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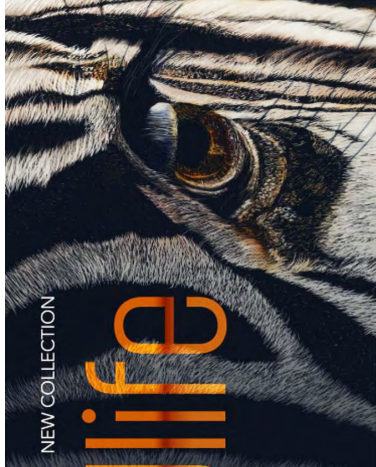
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CLAREMONT STUDIO, 66 Claremont Street, AB10 6QY, 01224 596 999

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THE LOST GALLERY, Aldachnie, Strathdon, AB36 8UJ, 01975 651 287, www.lostgallery.co.uk, Jean@lostgallery.co.uk

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GARIOCH HERITAGE CENTRE, Loco Works Road, Inverurie, AB51 4FY, 01467 621855, www.gariochheritage.co.uk, info@gariochheritage.co.uk

September 23 & 24

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LANG BYRE GALLERY, Woodend Barn Arts Centre, Burn O'Bennie, Banchory, AB31 5QA, 01330 825 431

MILTON ART GALLERY, Milton of Craithes, Nr Banchory, AB31 5QH, 01330 844 664

July 29 - September 3

Gordon Corriens. Wildlife. New collection

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THE BARN, Burn O'Bennie, Banchory, AB31 5QA, 01330 826520, www.thebarnarts.co.uk, mail@thebarnarts.co.uk

August 29 - September 19 (5.15pm-6.15pm)

Jessica Hernandezare. Hive+: Drama in the Wild (P5-P7). Outdoor storytelling and drama workshops

August 29 - September 19 (4pm-5pm)

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ARTABOYNE, Victory Hall, Aboyne, AB34

July 22 - August 12

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Until July 31

Lindsay Turk. New work

August 5 - 28

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Paper rules, OK?

Nick Jones finds evidence a'plenty that the five Ps – Paper, Papers, Printing, Printmaking, and Publishing are all alive and well and flourishing on his doorstep

BACK IN MY TEENAGE years my father was with the British Council in Vienna. We rented a grand old-world flat, with a huge ceramic stove in my room, and nymphs and satyrs cavorting naked on the ceiling. Downstairs, a café, where staid Austrians drank coffee and read the papers, clipped into wooden holders to discourage absent-minded removal! So it's sad news that the *Weiner Zeitung*, the world's oldest newspaper, established 1703, is no longer a printed paper, just publishing online.

So, paperless rules, OK? Not so fast mate! The huge servers that keep traffic speeding down global digital highways use vast amounts of energy, doing no favours to global warming.

The good news for both readers and planet is that paper is making a comeback, and Berwick-upon-Tweed is in the vanguard of change. Down at Tweed Dock, Port of Berwick, it's one of their busiest years. Logs from Scots Pines toppled by Storm Arwen in 2021 are shipping to Belgium, to be pulped, not into paper, but chipboard for the construction industry.

Nearby, in Spittal, is Martins commercial printers, who pioneered using paper from Forest Stewardship Council certified wood pulp. Thirty years ago, their board and paper came from Fife. Foreign competition has changed all that. Now it's Scandinavian and Polish. Managing Director Chris Hardie explains that, since the pandemic, demand for cardboard packaging for on-line shopping has skyrocketed, but so too has the reading and writing of books, thanks to people having free time during lock-down.

Rising fuel costs, and supply chain delays make getting the right paper a challenge. Martins speciality is bespoke service, working with you to print one single book, or hundreds, or special editions, like reprinting the first ten in the celebrated 'New Naturalist' series, published by Collins in association with the Folio Society in 2008.

Meanwhile, in their nearby beach-side factory, Chris's son Andrew has teamed up with designer Liam Goward to make high quality creative stationery with minimum environmental impact. Under the name 'Pith', they make a stunning range of products, including sketch books that open out completely flat on left and right pages – how brilliant is that!

Every purchase helps the 'We plant, you plant' project, in partnership with Sustainable Global Gardens, to plant trees in East Africa; and you get a packet of 'Desk Meadow Seeds' to sow. Mine are doing nicely; Phacelia, Cornflowers, and some mysteries!

But that's not all. Their Creator Projects invites proposals for collaborations and commissions. Those selected are offered a run of postcards, posters and a website page. They include, so far, Angus Hyland, graphic designer, author, Pentagram partner and creative director; Çağlayan Aktuğ, illustrator, designer and artist; and Andrew Footit, a graphic designer using experimental typography, type design and identity design.

Across the River Tweed in Bridge Street, is Tidekettle. Here be Lucy Baxandall, hand papermaker and paper artist, following in the footsteps of those great paperistas, the Sogdians of Samarkand. Strategically placed on the Silk Road, they brought Chinese paper to the west, as well as making their own.

No need to head east though, as Lucy's book *Papermaking* explains the whole process, and she runs workshops too, specialising in paper made not just from recycled



paper, with added texture from, for example, old railway tickets (if you can find them!), but also using cotton, banana, flax, hemp, kozo, gampi, mitsumata, and local plant fibres.

Now things get really interesting, as you can use leaf, stem or seed fibre. Or kitchen waste; or compost (even elephant dung, I think). For Lucy, paper is more than a medium for printing or painting on, or shaping, but an expressive material in its own right.

Beachcombing at Cocklawburn as a child, she was fascinated by the geological layering of coastal cliffs, with fossils embedded in the layers. Her artwork, layering papers and embedding matter, echo that process. Tidekettle (*above*) is an eye-opener into how versatile and inventive you can be with paper.

It's only a step across the street to Wee Blue Press, where Emma Jones has set up a new printmaking studio at Bridge Street Gallery, with facilities for linocut, woodcut, drypoint, or collagraph printing, and monoprint. She offers 1-to-1 tuition as well as workshops for up to three people per session. And of course you can use your beautiful handmade Tidekettle paper.

There's more. Alongside all this paper and printmaking, just up the hill in West Street, Ben Lewis of Interesting Books+Zines, not only sells books, but also runs a web, graphic, digital and book design studio for specialist artists' books like *Tufnell Park Hilton* by Chris Shaw, the third part of his 1990's London photo-book trilogy, complete with concertina binding, distorted text, and grainy, informal photographs.

Printed by? Clue, it begins with "M". Have a guess! One more thing; Berwick now has its own home-grown free paper broadsheet, *The Bridge*.

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Editorial Comment

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The arts don't matter, do they?

BAD NEWS, as ever. (Does ArtWork ever stop moaning? What is it then this time?)

Further education, that's what. In the – undetstandable – drive to improve Team UK's dismal economic performance, attention is being given particularly to our universities.

Rubbish courses that everyone drops out of should be ditched. Fine. While you're at it, who needs the humanities? Just ditch them too.

While no one is rash enough to spell it out like this, there are ominous signs that anything not directly related to clear future employment prospects should be dropped.

Already many arts subjects are being quietly – or not so quietly – left out of the curriculum. Music in schools is suffering particularly, as is the teaching of modern languages.

Voices are beginning to be raised, but the arguments being

put forward are not as strong as they should be. Just saying that teaching the humanities is a sign of a civilised society is not good enough.

Lessons learnt in the study of the arts are a vital component of modern society. The ability to think critically across a wide range of subjects is central.

Artists have a duty to speak the truth on the full spectrum of human activity. As with those brave souls in the church who speak out against government wrongs, artists must make their voices heard loud and clear.

Rather than hand wringing and hoping for the best, we need to pin point areas of society where wrongs need to be righted.

