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artWORK

Number 233 Pick up your own FREE copy and find out what's really happening in the arts September/October 2024



Sweethearts by Helen Martino at Castle Gallery, Inverness until September 28

**INSIDE: Nasty WASPS' nest uncovered
New Photofest for Dalkeith :: Blyth Spirits**

THREE READERS WRITE.....

Sir,
I'M WRITING to tell you how very much my wife and I enjoyed several of the articles in the latest ArtWork. It is the only newspaper we read.

The Glasgow School of Art story is depressing. "The grim existential threats" facing the Festival and Fringe were not known to us. I wonder if a core problem is lack of affordable accommodation for participants.

Another article which we felt will help to bring focus on a long-standing scandal is the story about Aberdeen University's inaccessible Collections.

We learned also about the sad change in prospect for what became the unique arts venue, Summerhall. I know the building and absolutely agree with the article's "defying gravity" as a description of how it came to be and operated, maybe just too good to last, alas.

Such Artwork columns have the potential to significantly help society and they will surely expand readership and increase support from advertisers."

Hello,
JUST WANTED to quickly tell you that I love the comments in ArtWork 232, July/August 2024, p. 5.

I especially enjoyed your observation that printed matters might be far less damaging to the environment than going all digital. I am sure they are. And the historic photo was also well chosen!

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



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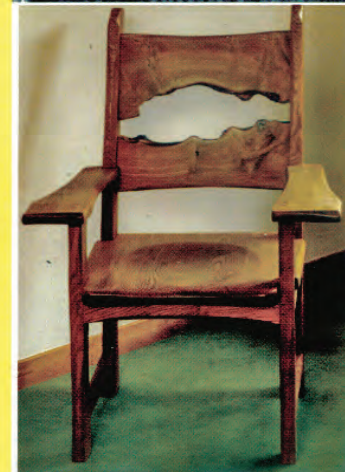
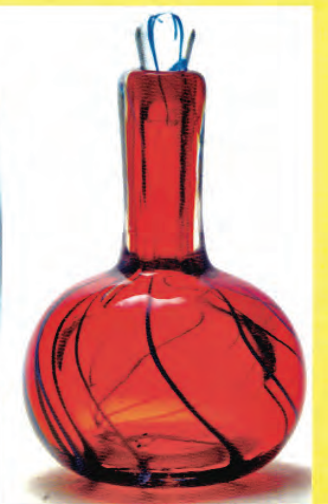
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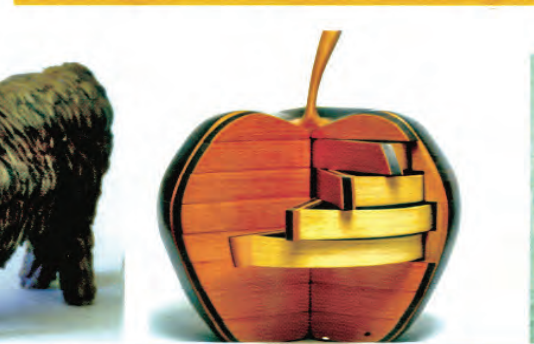
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Casting an Eye on Raeburn

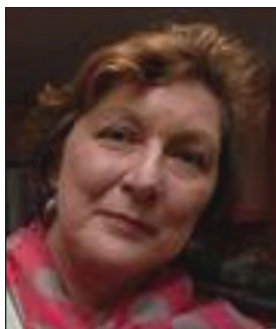
Mary Gladstone on the mechanics behind an acclaimed exhibition

TO STAGE a 'world class' major, temporary exhibition, "one of the best seen in Dumfries & Galloway", as some viewers of *Eye to Eye: Sir Henry Raeburn's Portraits* (until September 29) claim, Kirkcudbright Galleries have punched well above their weight. And an extensive overview of Scotland's finest portrait painter, up there with Gainsborough, Reynolds and Romney, is long overdue.

During its first month, the exhibition attracted over 5,000 visitors. On several days in August, it drew 350. Given the dismal summer weather and visitors to the region in recent years have dwindled, these numbers buck the disappointing trend.

The prospect of bringing together 40 Raeburn portraits from all over the UK was ambitious and expensive and Kirkcudbright Galleries' budget couldn't meet the demands of such an important exhibition. So, much work had to go towards raising money for it.

Planning, particularly fund-raising, began two years before the scheduled opening. Identifying sponsors and understanding application procedures were vital. Another challenge was which Raeburn portraits would they include. As many were held in national collections the team, headed by Amanda Herries, had to apply for permission two years in advance. To make matters worse, some collections were unable to lend portraits because of their own funding constraints.



