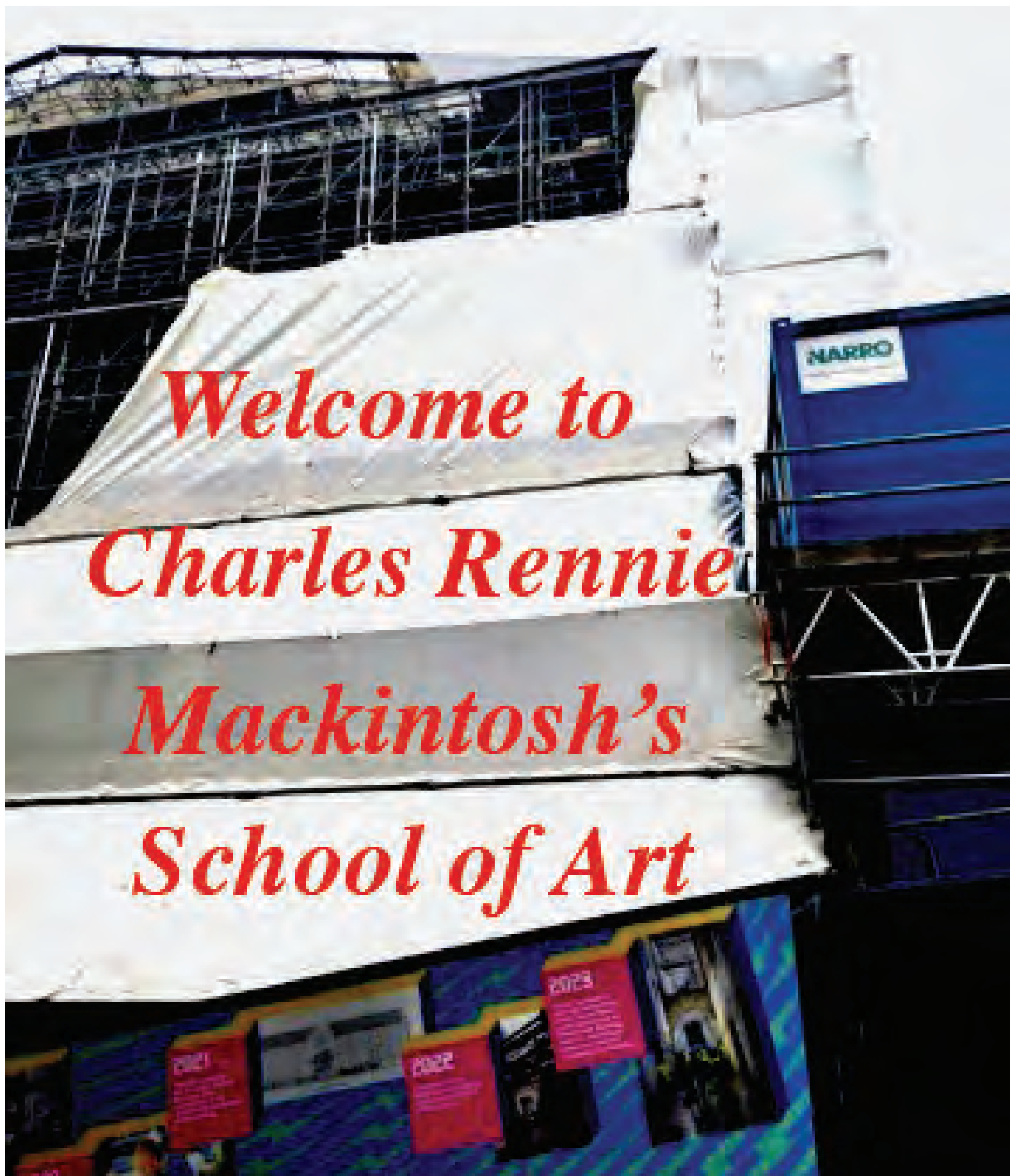


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Number 235 Pick up your own FREE copy and find out what's really happening in the arts March/April 2025



Its protective sheeting half blown off in the wind, the burnt out shell of Mackintosh's masterpiece makes a sorry sight on the Glasgow skyline. Clare Henry calls for action, p5.