Novels, plays, the visual arts all play a vital role in monitoring society's – and government's – foibles.

The arts are not just the icing on the cake, they are the very mix it is made of.

Copyrights – and wrongs

NO EXCUSES for returning to the issue of artificial intelligence and the serious threat posed to intellectual property.

More and more evidence is emerging that a wholesale raid of gigantic proportions has taken place on the written word and the drawn or painted image.

It would appear that via a truly mega scanning operation, virtually all original material in the literary and artistic world has been gobbled up – and put into the fatuously misnamed 'Cloud' – in reality one of the biggest users of power on the planet. (But that's another story!)

No permission has been sought to do this and consequently the copyright owners are in danger of losing all rights to their property.

We have, of course, been here before. As this modest organ never tires of pointing out, we have allowed big tech free rein to behave as it pleases, hi-jacking our own private

information store (our shopping habits, our online searches, etc.) and selling the information on to whom it pleases.

By gulling us into accepting the preposterous proposition that they are *not* publishers they have also managed to escape liability for all the crackpot theories and the vicious anonymous trolling that is built in to so-called 'social' (or as *Private Eye* puts it) 'anti-social' media that they disseminate.

The good news is that some far sighted worthy souls – authors, script writers and picture agencies – have begun to take them to task in the courts.

Intellectual property is the very life blood of a civilised society. Big tech got away with it by persuading us they were protecting free speech.

In their unfettered quest for gold they have done untold damage to legitimate fact finding journalism by snatching the vast majority of advertising that used to accrue to their outlets.

Not all it's dressed up to be?

ONE REDEEMING feature of the pantomime in Edinburgh that followed the coronation proper down south was the enterprising musical programme so ably led by the new director of the Edinburgh International Festival, Ms Nicola Benedetti.

Our new king is thought to have been keen to see to it that there was a vibrant and fresh musical contribution to the proceedings. Well done him.

As to the rest of it – and the coronation itself – time surely to move on from all this ridiculous carrying on? Dressing up in absurd costumes and parading the streets may, so they say, attract the tourists, but the

message it sends is a tired and trivial one.

The same, surely, can be said for a lot of the dressing up and carrying on that takes place in the Palace of Westminster.

The House of Lords has been seen as an irrelevance for many years and their Lordships' fondness for dressing themselves up in ermine and what not only adds to the impression.

They may get 300 quid a day for turning up and sitting there on their mobile phones, but there must be better ways to spend the money – oh, and why not sell off all the fancy dress to theatrical dress hire companies?

Long road to recognition

For the Glasgow painter Carole Gibbons it has been a long and often arduous road to gaining recognition, but with a handsome monograph of her work just published and the prospect of a solo show in New York next year, the prospects are finally looking a lot better

IT SEEMS somewhat poetic that at the tender age of 87 one's life's work is finally recognised. Carole Gibbons has always been at the vanguard of Scotland's art scene, one of the rawest, finest talents to have emerged from Glasgow, beloved by such as Alasdair Gray, who supported her from the early days, and famously quoted: "No collection, no show of modern Scottish art is complete without Carole Gibbons."

Andrew Cranston, who wrote part of the text in her new book, says of Carole's work: "The best painting shuts me up. I mean painting like Henri Matisse, or Pierre Bonnard, or Edvard Munch, or Paula Modersohn-Becker – or Carole Gibbons."

Yet now Carole has become something of a living legend. With a new monograph just released, a beautiful book of her paintings with intriguing texts by Andrew Cranston and Lucy Stein, published by independent Glasgow based publishers, 5b.

Also on the cards is an upcoming solo show planned for New York next year. it seems like finally the velvet rope behind the VIP Artworld is being released and Carole is being welcomed into its velvet cushioned arms wide open.

But it has taken its time and like all true to form artists, the journey of discovery and recognition has been long and harrowing. And no one knows it better than her son, Henry Gibbons Guy, himself a highly talented artist, who is most emphatically one of his mother's biggest supporters.

"I won't deny it was of course difficult growing up the son of an artist," Henry said over drinks at the vibey Glasgow book launch opening in Albert Road, on a warm June evening.

"It was difficult financially – and there were many years of hardship. But as a child you are slightly oblivious to what other people are doing in the

world, so you do treat it as a normal situation. It would been nice if my mum did have an outlet to sell her work, but no one was really interested at the time.

And it's bizarre that still I find myself in the art world too, going to art school, like everyone else in my family and now working as an artist and art teacher myself," he said.

Carole Gibbons was born in Glasgow in 1935 and was a student at the Glasgow School of Art, graduating in 1957. Confident in her own ability, unlike many others at the time, she chose not to train as a teacher, instead pursuing her own practice.

Gibbons was the second-ever female artist to be shown at the Third Eye Centre in Glasgow (now the CCA), and the first living woman to have a solo exhibition there in 1975.

The book came about in part thanks to Henry's artist friend Lucy Stein, who he met in Spain when they were on a residency, painting several years ago, and

then Carole came out to visit and she ended up staying for two years.

Lucy befriended Carole and then Lucy moved to Glasgow and studied there, and helped promote Carole.

(Continued on page 11)



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ARBROATH ART GALLERY, Arbroath Library, Hill Terrace, Arbroath, DD11 1AH, 01241 464545

ARBROATH LIBRARY GALLERY, Hill Terrace, Arbroath, DD11 1AH, 01241 872 248
Until September 21 (Thursdays (Aug 24, Sep 7 & 21): 4-5pm)
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Until October 31
Sweet Spot. Photography

Argyll

COWAL OPEN STUDIOS, PA23 8QU, www.cowalopenstudios.co.uk
September 22 - 25

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TIGHNABRUACH GALLERY, Seaside House, Tighnabruach, PA21 2DR, 01700 811 681, www.tiggallery.com, robbie@tiggallery.com

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THE HARBOUR GALLERY, Knap, Harbour Street, Tarbert, PA29 6UA, 01880 821170, www.theharbourgallery.com, info@theharbourgallery.com

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Ayr

MACLAURIN ART GALLERY, Rozelle Estate, Monument Road, KA7 4NQ, 01292 443 708, www.themacclairin.org.uk/

ROZELLE HOUSE GALLERIES, Rozelle Park, Monument Road, KA7 4NQ, 01292 443 708, www.south-ayrshire.gov.uk/article/24234/Rozelle-House-museum-and-galleries

Ongoing
Online Stories. 22 works of Art and Sculpture from the South Ayrshire Council Collections

Ongoing
Alexander Goudie. Tam O'Shanter: A Tale Told in Pictures.

Until September 16
Museum Tours.

Ayrshire

OPEN STUDIOS AYRSHIRE, Venues throughout Ayrshire, www.openstudiosayrshire.com

Over 70 Ayrshire artists will open their studios to the public

ARRAN OPEN STUDIO, KA27, www.arranopenstudios.com
July 14 - 17 (Brodrick Hall)

Open Studios 'Taster Exhibition'. August 11 - 14

Open Studios 2023. For the very best in contemporary art and craft on the Isle of Arran

HARBOUR ARTS CENTRE, 114-116 Harbour Street, Irvine, KA12 8EE, 01294 274 059, thehac.co.uk/harbourarts@north-ayrshire.gov.uk

MCKECHNIE INSTITUTE, Dalrymple Street, Girvan, KA26 9AE, 01465 713 643, www.south-ayrshire.gov.uk/galleries

Until September 16
Museum Tours.