Curator Herries

"There was never any chance of seeking loans from abroad," says Amanda Herries. This was not ideal, as roughly 300 Raeburns are in foreign collections and ruled out almost all of Raeburn's portraits of children. They were among the first to be sold in the rush for buying British art at the end of the 19th and early 20th centuries.

Americans were fond of Raeburn, as the period in which he painted (the late 18th and early 19th centuries) is considered "the Golden Age of British art".

"If we had found a sponsor to cover the cost of transporting a portrait from America, I have no doubt that the collection would have been willing to lend it." As it was, transport costs far outweighed all others. One painting, belonging to the Dumfries & Galloway collection, was ear-marked for the exhibition, but the estimated cost for a designated art-mover to transport it from Dumfries to Kirkcudbright and back again, amounted to almost £ 7,000 and this was more than the gallery could afford.

It's illuminating the number of portraits of women in the exhibition. Generally, Raeburn is acclaimed for his male portraiture of 'the great and good', ranging from Highland chieftains to philosophers, scientists and men of the judiciary.

'Eye to Eye: Sir Henry Raeburn's Portraits' belies this fact. Women here are skilfully represented and appeal to contemporary taste in the depiction of their fashionable costume.

Herries' success in making Raeburn accessible to the modern eye, is in demonstrating that his period correlates to our own, particularly when it comes to portraiture. This is illustrated in the show's digital presentation that 'folds from a portrait by the artist into a contemporary photograph and back again.

All the contemporary portrait photographs are of Dumfries & Galloway residents and are anonymous, encouraging the



Kirkcudbright's Town Hall-turned-Galleries

viewer to look carefully at the images and connect the Raeburn portraits with the modern photographs. The presentation was put together by one of the Dumfries & Galloway graphics team.

Amanda Herries opines that it's easy to focus on contemporary art or the post-Impressionist Glasgow school (particularly as Kirkcudbright is associated with the latter) because we feel we are more connected to them than with artists from an earlier period, who were classical practitioners. These later 'schools', however owe much to the classical in spite of it being dismissed by many as outdated and dull.

The value of this exhibition, then, is that it helps the viewer to see how relevant Raeburn's portraits are to our age. Amanda Herries is due to speak on Saturday, September 28 at the Wigtown Book Festival (10.30am) on the background, challenges and preparations for a major exhibition like - *Eye to Eye: The Portraits of Sir Henry Raeburn* at Kirkcudbright, leaving just enough time to visit it before it closes on the 29th!



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Editorial Comment

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Time for some Creative thinking?

FOR THE BELEAGUERED bosses of Creative Scotland it must all too often seem you can't win.

Faced with a paring of funds from their paymasters in Holyrood, they announce the imminent closure of their highly popular Open Fund for Individuals.

This produces a torrent of new applications before the announced deadline at the end of last month.

It also triggers a storm of protest from across the board – from the Festival stage, from writers, painters and artists everywhere.

Holyrood relents (familiar?) and promises to restore the missing arts funding and re-commits to the long term promise to back the arts with substantial funds.

Phew! So that's that problem solved. Or is it really? Such stop-start financing plays havoc with any long term planning. Yet it is all too understandable.

When all budgets are under considerable strain is it really

acceptable to make the arts such a special case?

This may seem strange coming from a paper devoted to the promotion of the arts, but it's worth wondering if there is some alternative strategy to one that has shown itself to be so prone to damage from strong headwinds.

There is an irony, surely, in a situation where the offer of generous support by way of sponsorship is declined from a number of willing donors in favour of a stance of claimed financial purity.

Might there not be some mechanism by which these generous offers of support from finance and industry could be welcomed and put to a more general use for the arts?

Might the Open Fund for Individuals be funded not just by Creative Scotland, but by other, better heeled sponsors? A bit churlish surely to turn down funds from any source?

Stop the Pylons — and think!

THERE IS something slightly terrifying in the sight of the Lesser Spotted Milliband (*Millibandus Edwardius*) in full flight.

Elevation to the post of Energy Minister in the Starmer Government seems to have provoked in him a surge of almost messianic crusading energy to bring about a net zero Britain.

Towards that goal any stretches of open coastal waters or rolling inland hillsides will be covered with massive windmills, the intervening countryside will groan under the imposition of mighty electricity pylons – “taller than St Pauls” and every other village in the land will boast a mini nuclear power station.

Okay, maybe not *quite* as bad as that, but the macho zeal with which he is preaching this new gospel is a tad terrifying.

Might there be a case – and *not* a NIMBY, climate change denier one – to question the wisdom of this gung-ho approach?

Some very sane voices can be heard expressing serious doubts as to the wisdom of this crash-bang policy.

