY, 182 Bath Street, G2 4HG, 0141 333 1991, www.glasgowgallery.co.uk, info@glasgowgallery.co.uk**
- COMPASS GALLERY, 178 West Regent Street, G2 4RL, 0141 221 6370, www.compassgallery.co.uk, web@compassgallery.co.uk**
- CYRIL GERBER FINE ART, 178 West Regent Street, G2 4RL, 0141 221 3095, www.gerberfineart.co.uk, mail@gerberfineart.co.uk**  
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- GLASGOW MUSEUMS, Culture and Sport Glasgow, 20 Trongate, G1 5ES, 0141 287 4350**  
 Call or visit website for full details
- ST MUNGO MUSEUM OF RELIGIOUS LIFE AND ART, 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 and Travel  
**Until December 17 2022**  
 Dorothee Pullinger display honours trailblazing automotive engineer.
- SCOTLAND SCOUT SCHOOL MUSEUM, 225 Scotland Street, G5 8QB, 0141 287 0500**  
**Until January 1 2022**  
 GlaswegAsians. Celebrating 150 years of South Asian and Muslim history in Glasgow
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- CENTRE FOR CONTEMPORARY ARTS (CCA), 350 Sauchiehall Street, G2 3JD, 0141 352 4900**
- MACKINTOSH CHURCH, CRM Society, Queen's Cross Church, 870 Garscube Road, G20 7EL, 0141 946 6600, www.crm-society.com, trish@crm-society.com**  
**Until December 31**  
 Mackintosh Online Talks.
- THE HUNTERIAN MUSEUM AND ART GALLERY, University of Glasgow, University Avenue, G12 8QQ, 0141 330 4221**

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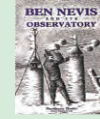
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