ART'N'JOY GALLERY AND PICTURE FRAMERS, 52 Hamilton Street, Saltcoats, North Ayrshire, KA51 5DS, 01294 472 222, www.artnjoy.co.uk

THE FRAMEWORK GALLERY, 83 Portland Street, Troon, KA10 6QU, 01292 316 144

Continuous mix of original paintings and printwork by a variety of artists

GLENBUCK ARTS, Glenbuck Cottage, Glenbuck, East Ayrshire, KA18 3SB, 01290 661 784

Regular display of sculptures, paintings and hand woven wall pieces. Sculpture Garden by the loch

CRAFT TOWN SCOTLAND, The Barony Centre, West Kilbride, KA23 9AW, 01294 829179
Until July 15

North Ayrshire Pupil's Photographic Exhibition. Pupils of North Ayrshire Secondary Schools

THE WELLINGTON GALLERY, 13 Wellington Street, Kilmarnock, KA13 1DW, 01563 523 176

Original paintings, prints and other artworks mainly from Scottish artists

ARTI FARTI EXHIBITION GALLERY, 48 Hamilton Street, Saltcoats, KA21 5DS, 01294 287207, www.arti-farti.co.uk, artifarti48@outlook.com

Originals & Limited Editions

Banff

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

MEADOWLANDS GALLERY, 83 North Castle Street, AB45 1JJ, 01261 818 535, meadowlandsbanff@aol.com

Douglas Heggie - New work

Banffshire

TOMINTOUL MUSEUM & VISITOR CENTRE, The Square, Tomintoul, AB37 9ET, 01309 673 701

TOMINTOUL GALLERY, 82 Main Street, Tomintoul, Ballindalloch, AB37 9HA, 01807 580 458

Batik fine art by Jane Lannagan, original art, prints, cards and interesting gifts

Beaulieu

KILMORACK GALLERY, The Old Kilmorack Church, IV4 7AL, 01463 783 230, www.kilmorackgallery.co.uk, art@kilmorackgallery.co.uk

August 5 - 31
Helen Denerley. Salvage. Fifth solo - work

Berkshire

STANLEY SPENCER GALLERY, High Street, Cookham, SL6 9SJ, 01628 471 885
Until November 5

Kaffe Fassett versus Peter Howson?

Mary Gladstone leaves her South West fastness to come to town for a couple of shows, which she visits with her sister. Will *The Power of Pattern* (Dovecot) have the edge over *When the Apple Ripens* (City Art Centre)?

'WE WERE 'up' in Edinburgh and, like the country bumpkins that we are, my sister and I wanted to ride on a tram and visit a couple of art shows.

"First stop, *The Dovecot*," said sister. As a professional knitter with a fascination for colour, she wanted to see Kaffe Fassett's 'The Power of Pattern'. For the past 50 years, this 85 year old has dominated the world of textile design, leaving his stamp on items as varied as knitwear, needlepoint, mosaic, quilting and painting.

Fassett's palette owes much to his Californian youth but his alliance during the 60s with Scottish designer Bill Gibb affected a subtle development in his choice of colour combination. This exhibition shows 70 eclectic pieces of original artworks from international makers, including Fassett and Brandon Mably, along with quilts, cushions and clothes that best demonstrate Fassett as a textile designer.

Fassett has learned more about colour, working in textiles than with paint. "What makes colour work is proportion," he writes, "and that comes through pattern."

"What's the verdict, then?" I asked. "Decorative to the point of sickliness," sister answered. "Too much Californian colour and no knitwear! My choice was 'pretty', so yours should be 'edgy'," she added. That meant Peter Howson's retrospective,

'When the Apple Ripens' at the City Art Centre (until October 1).

To call Howson edgy is to liken Vladimir Putin to a Border bandit. I'm not overly fond of this artist but as James Baldwin, the American author said, when attacked for his fiction's grim content, 'Don't blame the messenger'.

Howson has my respect, not only for his brilliant technique as a figurative painter but for his courage. The Press was hard on him when, as an official war artist, he retreated from the early 1990s Bosnian war. But he returned and one of the rooms on this exhibition's three floors, is allocated to the outcome of his experience there.

Until I viewed Howson's retrospective, I had never visited an art show with a warning about its disturbing content. It made me wonder why photography today supplants art in portraying war. Howson juxtaposes carnage with mundanity. A woman hangs out washing by an ambushed jeep, a man weeds cabbages near a tree with a lynched figure hanging from a branch.

Immersed in our European Christian canon, Howson is indebted to masters like Hieronymus Bosch, Breughal, Durer, Hogarth and possibly



Kaffe Fassett Rob McDougall

sky when all around him ignore the calamity. Howson is a story-teller from his early depictions of army life to his monumental scenes of sectarian violence. The gallery has arranged his work chronologically with an over-generous, written commentary beside each painting. The day we visited a video on the artist was on the blink.

I can do without much of Howson's social realism, like his 1987 'Heroic Dossier' and other urban characters, but his 1991 'Blind Leading the Blind' of a harassed mother with her small children, is deeply affecting.

In contrast to the artist's large post-2000 self-portraits, a 1980 modestly-sized charcoal study is engaging. As are his 1994 head studies of Bosnian individuals in oil and pastel. After his materials were stolen, he painted with boot polish and wax resist.

As a Christian convert, Howson avoids cliché when painting scenes from the Old and New Testaments. He uses colour to indicate an intensity of feeling and among the interpretations of 'The Last Supper' and small-scale studies of the 'Stations of the Cross', are paintings of 'The Massacre of the Innocents' and 'Abraham sacrificing Isaac', the latter two awash in a luminescent pink.

Wisely, perhaps, the artist avoids any large-scale portrayal of the 'Crucifixion'. After Raphael, Caravaggio, Michaelangelo, Francis Bacon, Bosch and Dali, it would be a hard act for him to follow.

"Well, what d'yer fink, sis?" I asked. "Exhausting but amazingly expressive," she said, "with huge, sausage-like people contorted with rage and pain."

"I suppose you're right!" I answered.



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rattrayartsfestival.co.uk

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Image: Joyce Gunn/Colms

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for opening hours and further details please visit:
www.fidrafineart.co.uk

For Advertising...

Kelso Pottery – home to Feelies and Time Tablets

Nick Jones visits the long established Kelso base of Ian and Elizabeth Hird and gets to grasp a ceramic feelie and to ‘read’ one of their celebrated pottery time tablets.

OUT WALKING in Northumberland and the Borders, you’re never far from reminders of the past – cup and ring marks, carved creatures, millstone quarries, bell-pits.

No so surprise that, visiting Kelso Pottery, I felt at home with work inspired by this landscape, past and present; birds, animals, crops, human traces.

When Ian Hird, aged eleven, visited an archaeological site near Inverurie, where he was brought up, he held a 6,000 year old pottery shard. It made a deep impression. He still has it, a direct link with our forebears. They shaped the land we walk today.

Of all human traces, ceramic is most telling and elemental. Earth, fire and water; so easily broken, yet so permanent. Ian’s work continues to be inspired by human past and nature present.

Back in the late 1960s, Ian was in his Post Diploma year at Edinburgh College of Art, all set to be a potter. His wife, Elizabeth, had qualified as a teacher. Both wondered – where now, and how?

Cue Douglas Brims, from SICRAS (the Small Industries Council for Rural Scotland – later absorbed into the Scottish Development Agency), looking for artists and makers with energy, creativity and enterprise. The economic future of the Scottish Borders was looking bleak, as talent, business and prosperity headed for the cities.

Luckily for Kelso, and the Hirds, SICRAS and the Town Council offered not just workshop space, but a house too, albeit needing renovation.

The Hirds have been in Kelso since 1970, potting, teaching, clay model-making, helping bring music and more to town. When not at home, likely they’re roaming the Borders, looking for clay, or ancient sites.