A retired engineer with an impressive academic and industry background – way back in the 70s he founded the University of Strathclyde's Centre for Industrial Innovation – has been preaching

some highly challenging views on this and other pressing issues through his website <https://www.after-oil.co.uk>.

John Busby, for it is he, argues that the future for power generation should – and will be – far more decentralised.

Instead of the government offering subsidies to install air source heat pumps, they should, he argues, fund self generated sources of power such as solar panels on every roof.

This, he argues, apart from removing a very risky dependence on a highly indebted (American owned) National Grid, would be a far more efficient approach – and Busby is not alone in this view.

In an earlier submission to the then Government's energy market policy review, Professor RJ Barry Jones of Reading University argued a similar line – citing the increasingly perilous state of the large centralised United States power providers.

The time for serious second thoughts is now, before the country is covered by mega pylons and the sea is awash with crackpot (rusting) windmills.

Busby's thoughts can be accessed at <https://www.after-oil.co.uk/articles.htm> – see *National Grid Transmission and Electricity Distribution.pdf*

Shame on you!

THERE IS SOMETHING profoundly depressing in seeing one of our national newspapers (even one that no one – acceptable that is! – seems to want to buy) taking pot shots at the BBC for their coverage of the dreadful 'war' in Gaza and the Occupied Territories.

Citing 'evidence' obtained by artificial intelligence by an Israeli lawyer, they give credence to a

claim that the BBC infringed the impartiality code “more than 1500 times” in its reporting.

The BBC deserve praise for their courage in attempting to cover a most distressing situation in the face of serious attempts to prevent accurate reporting by journalists on the spot. Shame!



Rent rises stir up a nest of protest at WASPS

Expansion into what looks increasingly like a property company is upsetting the many tenants of Scotland's largest, longest established studio/workshop provider, *Clare Henry* reports.

WASPS is the U.K.'s largest studio provider, with over a thousand artists in 21 buildings across Scotland. All thousand artists are currently directly affected by a massive hike of their studio rents. In fact many more than were impacted by Creative Scotland's “closing” of the Open Fund for Individuals!

Many are worried that WASPS has lost sight of its founding principles to serve and support Scotland's artist community, and instead risks helping to destroy it.

Founded in 1977, WASPS spaces are supposed to be ‘affordable’ – but with rents now often around £ 300–400 per month, and over 85% of artists earning ‘under £ 10,000’, who can afford it? And how will young artists ever get a start?

WASPS' new chair, the architect Karen Anderson, blamed power bills for the rise, “A 400% electricity hike meant we had to introduce a monthly electricity surcharge reluctantly. And ongoing spiralling inflation, especially in maintaining our buildings, has resulted in significant rent rises.”

The decision to sell the famous East Campbell Street Glasgow WASP Studios, home to the likes of Peter Howson, Ken Currie and Jacki Parry – who found the building in 1985 – was the final straw.

Angry tenants organised a Save Our Studios, (SOS) campaign online, with petition, Instagram and demo. The petition listed five demands, including keeping rent rises in line with inflation. With no response from administrators, many artists quit, going back to work on the kitchen table. But that's not so easy if you are a sculptor or ceramicist needing a kiln.

East Campbell Street was sold off “due to escalating maintenance and running costs.” But tenants claim that building repairs often appear to be neglected in favour of further expansion.

Among questions being asked are: Why do WASPS insist on over-expanding when they can't maintain current properties? Are

extra staff managing property development rather than property maintenance. Are new building developments coming in over budget and causing rents to rise? Why are new buildings empty? How many studios overall are newly empty?

Poor communication from the board of administrators is at the heart of this row. Letters go unanswered. Repairs to boilers, broken windows, etc not fixed. There is only a single artist on the board.

Karen Anderson agrees bad communication and lack of representation are valid issues. The original board was composed of artists, plus a couple of business people – a successful format for many years. “More artist tenants on the Board is long overdue,” she told me.

The SOS petition also requested a new Tenants Council with artist representatives from each studio building to work alongside the all-powerful board. This was also ignored. This lack of transparency is a serious issue. Other questions being asked are why WASPS' electricity costs went up 400% and why new WASPS buildings are lying empty?

WASPS was set up by artists for artists. Yet what was once a small social enterprise has become a giant property-owning business. Something is clearly wrong.

Reading the SOS Instagram chequer-board page of tenants' letters is heartbreaking. I remember the 1977 talks so well. Back then collectives and co-operatives were common. Idealism was high. Soon WASPS was a big success. But it grew.

“It's a monster,” said one tenant. “This charity is no longer charitable; it's purely business. Big business! WASPS has become primarily a property development company, run on corporate lines with the artistic community taking second place.”

Another told me “The business model is now dependent on commercial tenants and skewed towards their needs and rev-

enue.”