**INSIDE: Summerhall's founder talks to ArtWork
Miracle @ Marchmont :: Vettriano remembered**



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<p>Helen Cole Interpreting the Landscape July 7th - 11th at 9:30am - 4:30pm £425 In this workshop, we will be taking inspiration from 3 great British artists and their approach to the landscape.</p>		<p>Allan Davies Oil Portraits Unleashed: Master the Art July 28th - August 1st at 9:30am - 4:30pm £450 This class focuses on portrait painting using a live model!</p>		<p>Susie Wilson Re-imagining the Artist Book August 25th - August 29th at 9:30am - 4:30pm £425 Over the week students will look at ways to create an artist book inspired by found objects.</p>	
<p>Celia Forestal Smith Find Your Freedom in Abstraction July 14 - July 18 at 9:30am - 4:30pm £425 In this course we will learn about creating interesting and dynamic abstract visual elements.</p>		<p>Ginny Elston Stilled lives, stirring colour: Fundamental painting skills in colour August 4th - August 8th at 9:30am - 4:30pm £425 A week for deepening and reinvigorating essential painting skills through transformative still life study.</p>		<p>Jill Welham Cyanotypes August 18th - August 20th at 9:30am - 4:30pm £250 This is a fun three day workshop where you will learn the art of cyanotype photograms!</p>	

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Editorial Comment

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

Copyright – and copy wrong!

NO APOLOGIES for returning to the vexed question of copyright theft, as amazingly, apparently being condoned by our government.

As we go to press there are the beginnings of a glimmer of hope that sanity might be beginning to prevail.

In the face of what could be called an onslaught of criticism from all branches of the creative “industry” there are signs of a re-think. But hold on. Sections of the present government seem to be besotted with Big Tech and seem to be determined to ingratiate themselves with its leaders. It is almost pathetic to behold the awe in which they seem to hold the principal practitioners and to witness the faith they seem to be placing in the Great God AI.

There is a parallel here in the almost totally uncritical reliance being placed in the so-called green energy revolution to solve all our woes.

Huge numbers of jobs will be created – exactly how is never stated – and energy bills will somehow go into free fall. Those with the benefits of long memory

Too many buildings at risk

ALONGSIDE THIS column attention is rightly drawn to what can only be called the scandalous state of the fire-wrecked iconic Charles Rennie Mackintosh Glasgow School of Art building.

The situation is one that begins to induce a feeling of despair: will a solution ever be found?

Heart breaking though it is, the plight of the Mack building is not the only architectural challenge facing the city.

Attention is being drawn to the parlous state of many other highly regarded Glasgow buildings of historical note.

In particular the work of the

may recall a parallel here. In the early days of nuclear power, we were told electricity would be so cheap there would be no point in turning our appliances off, or the heating down!

Tell that to the brave folk building the latest nuclear power stations as they face bills of the order of £50 billions or more after never ending, costly delays in construction.

Big Tech needs to be approached with the greatest caution. They managed to pull the wool over our eyes with the corruption of the once highly idealistic world wide web, doing anything to grub money.

It will be the same with AI if, as is happening at the moment, we allow them to gobble up all copyrighted material for their own grubby ends.

Copyright exists for a reason: to protect the work of writers, artists, musicians and thinkers.

Big Tech will chuckle all the way to the bank of we roll over again and let them have their way.

It is time to say a Big No to Big Tech.

celebrated Alexander ‘Greek’ Thomson is cited - with buildings such as his Egyptian Halls, lying empty and unloved over a long period of time.

Other endangered buildings such as the Lion Chambers and Mackintosh’s first public commission in Glasgow, the, Lighthouse are also flagged up as being at risk.

Over 50 buildings considered as being of special architectural or historic interest have been demolished in Glasgow in recent years and a further 150 find themselves on the buildings at risk register.

Not a pretty picture.

Getting the message across

THE BBC FINDS itself in the firing line once more over its coverage of the very fraught situation in Gaza.

A recent documentary which went out on BBC2 highlighting the plight of Gaza’s youngsters has been roundly condemned after it emerged that a principal young actor in the programme was the son of a Hamas agricultural adviser.

As a result, the programme was pulled from the iPlayer and has become the subject of intense political scrutiny.

Sadly the controversy surrounding the programme has had the effect of obscuring any artistic or journalistic merits it might have had.

Anyone fortunate enough to have seen the programme before its total withdrawal could not have failed to admire the precocious talents of the young man at the centre of the storm.

He was a very persuasive advocate for the plight of Gazan youth.