Travelling farther afield to learn about pottery in different eras, cultures and countries, they’ve been to Minoan Crete, Malta, Cyprus, Roman Italy, Portugal, Morocco and Japan,

incorporating different techniques and styles into their own work.

Elizabeth’s work features hens, pigeons and pigs, fired using the raku process, along with quite remarkable architectural models, like Kelso Town Hall and Horsemarket.

The local landscape, its features, weather and seasons are Ian’s main inspiration, reflected in glazes and patterning; dry stone walls, grain, moorland birds, and his trademark pine branch springing from mug handles.

As you’d expect, there are potters’ stock-in-trade glazed mugs, bowls and jugs, beautifully decorated and incised.

Less usual are ‘Time Tablets’, inspired by standing stones seen in Orkney, Lewis and Carnac, and cup and ring marks of Northumberland and Scotland. They’re made with local clays, including the deep red ochre around Gordon, which, fired, transforms into a rich charcoal black.

Even more sensuous are ‘Feelies’, the essence of land, nature, and human existence over time in

your hands. Out in the garden, I spy a low metal cone. It’s a pit kiln, like a giant wok, sunk into the ground, inspired by a Portuguese model, unique in Britain, designed especially to fire ‘Time Tablets’.

Curiosity, observation, experimentation and innovation run through Kelso ware. Here’s your starter for two. Who made a green glaze from coal ash from a disused Lancashire power station? Who, inspired by a Moroccan potter, imported donkey hair from Cairo to restore a decorating brush?

Today, arts and culture remain under siege, despite talk of cultural regeneration, and the economic value of the ‘Creative Industries’. Trouble is, when it comes to practical steps to support young artists and makers to fulfil their potential, it’s easy for them to founder, if basics like studio space and housing aren’t there, or affordable.

The Hirds have a lot to thank Mr Brims for! But where are his successors? More on them to follow.....

www.visitkelso.com



Above: Kelso Pottery Feelie
Below, left: Time Tablet

Nicholas Jones



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Guide

Mark Gertler, C.R.W. Nevinson, Gilbert Spencer and William Nicholson. A Brush with History. Works

Berwick-upon-Tweed

BERWICK GYMNASIUM ART GALLERY, Berwick Barracks, The Parade, TD15 1DG, 01289 304 535

DOCKSIDE GALLERY, 84 Main Street, Tweedmouth, TD15 2AA, 01289 302437, www.docksidegallery.co.uk

An ever-changing exhibition of original paintings, prints, cards and gifts including ceramics and jewellery.

BERWICK MUSEUM & ART GALLERY, The Clock Block, Berwick Barracks, The Parade, TD15 1DG, 01289 309 538

Ongoing Berwick Burrell Collection. A collection of fine art and delightful Oriental porcelain

THE GRANARY GALLERY, 2nd Floor, Berwick YHA, Dewar’s Lane, Berwick upon Tweed, TD15 1HJ, 01289 303 232

Contemporary work from artists and designer/makers from both sides of the Border

PAXTON HOUSE, Paxton house, Paxton, TD15 1SZ

MARTA UTSLER, 01289 763748, www.martaustler.com, martaustler@gmail.com

Art Inspires

FIELDHOUSE GALLERY, 47 Bridge Street, TD15 1ES, 07483 873325, www.fieldhousegallery.com, kerryfieldhouse@btinternet.com

New gallery in Bridge Street

BERWICK ART GROUP, 23 Bell Tower Park, TD15 1ND

Birmingham

IKON GALLERY, 1 Oozells Square, Brindleyplace, B1 2HS, 0121 248 0708

BIRMINGHAM MUSEUM & ART GALLERY, Chamberlain Square, B3 3DH, 0121 348 8000

Until November 4

Blood & Fire: Our Journey Through Vanley Burke’s History. Photography

THE SCOTT GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, 01750 20096

THE CHRISTOPHER BOYD GALLERY, Old Gala House, Scott Crescent, Galashiels, TD1 3JS

FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808, www.flatcatgallery.co.uk, flatcatgallery@btconnect.com

Alan Richmond.

THE ROADSTEAD GALLERY, St Ellas Place, Eyemouth, TD14 5HP, 018907 52067

REAL WOOD STUDIOS, Monteviot Nurseries, Nr Ancrum, Jedburgh, TD8 6TU, 01835 830 767

Contemporary Scottish furniture Café and walks

BUY DESIGN GALLERY, 1 Harestanes Craft Workshops, Harestanes by Ancrum, Jedburgh, TD8 6UQ, 01835 830 718

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

EDGE TEXTILE ARTISTS SCOTLAND, Towerhouse, Hawick, www.edge-textileartists-scotland.com

Promoting excellence in textiles by artists based in Scotland

Bristol

ARNOLFINI, Bush House, 16 Narrow Quay, BS1 4QA, 0117 917 2300

BRISTOL DRAWING SCHOOL, Unit 5.18, Paintworks, Arnos Vale, BS4 3EH

Until August 13

Sophie Calle, Helen Cammock, Milena Dragicevic, Anthea Hamilton, Young In Hong, Markéta Luskacová.

Found Cities. Lost Objects:

ROYAL WEST OF ENGLAND ACADEMY, Queens Road, Clifton, BS8 1PX, 0117 973 5129

Until July 23

Malcolm Ashman and Stephen Jacobson. Street Life. Display - architecture, sculpture, printmaking and painting

Until August 13

Sophie Calle, Helen Cammock, Milena Dragicevic, Anthea Hamilton, Young In Hong, Markéta Luskacová, Margaret Murray, Cornelia Parker, Susan Lok, Hannah Starkey, Magda Stawarska-Beavan, Valda Jackson, Mellony Taper, Beth Carter RWA, Huma Mulji. Found Cities. Lost Objects:

Caithness

NORTH LANDS CREATIVE GLASS, Quatre Bras, Lybster, KW3 6BN, 01593 721 229, www.northlandscreative.co.uk, info@northlandsglass.com

August 21 - 27 (All levels with some glass experience)

Fiaz Elson. Transparent Thoughts. August 21 - 27 (Intermediate to advance)

Dante Marioni. Defining Tradition.

LYTH ARTS CENTRE, Lyth, Wick, KW1 4UD, 01955 641 270, www.lytharts.org.uk

July 14 - 23

Summer Sessions 2023. Music, theatre and family fun!

NORTHSHORE POTTERY, Mill of Forse, Latheron, KW5 6DG, 01593 741 777

Studio pottery and ceramic sculpture by Jenny Mackenzie Ross

THURSO ART GALLERY, Davidson’s Lane, Thurso, KW14 7AS, 01847 896 357

Cambridge

KETTLE’S YARD, Castle Street, CB3 0AQ, 01223 748100

July 8 - October 29

Material Power: Palestinian Embroidery.

Castle Douglas

CLIENCE STUDIO, 212 King street, DG7 1DS, 01556 504318, www.clicencestudio.co.uk

Gallery & studio of Angela Lawrence:

DESIGNS GALLERY & CAFE, 179 King Street, DG7 1DZ, 01556 504 552, www.designsgallery.co.uk, admin@designsgallery.co.uk

A selection of books, prints and cards with a café that provides coffee and food, using simple and locally produced ingredients

THE MCGILL-DUNCAN GALLERY, 231 King Street, DG7 1DT, 01556 502 468

ARTS OF ALBA, 39/40 Threave Terrace, DG7 1HG, 01556 504 020

Featuring the work of Freida Dyson, Sam Mullen and Sheila Mullen

JANINAS ART, Meadowview, Springholm, DG7 3LP, 01556 650329

Still lifes, landscapes, portraits, figures, abstracts, experimental work in mixed media

THE GALLERY AT LAURIES-TON, Woodbank House, Laurieston, DG7 2PW, 01644 450 235

Contemporary and traditional Fine Art and Landscape images of Galloway

DALBEATTIE VISITOR INFORMATION AND CRAFT CENTRE, 24 High Street, Dalbeattie, DG5 4AA, 01556 612 752

4th Saturday of Month

Colvend Produce and Markets Market.