This could be tricky for a registered Scottish charity, which should be focusing on artists' needs first. Yet because of its vast programme of expansion and new ongoing projects, revenue from artists' rents alone doesn't balance the books. With 28 staff and 21 buildings each requiring considerable upkeep, WASPS appears seriously over stretched, having grown too big too fast. With a virtual monopoly on studio spaces, this is proving damaging to Scotland's artistic life.

The knock-on effect of WASPS' corporate attitude, allied with regular rent hikes is having devastating consequences to our cultural landscape. Artists' lives, artist careers, are endangered. Their mental health is suffering. Board and tenants urgently need to find a way forward.

The legendary Bill Buchanan and Tom Laurie would be shocked if the original idea should be lost. In the mid 1970s Bill, Art Director of the Scottish Arts Council, set up the company he called Workshop and Artists' Studio Provision Scotland.

In winter 1977 passionate arts lover Tom Laurie and David Cook (later WASPS CEO 1991–2014) found a derelict property on King Street in Glasgow's Trongate, which became the second WASPS building.

Cook remembers: “Tom turned WASPS' fortunes around. There was no money in the beginning, and the rental income barely covered the administration costs. Tom secured charitable status for WASPS.”

With buildings large and small in Glasgow, Edinburgh, Aberdeen, Perth, Dundee, Irving, Newburgh, Inverness, Selkirk, Skye, Orkney, Nairn and Scotland's oldest artist town, Kirkcudbright, WASPS board needs to act fast to improve tenant representation and communications at the very least.



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

All information received will remain strictly confidential

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SUBSCRIPTION
..... form on page 2

The

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MOAT BRAE is an imposing Dumfries mansion, whose garden for Victorian author J.M. Barrie, was the inspiration for his children's novel, 'Peter Pan'. Between 1873 and 1878, Barrie lived in Dumfries and attended Dumfries Academy. He was a frequent visitor to Moat Brae, where he spent hours playing with the children of the Gordon family, who lived there.

"Our escapades in a certain Dumfries garden which was an enchanted land to me was certainly the genesis of this work (*Peter Pan*)," he announced in 1924 when he received the Freedom of the Burgh of Dumfries, adding that it was at this place he embarked on 'an awfully big adventure'.

The 200 year old building has had a chequered career: first it was a private house, a nursing home, followed by a period of neglect until a housing association bought it in the late 2000s and threatened demolition except for the facade. It was saved by the Peter Pan Moat Brae trust, a group of JMB enthusiasts, who bought the house in 2009.

Then the big adventure began. To convert the house into Scotland's first National Centre for Children's Literature and Storytelling, a fund-raising scheme was set up.

With Joanna Lumley as patron, the trust received money from several sources: Historic Scotland (to help restore the vandalised building), The Heritage Lottery Fund, Creative Scotland and many other donors. Dumfries & Galloway Council sold them land adjoining the property for a peppercorn sum.

Supposed to open in 2014, it took another five years (June 1, 2019) before the Centre could set off in calm waters unthreatened by any pirate or clockswallowing crocodile. But not for long.

Moat Brae closed on August 23 this year, barely five years after it had opened. The Covid pandemic did for it when it had to shut its doors, after lockdown running costs rose, funding dwindled and visitor numbers failed to reach levels hoped for. Like most other Scottish charities, Moat Brae has suffered

from the Scottish Government's arts funding freeze. Of course it's a shame. The Centre was good for the town, for JMB's memory and, above all it was a place that celebrated children's stories, 'their history, heritage and past'.

Nevertheless, children's literature of late has not been neglected. Book festivals up and down the

country hold dozens of entertaining and inspiring events for the young. Most children these days can access books quite easily. Although today we have outstanding authors for children like J. K. Rowling, Mhairi Hedderwick, Malory Blackman, Michael Morpurgo and Jacqueline Wilson, whose imaginative writing is as fertile and brilliant as their predecessors, I'm bold enough to argue that J.M. Barrie's genius, and that of his contemporaries, were brought about by a lack of what children today possess in abundance: endless digital imagery, a glut of internet information, instant communication and widespread contacts through social media.

While today's kids have plenty stimulation of a certain kind, they have too little of another. Blame our risk-averse, 'elf and safety' society that makes a mockery of children's spontaneity and innate originality.

We're coming up to the season when kids used to thread conkers on strings and use them as 'weapons'. Not now. They're banned like so many other alleged 'dangerous' pastimes. Admittedly, Barrie was a lucky, middle class boy and not a chimney sweep's son or a child factory worker. As a middle class lad he had time, money, leisure and the freedom to play unheeded, unlike most kids today whose lives are curbed both inside school and out.