The task faced by the BBC – and all outside journalists denied access to the territory – is an appallingly difficult one

There is, however one strong, independent voice that can and should be listened to – that of Israel’s oldest established newspaper al-Haarez, a fierce critic of Mr Netanyahu for one!

Something MUST be done about the Mack!

The burnt out pile of Mackintosh's Glasgow School of Art has, says Clare Henry, “eaten the heart out of Glasgow.” Is it now, she asks, time for the project to be taken out of the hands of those who have “failed and failed again”?

THE EXCUSES for delay with rebuilding Glasgow School of Art have been many. Is it they actually just don’t want to rebuild, restore, replace? Really they want to sell the site for money? Sell to the highest bidder? Hotel probably. Make money from a tragedy? And If not - why is there NO progress??

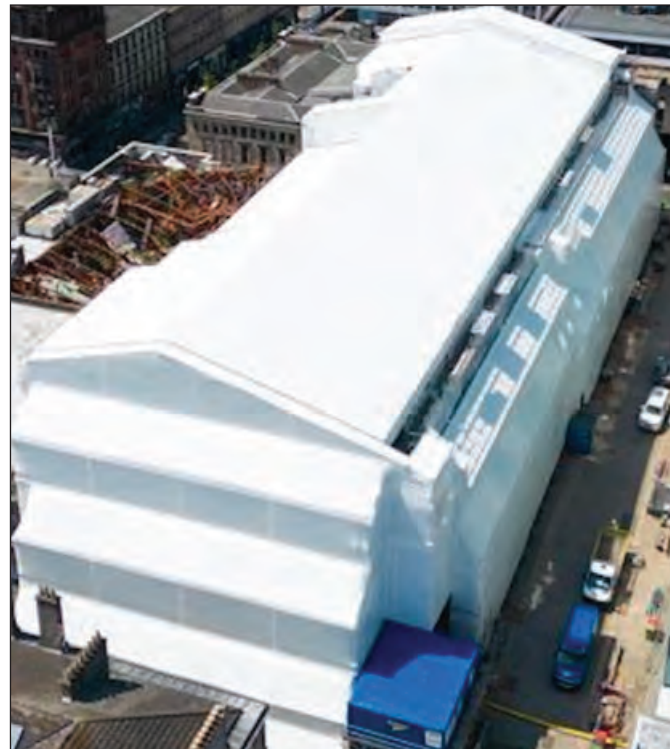
Last year the *Herald* – belatedly – devoted two or more pages each day for a week to the sad and sorry saga of GLASGOW SCHOOL OF ART. The two fires Delay in progress. Ineptitude. Mismanagement. Lack of transparency. Lack of decisions. Bad decisions.

Eventually, more than ten years on, the GSA board prepared a ‘Business Case’ for the building to become a Graduate School, and sought an architect. Properly put out to tender, they chose the one that didn’t win. When challenged, they cancelled the process.

By this time the price of materials had escalated. Worse was to follow. Finally GSA admitted it had been

forced to go to arbitration with its own insurers. The insurers were not paying out because of basic GSA mistakes. (eg alarm not switched

Realistically something like £250m is needed, and with each day that passes the price goes up. Yet the power of Mackintosh’s building,



on!) As homeowners know if you leave the front door open and your television is stolen insurers will not pay up. So now there’s no money, no prospect of reconstructing the building, it seems.

its architectural fame and glory, prestige and Mackintosh tourism, has made millions for Glasgow – and will do so again. We are told there’s an architect and quantity surveyor working on

And there is no design team on the horizon for an actual project. More fiddling after the Mack has burned?

I fear that as years pass, soon GSA will be forgotten. The younger generation have never been inside this world famous building, never even seen this wonderful world icon. Gordon Gibb has long been rattling the cage so that GSA is not a mere memory.

As he says “It’s time for the project to be taken out of the hands of those who have failed and failed again, and who by their involvement may be actively preventing progress. I believe that is the only way we are going to see the Mack reconstructed and our heritage restored.”

Meanwhile, what about the surrounding shops, businesses, people whose lives have been turned upside down, made homeless or bankrupt? The burnt out pile of GSA rubble sits in the centre of town and has eaten the heart out of Glasgow.

If you read this and care, please email us at artwork@famedram.com, comment on my Facebook, join Facebook’s *Glasgow School of Art’s Mackintosh Building Must be Rebuilt. ASAP*, write to your MP, write to Paul Sweeney paul.sweeney.msp@parliament.scot, write to culture minister Angus Robertson CabSecCEAC@gov.scot, the *Herald* letters, letters@theherald.co.uk, *Scotsman*, *Guardian*, anyone, everyone.