NORTH GLEN GALLERY, North Glen, Palnackie, Castle Douglas, DG7 1PN, 01556 600 200

Exhibitions open studio, glassblowing, oil lamps, chandeliers, wine goblets. Call for details

Cornwall

ROYAL CORNWALL MUSEUM, River Street, Truro, TR1 2SJ, 01872 272 205

July 11 - September 23

Tracey Williams. Adrift

September 12 - December 9

Landscape with Ruins. Photography, drawings and paintings

LEMON STREET GALLERY (LSG), 13 Lemon Street, Truro, TR1 2LS, 01872 275 757

County Durham

BOWES MUSEUM, Newgate, Barnard Castle, DL12 8NP, 01833 690 606

Until January 13 2024 (First Saturday of the month)

Young Creator’s Art Club. A great way to boost what you learn in KS3 and develop a portfolio in KS4

THE ORIENTAL MUSEUM, Elvet Hill, DH1 3TH, 0191 334 5694

Until September 10

Remembering Hiroshima and Nagasaki.

Until November 12

Throwing it Out There: The Archaeology of Ritual, Rivers and Rubbish.

Crieff

AITON FINE ARTS, 63 King Street, PH7 3HB, 01764 655 423

Contemporary Scottish paintings and prints. Picture restorers and framers

THE STRATHEARN GALLERY, 32 West High Street, PH7 4DL, 01764 656 100, www.strathearn-gallery.com

Until September 10

2023 Summer Exhibition. September 16 - October 15

Celebrating RSW Artists 2023.

Cumbria

ART IN THE PEN, Borderway Auction Mart, Roschill Industrial Estate, Montgomery Way, Carlisle, CA1 2RS, www.artintheopen.org.uk

Contemporary art fair

ABBOT HALL ART GALLERY,

Harbour and Pool, Fife Archibald Dunbar McIntosh RSW RGI

THE TOD ENDOWMENT FUND

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

All information received is Private and Confidential

Application forms may be obtained from:

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

Email: lesley@robbferguson.co.uk

Charity No: SC011823

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 be given for emergency situations and these are dealt with on an ongoing basis.

Application forms are available by email from the Secretary Lesley Nicholl: lesley@robbferguson.co.uk

All information received will remain strictly confidential

The Scottish Artists’ Benevolent Association
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scottishartistsbenevolentassociation.co.uk

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The

Kendal, LA9 5AL, 01539 722464
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Until December 30

Julie Brook. What is it That Will Last?.

KENDAL MUSEUM, Station Road,
Kendal, LA9 6BT, 01539 815597

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

BREWERY ARTS CENTRE,
Highgate, Kendal, LA9 4HE, 01539 725 133

Theatre, music, dance, comedy,
exhibitions, cinema, literature, work-
shops, restaurant, bars & café
July 28

Femi Kuti and The Positive Force.

EDEN ARTS, 1 Sandgate, Penrith,
CA11 7TP, 01768 899 444

Until September 3

Get Shirty. Design competition

PENNINE POTTERY, Cargill
Head House, Alston, CA9 3NG,
01434 382 157

Pottery & kiln work of ceramicist Peter
Lascelles - please telephone first

RED BARN GALLERY, Mel-
kinton, Penrith, CA10 2DR,
01931 212 767

MUSEUM OF LAKELAND
LIFE & INDUSTRY, Abbot Hall,
Kirkland, Kendal, LA9 5AL, 01539 722 464

Until December 30

Julie Brook. Out of the ground, a
thread of air. Outdoor sculpture

Until December 30

Julie Brook. What is it That Will
Last?.

WILLOWPOOL DESIGNS, 9
Weston House, Endmoor, Kendal,
LA8 0HA, 01539 567 056

Willow work by Simone Siegan &
Steve Fuller

DOVE COTTAGE & THE
WORDSWORTH MUSEUM, Dove
Cottage, Grasmere, LA22 9SH,
015394 35544

Until December 30

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

July 5 - October 1 (Dover Gallery)

Gary Power and Debby Akam.

July 5 - October 8

Peter Bolton. New Landscapes. Work

TULLIE HOUSE MUSEUM AND
ART GALLERY, Castle Street,
Carlisle, CA3 8TP, 01228 618718

Until December 31

Gabriel Dante Rossetti, Elizabeth
Siddal, Edward Burne-Jones, Phoebe
Anna Traquair and Arthur H

Until December 31

Black Memories Matter.

THE GALLERY AT RHEGED,
Rheged Centre, Redhills, Penrith,
CA11 0DQ, 01768 868 000

Until September 3

Wildlife Photographer of the Year.

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COFFEE SHOP, Nr Hutton-in-the-
Forest, Unthank, Penrith, CA11 9TG,
01768 484 538

July 20 - August 20

Hans Christian Andersen and Yue
Guo. The Emperor and the Night-
gale. Summer Puppet Show

BRANTWOOD, The Brantwood
Trust, Coniston, LA21 8AD, 01539 441 396

Until July 30

Mark Butler. Art Forms in Nature.
100 days, 100 artworks

Devon

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Summer Colour Painting Break.

Gardens

August 7 - 14

Summer abundance Week. Gardens/
scenery

September 4 - 8

September Colours Painting Break.
Scenery/Gardens

September 14 - 21

Autumn Landscapes and Gardens
Week. Landscapes/Gardens

PLYMOUTH COLLEGE OF ART,
Tavistock Place, Plymouth, PL4
8AT, 01752 203 434

Dumfriesshire

GRACEFIELD ARTS CENTRE,
28 Edinburgh Road, DG1 1JQ,
01387 262 084, www.dgculture.
co.uk/venue/gracefield-arts-centre,
arts@dumgal.gov.uk

Until July 29

Diane Arbus. Artists Rooms.

SPRING FLING OPEN STUDIOS,
Gracefield Arts Centre, 28 Edin-
burgh Rd, DG1 1JQ

ROBERT BURNS CENTRE, Mill
Road, Dumfries, DG2 7BE, 01387 264808

Check website for more details

SANQUHAR TOLBOOTH MU-
SEUM, High Street, Sanquhar, DG4
6BN, 01659 50186

Until September 30

Prisoners of War in Sanquhar.

DUMFRIES MUSEUM AND CAM-
ERA OBSCURA, The Observatory,
Rothell Rd, Dumfries, DG2 7SW,
01387 253 374

Until January 1 2024

The Women of Dumfries:

Dundee

DUNCAN OF JORDANSTONE
COLLEGE OF ART & DESIGN
GALLERIES, University of
Dundee, 13 Perth Road, DD1 4HT,
01382 385 330

Until December 31

The Ignorant Art School:

LAMB GALLERY, University of
Dundee, Tower Building, Nether-
gate, DD1 4HN, 01382 385330

Until July 29

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University of Abertay, Top Floor,
Abertay Student Centre, 1 - 3 Bell
Street, DD1 1HP, 01382 308 777

GALLERY Q, 160 Nethergate, DD1
4DU, 01382 220 600, www.galleryq.
co.uk, art@galleryq.co.uk

Until August 19

Summer Exhibition featuring Jolomo.
Featuring Jolomo, plus paintings by
other gallery artists George Donald,
Deborah Phillips, Graham Wands,
Sandra Dickie, Aliisa Hyslop, Kate
Bentley RI, Helen Welsh, Stuart
Moir, Charlie Parsons, Lindsey Lav-
ender, James Potter and Les Mackay.