Their play is monitored and often encouraged to be competitive. Programmed to the nth degree, they're corralled into neat, woke, protected activities and woe betide any who dare be bored or wish to opt out of the curriculum.

OK, Moat Brae's Children's centre has gone but there are plenty more enchanted lands for kids to discover.

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Banff

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

Until October 1
Rosslyn Chapel & Scottish Antiquaries.

MEADOWLANDS GALLERY, 83 North Castle Street, AB45 1JJ, 01261 818 535, meadowlands-banff@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, Ballindaloch, AB37 9HA, 01807 580 458

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Bridging the gap

The important role bridges play is reflected in the cultural life of Berwick-upon-Tweed, Nick Jones finds

SUMMER in Berwick has seen thousands of art-loving visitors in town to see *Lowry and the Sea* at the Granary Gallery. Encouraging, too, the green light for a new Maltings theatre, and cautious optimism for re-vamping the Barracks, including museum and studios.

Meantime, the Create Berwick initiative is committing around £1.5million to “help make Berwick one of the most distinctive, must-see cultural destinations in the country, by investing in the arts and creativity.”

Good to read, then, a recent report commissioned by Historic England confirming that valuing a town’s heritage, combined with support for cultural, artistic and scientific communities, brings economic benefits.

Topping all that, there have been ongoing celebrations to mark four hundred years since Berwick Old Bridge was completed in 1624. So everything’s going swimmingly then?

The devil’s advocate might think otherwise, advocating caution when it comes to cultural tourism, for that goose can lay golden eggs, but sometimes addled ones too.

In her book *The New Tourist* travel writer Paige



McClanahan addresses anti-tourism and overtourism, often exacerbated when people flock to the latest in-place, promoted by the media for being hidden, secret, or, usually, both. Some would liken such flocking, invading even, to colonialism, tarnishing or destroying the place visitors long to see and experience, and inciting infuriated locals to tell unwelcome visitors to go home. Or else to move away themselves, waving a white flag.

So much for building bridges of friendship and understanding! The irony being that, often, there is not much looking involved. That’s not the point at all. The important thing is being seen, not for real, but vicariously, on social media. Click, tick, move on. As an aside I can’t resist giving a plug for cartoonist and

engineer Tim Hunkin’s brilliant three minute *Microbreak!* Check it out: Novelty Automation in London or ‘The Under The Pier Show’, South-wold.

Fortunately there are other, more positive, thoughtful and responsible ways of travelling to be more fully engaged with people and places visited. Less voyeur with bucket list; more participant with chuck it list. Get immersive, engage with people and place, travel slower and closer, stay longer, help out. Or move to start a new life, business or project, sharing skills, knowledge, and experience.

Cultural residencies can be another way, as exemplified by the current Connecting Threads project, commissioning four socially and environmentally engaged artists in residence along the Upper, Middle and Lower Tweed. Annie Lord, Lower Tweed, joining the Berwick Bridge 400 celebrations, has mined the archives for records of the men and women who built the bridge, creating associated artefacts, and finding the materials they used, including sandstone. Running workshops using paints made with similar sandstone, Annie’s plan is to use these to honour the people who constructed the bridge, and to get insight into its past.

For James I of England, aka James VI of Scotland, the bridge was an important symbol of the union of Alba and Albion, intended to end centuries of division between England and Scotland.

Fitting, then, that August’s celebrations are being followed from October 7 TO 13 by the Berwick Literary Festival, which has adopted “Bridging the Divide” as its theme.

Director Andrew Deuchar writes “In a world so challenged by human division, the search for ways to build peace and reconciliation, to cross apparently unbridgeable chasms in our relations is urgent and universal.”

Ironic then, that Berwick Old Bridge has been shut much of the year, and will remain so for months. Not quite what was anticipated!

Fortunately, these days, there are three crossings – the Old Bridge, the Royal Tweed Bridge, (aka the New Bridge, completed in 1928), and the Royal Border Bridge. Actually a railway viaduct, opened in 1851. It hastened Berwick’s decline as a major port, home to the sloop-rigged Berwick smack, the fastest cargo vessel in the early 19th century, capable of reaching London in two days with a fair wind.



Annie Lord Berwick Bridge 400 – Credit Pictorial Photography.

Now that culture is centre-stage in current plans to revive Berwick’s economy, the challenge is to keep the town and its arts scene humming. The omens are good for, as well as existing galleries including Dock-side, in Tweedmouth, 27 Art House, Twenty Five, and Fieldhouse, all in Bridge Street, new galleries have opened this year. Welcome Curiously in Church Street, Sunmoon in Castlegate, and welcome back Földyard, reopened in bigger premises!