Do something please!!

CLARE HENRY
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Image : Luke McTaggart, View of Berwick, Acrylic on canvas, 90x90cm

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For Advertising...

A belta for the Lit & Phil

Nick Jones brings some good literary news from Newcastle

I'M WITH my geordie friend Marra, outside the Lit & Phil in Newcastle-upon-Tyne, close by Central Station.

Founded in 1793, the Literary and Philosophical Society and its library opened in 1825. A place of learning, enlightenment, interest and pleasure, well before universities arrived on Tyneside. So it's timely that we're discussing the value and meaning of words, both spoken and written.

There's good news too. The Lit & Phil is going to be joined, right next door, by a new Centre for Writing, thanks to £5m government funding. All part of Culture Secretary Lisa Nandy's commitment to the arts and the creative industries as a key player in economic growth including, here in the north-east, support for Crown Works, a £450 million film studio and £5m for the National Glass Centre, both in Sunderland.

DCMS funding for the new Centre for Writing should unlock a further £10m from trusts and foundations, corporate partnerships, the National Lottery and individuals, enabling it to build on existing partnerships with the BBC, Channel 4, Film4, Audible, Substack and Hachette Book Group.

Other major publishers are getting involved too, including Penguin Random House, Harper Collins, Macmillan, and Simon & Schuster.

The Centre will be based in Bolbec Hall, built in 1907, and named after the eponymous town in Normandy; a timely reminder of our continental origins! Currently empty, the seven story building will be home to the Centre for Writing, run by New Writing North in partnership with Northumbria University.

NWN has a great track record for setting aspiring writers on the road to success, like Gateshead-born Peter Straughan, who's just won the 2025 Golden Globe for best screenplay for the film "Conclave", based on the novel by Robert Harris.

Claire Malcolm, NWN's Chief Executive, explains that "The centre will provide an opportunity to expand our work with communities in the region and with brilliant northern talent. It will bring writers and readers together in a space which celebrates the power of storytelling."

There will be workshops, courses and opportunities for writers to get advice, support, and access to networks as well as contacts including agents and publishers. Wide-ranging community projects and their award-winning programme for young writers will expand – it already reaches over 2,000 young people in schools and communities each year.

Marra's explaining that hunter-gathering tribes didn't need written words, as life was simple back then, so they could just speak, or, importantly, sing, to each other, or together; warnings, information, emotions, memories, stories, beliefs.

The oldest human traces, discovered in Indonesian caves, and over 40,000 years old, are images, not words. Next came hieroglyphs, shorthand symbols, for example a zig-zag meaning water. Inscriptions, aka human phonetic script, are even more recent. Arabic, Greek and Roman alphabets derive from the world's earliest pictographic-consonantal alphabet found in Sinai around 3,000 years ago.

Writing and mathematics, and the knowledge they embody, were essential tools of power; ideal to control and administer empires. For centuries, fortunately for the powerful, few could read, let alone write. Scripture was restricted to holy texts, like the 8th Century Lindisfarne Gospels, expensive in parchment and inks, and requiring specialist skills.

Then, in the 15th Century, Gutenberg's invention of printing set knowledge (and fake news) free, allowing the hoi-poloi to express themselves, and risking dangerous subversion. In "The CIA Book Club", for example, Charlie English tells how ten million books, smuggled across the Iron Curtain during the Cold War, demonstrated the power of the printed word as a means of resistance and liberation.

No surprise that rulers have always tried their best to do their worst. Books make easy targets, given that paper is so combustible. In 213 BC, Chinese emperor Qin Shi Huang burnt books to consolidate his power. Libraries that went up in smoke include Alexandria (48 BC, 385AD, 297 AD, take your pick); the US Library of Congress (1812); and the Jaffna in Sri Lanka (1992). It's a long list!

Allegedly, at Sellafield, instructions for dealing with long-term nuclear waste are written on parch-



Kim McGuinness, North East Mayor, Claire Malcolm, CEO New Writing North, Cllr Karen Kilgour, leader of Newcastle City Council Credit: The Bigger Picture

ment. Maybe they should be carved in stone too? But will anyone understand the language? Or will written communication have gone full circle by then, back to symbols and emojis? Or will AI have invaded our brains so comprehensively that no "body" will need to know nothing no more - nowt, nada, zilch? No-brainer or what?!