THE MCMANUS: DUNDEE'S
ART GALLERY & MUSEUM,
Albert Square, Meadowside, DD1
1DA, 01382 307 200

Until September 30

Casts and Copies. The mistakes of the
past are the lessons of the future

Until December 31

Laura Knight, FCB Cadell, Joan
Eardley and Scottie Wilson. Hidden
Histories.

DUNDEE CONTEMPORARY
ARTS (DCA), 152 Nethergate, DD1
4DY, 01382 909 900

Until August 6

Zineb Sedira. Can't You See the Sea
Changing?.

COOPER GALLERY (EXHIBI-
TIONS), Duncan of Jordanstone
College of Art & Design (DJCAD),
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Road, DD1 4HT, 01382 385 330,
www.dundee.ac.uk/cooper-gallery/
exhibitions/

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co.uk

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Buildings, Poldrate, Haddington,
EH41 4DA, www.thepacc.org.uk,
info@thepacc.org.uk

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Draper, Alison Dunlop, Neal Greig,
Kate Henderson, Phill Jupitus, Alex

Peter Howson at Edinburgh's City Art Centre – on all floors

Robert Powell climbs the stairs of the City Art Gallery to view the extensive collection of Howson's work – When the Apple Ripens – on show until October. Through the 'frenzy' of later work he is drawn back to the 'more subdued' examples of his work on the first floor.

EVEN IN the (few) pictures without fisticuffs, Peter Howson's work is violent. Throughout an oeuvre which sometimes feels like one extended brawl, surface is obliterated by a scrum of lines – darting across the image like lunges or whirling like lashes of a whip.

Howson doesn't waste space where he could be deploying severe chiaroscuro. He doesn't bother with a palette unless the colours crash against each other with a screech of optic nerves. Sentiment wallops like a knuckle sandwich.

This retrospective, which is stacked across three floors of the City Art Centre, begins with brutality: a terrified soldier is thrust by his comrades into a tub of shit, piss and Brasso.

Regimental Bath 1985 draws from Howson's own traumatic stint in the armed forces during the late 1970s and there is a specificity to the violence that indicates, if not necessarily lived experience, then an extrapolation of it. The tormentors exude

the jagged menace of a Beckmann or Dix, but what really catches the gut is the mild disinterest of the spectators.

Insensitivity to violence is as frequent as violence in Howson's work. Not schadenfreude, it's not (usually) active malevolence, but often a sense that each person is so absorbed in the fending off of a host of busy little pains that they haven't the compassion to share.

A frequent motif of Howson's work, especially through his time as a war artist, is the juxtaposition between extreme manmade suffering and people getting on with their lives. The horror in Frontier 1996 deepens after noticing that near the corpse suspended from a tree, is a figure squatting to gather vegetables.

In Housewarming 1994, a man swaggers across the roof of a car, smoking, swinging a gun, below him another man strangles a boy. Three bound figures, possibly, probably, dead, kneel at

their feet. In the back-
ground a woman hangs
the washing.

As you climb the
stairs, the pictures
increasingly become
more frenzied in their
detail, less involved
with the individual
narratives of their
characters and harder to
penetrate, as a viewer,
into their thickets.

In the later paint-
ings anatomy seems
to have dissolved into
a fever of expressive
distortions. The flesh
is so ghostly pale, so
squeezed and splayed
that (as in Acheron
2005) it resembles noth-
ing so much as a vat of
ectoplasmic fondue.

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Blonde Girl with Dark Glasses, IAN NEILL



The last floor, containing recent work, is dominated by a suite of pandemic drawings. The detail is so dense that it is hard to distinguish them. You get the impression of one long, sustained doodle drawn with exquisite draughtsmanship and a wild need to extinguish the pain of the blank page.

It's interesting to return to the more subdued examples of Howson's work. A series of drawings from Bosnia – in which sometimes boot polish is used instead of pastel after Howson's materials were stolen – are brilliant.

Muslim Farmer 1994, is speedily drawn in colours that are unexpected and perfect. So much weariness and pain is conveyed in the one spare image. Also on the first floor, The Wages of Sin, 1990, is unusually proportioned within a steep rectangle. A clergyman topples backwards onto a beach, gazing into the ample sky and raising a bottle. The eloquence in posture is masterful. The figures and landscape are pinned down by the dark stone of a cross. The whole image hums with despair.

Nearby, The Heroic Dossier 1987, with his meaty hands and jaw, his lumpen, starkly-lit features, is probably the most iconic of Howson's pictures. It was painted at a time (like ours) of political and economic savagery, and pounds into the psyche like a Bruce Springsteen ballad or a Stal-

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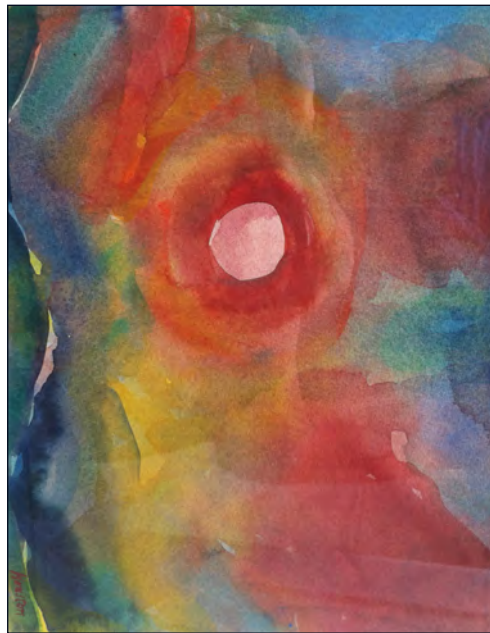
Beneath a summer sun...

COME THE SUMMER
– (?) – and come the
Summer Shows.

Across Scotland,
galleries get together
some of their favourite
artists to greet the
holiday season.

This might bring
out the best from the
weather gods, as in
the painting, right,
by John Houston, or
just possibly, have
the opposite effect
and bring on the
rains.

Whatever happens,
we just should avoid
the furnace conditions
hitting
southern
Europe!



John Houston, watercolour – Sun over the Dunes, Gullane

Courtesy Gerber Fine Art



Above: The Wages of Sin, 1990
Facing page: Moslem Farmer. 1994

lone flick: a man defying deprivation and thwarted dreams through dignity. It's another era. Visions of the downtrodden in today's art culture tend to not look quite so white or male. Other voices, other myths, are being given more of an airing but the feeling is, I suspect, that the white men (downtrodden or not) haven't taken that in good grace. Apparently the dossier's sort of dignity is only possible through retaining traditional privileges. In other words, at the expense of others. Stomachs have turned in response. Perhaps there really isn't enough compassion to go around.



Guide

Knubley, Simon Laurie, Rachel Marshall, John McClenaghan, Ian Neill, Ann Oram.