No doubt Bridge 400 and Lowry have brought some to Berwick for the first time. Like Michael Palin, in town to promote “Erebus” and “Great Uncle Harry”. He admitted that, despite numerous journeys to or from Edinburgh, he had never stopped off before.

Lowry and Palin came, saw, and went, but no doubt there will be others who like what they see and decide to stay. Either way it is young energy that will determine the success of Berwick, not just as a cultural destination, but as a good place for creative people to live, work and share their vision.

www.berwickliteraryfestival.com
TweedRiverCulture.org www.create-berwick.co.uk/



Berwick Old Bridge by Jill Macleod

Guide

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

Until September 21
Ann Wegmüller. Rock Pool and Heatwaves. Seven new paintings
Until September 28
Peter Davis. New Paintings.

Berkshire

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

Until November 3
The Cookham Brotherhood. The Art of Gilbert and Stanley Spencer

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

October 5 - 19
Luke McTaggart. Full Colour. Solo
BERWICK MUSEUM & ART GALLERY, The Clock Block, Berwick Barracks, The Parade, TD15 1DG, 01289 309 538

Ongoing
Berwick Burrell Collection.
Lowry at the Seaside. Permanent display

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

NUMBER FOUR GALLERY, Northfield Farm, St Abbs, Berwickshire, TD14 5QE, 01890 771 111

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.martaautsler.com, martaautsler@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 October 31
Victorian Radicals - Pre-Raphaelites to the Arts and Crafts Movement.

Borders

THE SCOTT GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, 01750 20096, www.liveborders.org.uk/culture/museums/our-museums/hawick-museum

October 8 - 27
Scottish Mental Health Arts Festival 2024.
WATERFALL GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, www.liveborders.org.uk/culture/museums/our-museums/hawick-museum/

THE CHRISTOPHER BOYD GALLERY, Old Gala House, Scott Crescent, Galashiels, TD1 3JS
FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808.

THE ROADSTEAD GALLERY, St Elias Place, Eyemouth, TD14 5HP, 018907 52067
REAL WOOD STUDIOS, Monteviot Nurseries, Nr Ancrum, Jedburgh, TD8 6TU, 01835 830 767

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FIRST GALLERY, 51 High Street, Coldstream, TD12 4DL

Summer
Stuart Norman, Fee Dickson-Reid, Linda Foster, Kim Whitby, Catherine Mooney, Richard O’Connor and Michael McManus. Summer

Exhibition 2024. Works

Bristol

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

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

Until September 29
A Home for Art.
ROYAL WEST OF ENGLAND ACADEMY, Queens Road, Clifton, BS8 1PX, 0117 973 5129

September 10 - November 3
Academician Candidates’ Exhibition 2024.
September 14 - January 5 2025
RWA 171 Annual Open Exhibition.

Caitness

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

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

Check website for details
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

Until October 6
Megan Rooney. Echoes and Hours. First major solo exhibition in the UK

Castle Douglas

CLIENCE STUDIO, 212 King Street, DG7 1DS, 01556 504318, www.clicenstudio.co.uk

Gallery & studio of Angela Lawrence: changing displays of land & seascape paintings

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

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

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

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

Call for details
SAMPHIRE GALLERY, 149 King Street, DG7 1DX

Until October 17
Peter Wankowicz, Becks Cunningham, Allan Wright, Anne Reid, Faith de Sancha. Landscapes and Dreamscapes. New works

Cornwall

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

Until November 16
RNLI - 200 Years of Saving Lives at Sea.

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 4 2025 (Saturdays only - Suitable for ages 5 and over)
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THE ORIENTAL MUSEUM, Elvet Hill, DH1 3TH, 0191 334 5694

Crieff

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

Byth's PUBLIC art with a difference

Nick Jones goes south to visit a gallery with true community interest at heart

THERE'S A DREAM of an old police station in Blyth's Bridge Street, complete with chained mastsiffs, carved, a belfry... and even a spirelet!

Pevsner rates it the best building in town. Architect, John Cresswell. Date, 1896. Style, Italianate Gothic. Think a smaller version of a very different station, Giles Gilbert Scott's St Pancras, built 1876.

But it begs the question, WHY? Was Cresswell one of the Chief Constable's best mates, or perhaps Blyth was a hotbed of crime or, worse, sedition? Looking across the street, I suspect the latter, for here was a rather grand late XIX century hotel, The King's Head.

I imagine shady foreign gentlemen purporting to be in the market for high quality coal closeted in the bar. Fifth columnists perhaps, latter-day Roundheads or Jacobites plotting the downfall of monarchy, empire, or both?

Except a canny Northumbrian chief constable clearly rumbled them, commissioning what must be the grandest clink in the north-east. Or did he?