Marra's playing devil's advocate now. "Writing? That's not so much last year, more last century. Who needs it when we have screens?". I explain, patiently, how, without writers, there'd be no authors, screenwriters, playwrights, and that means no novels, plays, TV drama, films, publishers, music, theatre media, gaming, advertising jargon, academia, or bookshops.

Less creative economic development too. Which is why Newcastle City Council's "Creative Central NCL" initiative is making a place for independent artists, creative professionals and cultural organisations to thrive, as well as attracting new businesses, and more visitors.

"So, Marra, will it work?" I ask. "Wey aye man. It's a belta. Canny as oot!"

<https://newwritingnorth.com>

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The

Summerhall's Robert Macdowell

The ground breaking arts centre Summerhall has undergone radical upheaval in recent months. Maxwell Macleod sits down with its founder

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Cumbria

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WILLOWPOOL DESIGNS, 9 Weston Houses, 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
FARFIELD MILL, Garsdale Road, Sedburgh, LA10 5LW, 01539 621 958
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 Nik Hunter-Dale. Back to the Future of Medicine. A collection of mixed media pieces
TULLIE HOUSE MUSEUM AND ART GALLERY, Castle Street, Carlisle, CA3 8TP, 01228 618718
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UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in-the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538
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 Frances Winder. Acrylic, Mixed Media & Gouache Paintings
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 The Ignorant Art School: Five Sittins towards Creative Emancipation.
LAMB GALLERY, University of Dundee, Tower Building, Nethergate, DD1 4HN, 01382 385330
 Until March 28
 Reframing the Muse. Examines the evolving role of the female body in art
HANNAH MACLURE CENTRE, University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777
THE MCMANUS: DUNDEE'S ART GALLERY & MUSEUM, Albert Square, Meadowside, DD1 1DA, 01382 307 200
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COOPER GALLERY (EXHIBITIONS), Duncan of Jordanstone College of Art & Design (DJCAD), University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330, www.dundee.ac.uk/cooper-gallery/exhibitions/
 Until April 12
 Suzanne Lacy. Between the Door and the Street. First solo exhibition in Scotland
 Until July 8
 What I am Reading Now....
 Until February 31
 The Ignorant Art School: Five Sittins towards Creative Emancipation.
THE KRYSZTYNA GALLERY, 15A Nelson Street, DD1 2PN, 01382 322 522, krysztyntart@gmail.com
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East Lothian
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EDINBURGH'S threatened Summerhall is now one of the biggest privately owned art centres in Europe. Based in vintage former university buildings and still only fourteen years old, it now provides resources for hundreds of art workers every day in its theatres, studios, restaurants and out leases.

However during the last year many of its own administrative accounts have been frozen by the tax authorities in controversial disputes usually conducted over the phone.

Whilst not being privy to details to many of these disputes *ArtWork* felt it right to offer a platform to Summerhall's founder and manager Prof Robert Macdowell and here what follows is based largely on a conversation with him shortly before we went to press and which we allowed him to broadly edit.

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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
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The Scottish Artists' Benevolent Association • c/o Robb Ferguson
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Grouse Gordon K Mitchell RSA RSW RGI

scottishartistsbenevolentassociation.co.uk Charity No: SC011823

IT'S SIX O'CLOCK on a March evening and the once rumbustiously noisy Summerhall art centre is strangely quiet. The main phone seems to be off the hook and whilst the pub is busy there seems to be very little else happening.

A shadow seems to have fallen on a light that was once so invaluable to Edinburgh's art scene.

I rudely knock uninvited on the door of the director Macdowell and offer him an article in *ArtWork* written by him. He refuses, saying he is still too angry but will broadly edit one by me based on an interview. I should admit that on this final draft I made a few later additions, though the core that he approved is unchanged.

On my arrival at Robert's office he is as usual polite and welcoming. We are not really friends but after watching him for fourteen years as he has conceived, built and managed Summerhall I know him to be straight and honest and hold him in respect and with a genuine affection.

He looks terribly tired and wan-

ders off to get a dry croissant. We then discuss Trump and in spite of his eighty odd years, Robert seems informed and cogent and in good shape for a man of his years.

I observe that given all that Summerhall has done for the arts it would seem a pity that so much of the tax issues were resolved on the phone rather than through the face to face visits which might have been more sympathetic and understanding.