SEASHORE GALLERY, Marshall Street, Cockenzie, EH32 0HT, 0793 592 8288
Paintings, jewellery, wood, ceramics, glass, prints, cards

WESTGATE GALLERY, 39-41 Westgate, North Berwick, EH39 4AG, 01620 894 976
Paintings, limited edition prints, sculptures, ceramics & glass. Licensed Gallery café

BRAID IMAGE, 60 Rhodes Park, North Berwick, EH39 5NA, 01620 890 780
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ST ANDREW BLACKADDER CHURCH HALL, St Andrew Street, North Berwick, EH39 4NU, 01620 894 196, www.standrew-blackadder.org.uk, stephengovenlock123@btinternet.com

GALLERY 27, Dunbar Business Center, 8 Spott Rd, Dunbar, EH42 1RS, 07942 676804

BASS ROCK POTTERY, TANTALLON ARTS & CRAFTS STUDIOS, Halland Barns Schoolhouse, North Berwick, EH39 5PW, 0131 467 8300

PAINTBOX ART CLASSES, Cockenzie House & Gardens, 22 Edinburg Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com

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Red Arrows Hawk T.1A. Display

THE SCOTTISH ORNITHOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY
Until July 30

A retrospective of John Busby. Around 20 works on paper Chris Wallbank. Mostly Air. New work

MADE ARTS HUB, 21a Hardgate, Haddington, EH41 3JW
Makers Gallery, Creative workshops, Community Art

Edinburgh

THE SCOTTISH NATIONAL GALLERY, The Mound, Princes Street, EH2 2EL, 0131 624 6200
July 22 - November 12
Grayson Perry. Smash Hits.
Until April 14 2024
Your Art World.

SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200
Ongoing

Damien Hirst, Jenny Saville, René Magritte, Salvador Dalí, Oskar Kokoschka, John Bellamy, Marie Harnett and Pablo Picasso. New Arrivals | From Salvador Dalí to Jenny Saville.
Until January 7 2024 (Modern One)
Alberta Whittle. Create Dangerously.

CITY ART CENTRE, 1-3 Market Street, EH1 1DE, 0131 529 3993
Until October 1

When the Apple Ripens: Peter Houston at 65. A Retrospective (See editorial this issue)
Until June 2 2024

Alexander Nasmyth, John Lavery, SJ Peplow, William Gillies, Joan Eardley and Victoria Crowe. Shifting Vistas: 250 Years of Scottish Landscape.

THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, EH2 2EL, 0131 225 6671, www.royalscottishacademy.org
Until July 23

Rowan Dahl, Alan Grieve and Derrick Guild. Reveal. Collaboration
Until July 23

RSA Schools Art Award 2023.
July 22 - November 12
Grayson Perry. Smash Hits.

THE SCOTTISH GALLERY, 158 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk
Until July 22

William Johnstone. A Collector's Eye. Works
Jack Doherty. Grounding | Layers of Place. Works
David Cook. Forged by the Sea. Paintings

THE FRUITMARKET GALLERY, 45 Market Street, EH1 1DF, 0131 225 2383
Until October 8

Leonor Antunes. The Apparent Length of a Floor Area.

NATIONAL MUSEUM OF SCOTLAND, Chambers Street, EH1 1HF,

0131 225 7534

Until October 29
Beyond the Little Black Dress.

NATIONAL LIBRARY OF SCOTLAND, George IV Bridge, EH1 1EW, 0131 623 3700
Until December 2

Blood, sweat and tears - Scotland's HIV Story.

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH2 1JD, 0131 624 6200
Until September 10

Taylor Wessing Photographic Portrait Prize 2022.

INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR
Until August 27

Keg de Souza. Shipping Roots.

THE QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100
Until October 8

Style & Society: Dressing the Georgians.

TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 650 2211
Until September 30

Jesse Jones. The Tower. Installation

OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE, 0131 557 1020
Until September 17

David Aguacheiro, Rahima Gambo and Sandra Suubi. uMoya: The Sacred Return of Lost Things.

THE TORRANCE, 36 Dundas Street, EH3 6JN, 0131 556 6366
July 8 - 22

Lynn Rodgie. Solo Show

July 29 - September 9

Angelo Murphy, June Bell, Sophie Botsford and Fiona Longley. Festival Exhibition. Featuring Nicola McBrine

INGLEBY GALLERY, 33 Barony Street, EH3 6NX, 0131 556 4441
Until September 16

Andrew Cranston. Never A Joiner. New paintings

GALLERY TEN, 5 William Street, West End, EH3 7NG, 07957 855 426

EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479
July 28 - September 17

What A Feeling. Screenprints
Portrait. A selection of prints which fall under the form of portraiture and figurative art

PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilton Place, Stockbridge, EH3 5AY, 0131 226 7126

THE DUNDAS STREET GALLERY, 6a Dundas Street, EH3 6HZ, 0131 557 4050, www.dundas-street-gallery.co.uk, art@fasedinburgh.com
July 16 - 30

Patti Leino, Bella Green, Caroline Hone & Heather Armstrong. Our Bright Earth. Painting & Ceramics by 4 Artists from Dumfries & Galloway. Find us on Instagram @ourbrightearth

September 2 - 7

Chris Brook. Token.

EDINBURGH COLLEGE OF ART, Lauriston Place, EH3 9DF, 0131 221 6109

DOVECOT STUDIOS, 10 Infirmity Street, EH1 1LT, 0131 550 3660
Until October 7

Scottish Landscapes: A New Generation.

MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3041.
July 8 - 30

Peter King. Solo show

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

THE VELVET EASEL GALLERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, velvetease.co.uk
Until October 1

Summer Exhibition.

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July 7 - 23

Daniel Killen.

August 5 & 6

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July 29 - August 27

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July 14 - 30

Marina Solar. Desire.

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Until July 22
Summer School 2023.

COLLECTIVE GALLERY, City Observatory, 38 Calton Hill, EH7 5AA, 0131 556 1264
Until September 24
Rabindranath X Bhose.
Until October 1
Tarek Lakhri.

THE SALTIRE SOCIETY, 9 Fountain Close, 22 High Street, EH1 1TF, 0131 556 1836, www.saltiresociety.org.uk, saltire@saltiresociety.org.uk
Artistic interests include awards for the weans in Scottish song, and for artists in Arts and Crafts in Architecture

STILLS GALLERY, 23 Cockburn Street, EH1 1BP, 0131 622 6200
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Markéta Luskacová. Photography

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WHITESPACE GALLERY, 76 East Crosscausway, EH8 9HQ, 0781 451 4771, whitespace76.com

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
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SUMMERHALL, 1 Summerhall, EH9 1PL, 0131 560 1580, www.summerhall.co.uk
July & August
Fringe 2023.
July 28 - September 24
Owen Norman. Still Moving. Explores themes of impermanence

ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730

DOUBTFIRE GALLERY, 28 North West Circus Place, EH3 6TP, 07902 307147
Until July 29
Michael G Clark, Esther Donaldson, Sarah Knox, Steven Lindsay and Christian Moore.

THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 0131 557 4050
Until July 29
History of the New. Portrait
Until July 29
Portrait Mode. Celebration of all things portraiture

BENET'S GALLERY, 31 Montague Street, EH8 9QS, www.benethaughton.co.uk
August 12 - 26
Correspondences

UPRIGHT GALLERY, 3 Barclay Terrace, EH10 4HP, 0131 221 0265
Until July 14
Sarah Louise Hawkins. Sculpture

& GALLERY, 3 Dundas Street, EH3 6QG, 0131 467 0618
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Anke Roder. Midnight Sun. Paintings

SCOTTISH ARTS CLUB, 24 Rutland Square, EH1 2BW, 0131 229 8157, www.scottishartsclub.com
July 5 - 29
Ade Adesina. Abstracts and Moderns. Printmaking

HERIOT GALLERY, 20A Dundas Street, EH3 6HZ, 0131 557 5436

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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
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ROYAL BOTANIC GARDEN EDINBURGH, 20A Inverleith Row, EH3 5LR, 0131 552 7171
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CURIOUSER AND CURIOUSER, 93 Broughton Street, EH1 3RZ, 0131 556 1866, www.curiouserandcuriouser.com, hello@curiouserandcuriouser.com

NATIONAL WAR MUSEUM, Edinburgh Castle, EH1 2NG, 0300 123 6789

QUEENSFERRY MUSEUM, 53 High Street, South Queensferry, West Lothian, EH30 9HP, 0131 331 5545
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THE PEOPLE'S STORY MUSEUM, 163 Canongate, Royal Mile, EH8 8BN, 0131 529 4057

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

D2 THE CREATIVE CENTRE, Lochlands Business Park, Larbert, FK5 3NS, 01324 555 500
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KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gardens, Abbotshall Road, Kirkcaldy, KY1 1YG, www.onfife.com/venues/kirkcaldy-galleries, kirkcaldy.galleries@onfife.com
Until October 8
Tony Perkins. Extra Ordinary. Various artists. ARTSpace.
Until November 13
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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

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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
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ArtWork

Maxwell Macleod: Two books

IT'S STRANGE how you seldom find members of the Gaelic mafia being described as sexy. I mean who at Mods do the young see as their Elvis Presley?