Fast forward to 2024, and what do I find? The King's Head, no less, still there, but, after morphing into a public house, it's now a café , + EDable, an architects' practice, + PLYable, makers of unique and playful furniture and more, + VISable Thinking, to help visualise complex problems, + an art gallery called rePUBLIC, a play on repurposing the p-u-b. All code, surely? But for what?

Walking round the gallery, and seeing the work of sculptor and artist John O'Rourke, I'm back in dreamtime. His carved heads and torsos of miners are outer shells, hiding and protecting unseen interiors with hidden chambers, and their associated layers of meaning and interpretation.

So "The Northumbrian Miner", carved in



Leaving plenty to the imagination - Nick Jone's 'arty' shot of Blyth's ornate cop shop

and prints. Picture restorers and framers
THE STRATHEARN GALLERY, 32 West High Street, PH7 4DL, 01764 656 100, www.strathearn-gallery.com, info@strathearn-gallery.com

Until November 17
Repair and Care: The Norman Chapel Project.

Cumbria

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

Contemporary art fair
ABBOT HALL ART GALLERY, Kendal, LA9 5AL, 01539 722464

Until December 28
Collection galleries. Stories include paintings, drawings, prints and sculpture ranging from the 1700's to the present

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

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

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

Until September 28
Arts Unleashed Exhibition 2024.

Until October 24
Lucy Wright, Stacey Donnelly, Jacq Wallace and Jess Thompson.

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

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

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

RED BARN GALLERY, Melkinton, Penrith, CA10 2DR, 01931 212 767

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

Until October 6
William De Morgan. Sublime Symmetry.

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

Until September 15
Words: A series of Journal Quills. New materials, new techniques and new ideas

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

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

September 13 - November 24
Ian Lawson. Native Spirit

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

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

Until September 22
Pull My Threadá™ by Blue Patch. Sustainable textiles

Devon

INSPIRED PAINTING HOLIDAYS, Weston House, 6 Luke Street, Bampton, EX16 9NF, 01398 332094, www.inspired-paintingholidays.co.uk

Landscapes, gardens, coast painting courses with Catherine Stott

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

October 17 - 19
Making Futures 2024. Explores craft encounters with current material innovations

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 September 22
Sarah Keast, Pamela Grace and Hugh Bryden. Gracefield Adult Art Workshops

Until October 5 (Gallery 1)
Mishi Bellamy. Faces and Places 1990-2024. Portraits and paintings

Until October 26 (Gallery 2)
Elizabeth Blackadder & John Houston. A Journey Shared.

Until November 20
Baby & Toddler, Kids & Teens, Art and Craft Workshops

SPRING FLING OPEN STUDIOS, Gracefield Arts Centre, 28 Edinburgh Rd, DG1 1JQ ROBERT BURNS CENTRE, Mill Road, Dumfries, DG2 7BE, 01387 264808

Check website for more details
SANQUHAR TOLBOOTH MUSEUM, High Street, Sanquhar, DG4 6BN, 01659 50186

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DUMFRIES MUSEUM AND CAMERA OBSCURA, The Observatory, Rotchell Rd, Dumfries, DG2 7SW, 01387 253 374

Until November 9
Fighting for Justice: Strikes and Protests in Dumfries 1770-1920.

Until March 1 2025
The life and works of Anne McEntegart. A display of oil paintings

Dundee

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

Until December 31 2025
The Ignorant Art School: Five Sits in towards Creative Emancipation.

LAMB GALLERY, University of Dundee, Tower Building, Nethergate, DD1 4HN, 01382 385330

Until September 28
Eduardo Paolozzi, Alison McKenzie and Sheila Macfarlane. Colour-Less. Black and white art

HANNAH MACLURE CENTRE, 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 October 5
Francis Boag, Claire Harkess, Jean Martin, Frank To, Fiona Sturrock, Catriona Millar, Graham Wands, John Johnston, Joe McIntyre, Jolomo and Heather Soutar and more. 25th Anniversary Exhibition.

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

Until November 18
Lil Neilson, June Redfern, Graham Fagen, Frances Walker, Calum Colvin and Peter Howson. Impressed: Twentieth Century Artist Prints from Dundee's Collection.

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

Until November 17
Claudia Martinez Garay

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 December 31 2025
The Ignorant Art School: Five Sits in towards Creative Emancipation.