In response he lists the millions in taxes that he had to pay to unfreeze his bank accounts and allow any discussion on the issues, but expediently comments no further.

Robert may have his faults but he is a creative leader rather than an administrator, though with a good team behind him "Where are we now?" I ask. "Well they have set up a charity to run the events, I am to have little to do with it."

He then looks away. There is a long pause. He reminds me of a decent father.



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Charity No: SC011823

For Advertising...

Guide



The old Edinburgh Dick Veterinary School as it looked when taken over by the Summerhall operation. Transformed into a highly popular pub at its heart.

Who has just lost his child Truly this man deserves more plaudits, though I suspect he may still have an important role to play in a new style Summerhall.

He observes how many don't understand that many work in the arts for little or even no money and estimates as an example that the average Fringe actor will lose around two thousand pounds during the Festival

He goes on to say that many leaders in the arts are underappreciated, and I reply that he himself should get a peerage for what he has done with Summerhall, at which he scoffs.

"A medal then?" I suggest? He offers a smile that is rare for the day.

As I leave I think that I still don't understand what's been going on at Summerhall, but still admire Robert whatever his part in its troubles may or may not have been.

As I walk home I think what an amazing achievement the first phase of Summerhall has been and worry a bit for the next, possibly less altruistic one.

Truly these places need inspirational leaders more than penny counters. As they may yet find out

Suddenly I remember I have foolishly left my crash helmet on Robert's desk.

Maybe Robert might have been wiser to ensure he had one for himself.





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GALLERY 27, Dunbar Business Center, 8 Spott Rd, Dunbar, EH42 1RS, 07942 676804
PAINTBOX SCHOOL OF ART, Cockenzie House & Gardens, 22 Edinburgh Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com
April 19 & 20
Dom McIvor. Contemporary Watercolour.
April 26 & 27
Dom McIvor. Painterly Portraits.
May 3 & 4
Eleanor White. Scrawl | Scroll.
NATIONAL MUSEUM OF FLIGHT, East Fortune Airfield, North Berwick, EH39 5LF, 0300 123 6789
Until March 30
Conservation Hangar Talks.
Until April 27
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THE SCOTTISH ORNITHOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY
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Makers Gallery, Creative workshops, Community Art
JOHN GRAY CENTRE, 15 Lodge Street, Haddington, EH41 3DX, 01620 820690

March 15 - May 31
Trading Zone 2025. Collaborations
OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE, 0131 557 1020
March 8 - 30
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INGLEBY GALLERY, 33 Barony Street, EH3 6NX, 0131 556 4441
Until April 19
Wings of a Butterfly. Installations
HENDERSON ARTSHOP, 28a Raeburn Place, Stockbridge, EH4 1HN, 0131 332 7800, www.hendersonartshop.com, info@hendersonartshop.com
Framing prints materials
GALLERY TEN, 5 William Street, West End, EH3 7NG, 07957 855 426
EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479
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Rory Hamilton, Jenny Martin, Christine Sloman and Matt Vale.
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
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April 5 - 12
Sheila Dalgleish. Beyond. textile art
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Favourite Places. Paintings and drawings
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April 5 - 20
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DOVECOT STUDIOS, 10 Infirmary Street, EH1 1LT, 0131 550 3660
Until May 17
Ptolemy Mann. Woven Colour.
MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3041.
Until March 22
Stuart Buchanan. The Sound of Silence. Paintings and drawings
LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW, 0131 554 5761, www.leithschoolofart.co.uk, enquiries@leithschoolofart.co.uk
Until March 22
Kelly Zou and Kirsty Bell.
MUSEUMS COLLECTION CENTRE, 10 Broughton Market, EH3 6NU, 0131 556 9536
MENAUGHTAN'S BOOKSHOPS AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.menaughtansbookshop.com, info@menaughtans.co.uk
THE VELVET EASEL GALLERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, velveteasel.co.uk
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EDINBURGH PALETTE, St Margaret's House, 151 London Road, Midlothian, EH7 6AE, 0131 661 1924, www.edinburghpalette.co.uk, info@edinburghpalette.co.uk
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EDINBURGH ART SHOP, 129 Lauriston Place, EH3 9JN, 0131 229 1809, www.EdinburghArtShop.com, info@EdinburghArtShop.co.uk
SCOTTISH SOCIETY OF ARCHITECT-ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, www.ssaagallery.org.uk
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