Well perhaps Angus Peter Campbell - APC to those who can tell their Erse from their Gaelige

You may remember him from his glory days in the nineties when he as a young thruster would take on the I-remember-when Gaelic establishment in his column in the *West Highland Free Press*.

Well now he's near seventy and more avuncular than anti and can look back on a sparkling career as a writer, actor poet and, well, still a bit of a part-time trouble maker.

His latest is this extraordinary novel *Electricity* in which he imagines an old lady in Edinburgh writing to her granddaughter in Australia telling her about her life in the Outer Hebrides at the time of transition, when electricity was coming to the islands.

It may sound a bit put downable but it isn't because he does write so well and the fact that he himself was brought up in the Ueters at pretty much that time adds an integrity to a story that may have a relevance if global warming continues to insist that we must all learn to live simpler lives so that others may simply live.

THE LAST TIME I wrote about Dr Lesley Riddoch was in the foreword to her book about bicycling when I infamously described her as a bitch.

The fact that her response was to laugh and laugh and forgive me is indicative of what a delightful and happy-in-her-skin character she is and this amazing new book, which I am told is now in the top twenty list, is I believe going to become a classic.

The core issue is explaining how at the present the polls show that we as a nation are scunered with the SNP and yet clinging to the dream of an independent Scotland.

Her great skill is that she can write as both a relatively objective (she is primarily a campaigner for Indie) academic yet in a way that is also accessible and even a bit fun.

One of the ways she delivers this is by dividing the book into four easily digestible parts. It's very clever and should be read. She is indeed no bitch. A bit of a bisom maybe, but hey ho.

I hope it is marketed hard in England where so many are even more mystified about what is happening in Scotland than the Scots are.

Buy it or miss out.

Electricity, Angus Peter Campbell. Luath £ 9.99.
Thrust, Dr Lesley Riddoch, Luath £10.99



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Guide

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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

CULROSS POTTERY AND GALLERY (& BISCUIT CAFÉ), Sandhaven, Culross, (near Dunfermline), KY12 8JG, 01383 882176, www.culrosspotteryandgallery.com, camilla@culrosspottery.com

FIRE STATION CREATIVE, Carnegie Drive, Dunfermline, KY12 7AN, 01383 721 564, www.firestationcreative.co.uk, sarah@firestationcreative.co.uk
Until July 30
En Plein Air - Recent paintings by Ian MacLachlan Scott
plus:
Fife College Showcase. Students studying Fashion, Photography and Jewellery at Fife College

JENI FRAME, 07967 444 592, www.jeniframe.co.uk, jenid@gmx.com
Artwork framing - bespoke and restoration; Gilding service - traditional water and oil

FORGANART CENTRE, Cupar Road, Newport-on-Tay, DD6 8RA, 01382 542 062, www.forganartcentre.co.uk, info@forganartcentre.co.uk
Courses, workshop and events in all form and for all ages and abilities.

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

GRISELDA HILL POTTERY LTD, Kirkbrae, Ceres, Cupar, KY15 5ND, 01334 828 273
Wemyss Ware. Fife'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
Until October 31
2023 Exhibition. Showcasing the evolution of Scotland's fire and rescue service, first suggested by Watch Commander Colin Speight who passed away in December 2021

OPEN STUDIOS NORTH FIFE, www.openstudiosfife.co.uk
Artists & makers open their workshops to visitors the first full weekend in May annually

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. Mixed rolling exhibition of original art work and prints by local artists

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

FOURSTICKS GALLERY, 154 High Street, Newburgh, KY14 6DZ, 01337 842323
Independent gallery showcasing original contemporary Scottish art. In-house established picture framing service

CRAIL TOWN HALL, Marketgate, South, Crail, KY10 3TL

TATHA GALLERY, High Street, Newport on Tay, DD6 8AB, 01382 690800
July 8 - August 26
Pascale Rentsch, Ruth Nicol, Dawnne McGeachy, Jude Nixon, Craig Underhill and Eleanor Caie. Horizons.

Fort William

ART LOCHABER, Lochaber, www.artlochaber.co.uk
A group of artists living in Lochaber, West Highland of Scotland, an area of extreme natural beauty and home to Ben Nevis

LIME TREE AN EALDHAIN GALLERY, Achintore Road, PH33 6RQ, 012397 701 806, www.limetreefortwilliam.co.uk, info@limetreefortwilliam.co.uk
David Wilson Paintings

BEN NEVIS DISTILLERY, Lochy Bridge, PH33 6TJ, 01397 702476

Glasgow

KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699
Until July 30
Eric Watt. Coming into View.
Until October 22
Mary Quant. Fashion Revolutionary.

GALLERY OF MODERN ART (GOMA), Royal Exchange Square, G1 3AH, 0141 287 3050
Until August 28
Banksy: Cut and Run. 25 years card labour

Until October 15
Helen de Main & Mandy McIntosh.

GLASGOW SCHOOL OF ART, 167 Renfrew Street, G3 6RQ, 0141 353 4589, www.gsa.ac.uk

RGI KELLY GALLERY, 118 Douglas Street, G2 4ET, 0141 248 6386, www.royalglasgowinstitute.org, gallery@royalglasgowinstitute.org

GLASGOW ART CLUB, 185 Bath Street, G2 4HU, 0141 248 5210, www.glasgowartclub.co.uk, info@glasgowartclub.co.uk

GLASGOW MUSEUM RE-SOURCE 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
Ongoing
John Bathgate. Hidden Places. Donald Macleod. Scottish tales, poems and myths - portraits give the observer an insight to the nature of the subject

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

GERBER FINE ART, 178 West Regent Street, G2 4RL, 0141 221 6370, www.gerberfineart.co.uk, mail@gerberfineart.co.uk
July and August
Paintings, drawings, prints and sculptures by Joan Eardley, John Duncan Fergusson, George Leslie Hunter, Albert Irvin, Anne Redpath, Philip Reeves, Keith Vaughan and many, many others

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 November 20 2030
Going Green - The Drive for Energy Efficiency.

SCOTLAND STREET SCHOOL MUSEUM, 225 Scotland Street, G5 8QB, 0141 287 0500

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.crmociety.com, trish@crmociety.com

THE HUNTERIAN MUSEUM AND ART GALLERY, University of Glasgow, University Avenue, G12 8QQ, 0141 330 4221
Ongoing and online
Old Ways New Roads.

MCLELLAN GALLERIES, 270 Sauchiehall Street, G2 3EH, 0141 565 4137

THE ANNAN GALLERY, 164 Woodlands Road, G3 6LL, 0141 332 0028
Until August 27
Summer Show.

ROGER BILLCLIFFE GALLERY, 134 Blythswood Street, G2 4EL, 0141 332 4027
Until August 12
Summer School 2023.

EWAN MUNDY FINE ART, 01436

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