THE KRYSZYNA GALLERY, 15A Nelson Street, DD1 2PN, 01382 322 522, kryszyntart@gmail.com

Drawings, Paintings and Prints
BROUGHTY CASTLE MUSEUM, Castle Approach, Broughty Ferry, DD5 2TF, 01382 436916

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LIFESPACE SCIENCE ART RESEARCH GALLERY, College of Life Sciences, University of Dundee, DD1 5EH, 01382 381023

MILLS OBSERVATORY, Glamis Road, Balcay Park, DD2 2UB, 01382 435 967

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ROSEANGLE GALLERY, 17 Roseangle, DD1 4LP

BROUGHTY FERRY ART SOCIETY, Scout Hall, 33 David Street, Broughty Ferry, DD5 2sg

East Lothian

GREENS & BLUES, 59 High Street, North Berwick, EH39 4HG, 01620 890 666, www.greensandblues.co.uk, info@greensandblues.co.uk

POLDRATE ARTS AND CRAFTS CENTRE, The Elizabeth Hamilton Buildings, Poldrate, Haddington, EH41 4DA, www.thepacc.org.uk, info@thepacc.org.uk

oak, is a microcosm of the macrocosm of the mine itself, complete with headstock, cage, and shaft descending through the ribcage - down into the physical interior but also into the depths of psyche and soul.

Here too is a maquette for a dominating, landmark sized version for Bedlington Bank

Grail, conjunctio, their union. AKA psychologist Carl Jung's "Enantodromia", only resolved when an extreme state transforms and rebalances.

Think night to day, dark to light, war to peace, or, here in Blyth, decline to regeneration. Back in 1961 Blyth shipped more coal than any other port in Europe, before north sea



Evelyn Cromwell's 'Peeping Tom', a PUBLIC window display in a local café

Top overlooking the river Blyth; a monument to honour and remember miners and their families. In this and a companion oak-carved piece, "Earth Astronomer", an archaic term for an alchemist, transformer of base metal into gold, O'Rourke explores alchemical opposites: inner and outer, above and below, overt and covert, and, the Holy

oil scuppered mining and the fossil fuel that powered Britain's industry; at a high price to people and planet, and great profit to the few. Nowadays, this post industrial part of Northumberland has a sadness; it's a lost soul of a place looking for a new identity and the redemption that would accompany it. EDF's

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UNDER THE SURFACE
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www.maisieandmac.com 2 High St., Dundee.

Burnside gallery, Selkirk

Letter from Home

Photographs and paintings of memories of home by Charlotte and Javier Ternero

09.10.24 – 02.11.24

More details www.burnsidegallery.co.uk

artWORK

The High St Merchants

Café - Gallery - Bar

74 High Street, Granttown on Spey, PH26 3EL - Tel: 01479 872 246

Beautiful selection of Fine Art, Crafts & Photography, home baking, coffee & lunch. A warm welcome awaits you.

Closed Mondays & Tuesdays (Please check FB page before travelling)

Original Acrylic, 'Broom & Beyond' by Eleanor Honeyborne-Heaney

Braemar Gallery

www.braemargallery.co.uk

FINE ART : PRINTS : CERAMICS
JEWELLERY : ARTISTS MATERIALS

013397 41681

Guide



John O'Rourke's 'Northumbrian Miner' carved in oak

plans for Blyth 2 Floating Offshore Windfarm may be one answer but, in the meantime, sticking with things going round and round, I'm reminded that seemingly cranky concepts make REvolutions, and that REvolutions often result in the application of democratic principles, and even new REPUBLICS (keep up you at the back!).

And so it is proving, thanks to the inspiring couple behind all that goes on inside The King's Head – architects Claire and Mags Margetts. Fundamental to their approach is a belief that design and architecture should be about people, places and their communities. Combine that with their generosity, vision, energy and commitment and you have a powerful catalyst for positive change.

The gallery has been set up as a social enterprise Community Interest

Company, offering space, facilities and a free programme of exhibitions and events, not just for artists and makers, but also for meetings, TAI-chi classes, and more, including working with the Heart of Blyth programme, offering creative workshops to help improve the well-being of local people, and hosting the Bede Academy end-of-year show.

Then there is the PUBLIC Window a project set up as an antidote to the dark days of lockdown, to display ART in unexpected spaces to increase public engagement. These are four free standing micro-galleries, which can be installed anywhere.

Artist Evelyn Cromwell's piece, "Peeping Tom", on display in the café, uses the medium of glass and the process of darkroom photography to explore how windows within windows can contribute to layers of perception, creating or dissolving barriers in space or time. Next? Studio and workshop spaces and accommodation to enable residencies. Here be good alchemy! Or should that be ALChemY?

republicgallery.co.uk
johnourkeart.com



Gallery Forty5 Art-Studios

Coffee-Gifts
45 Main St, Felton, Morpeth NE65 9PP
Open Monday-Saturday 10:30-4:30
www.feltongallery45.co.uk

EION STEWART FINE ART

Autumn Exhibition

Including work from

**Colin Brown
Bryan Angus
Kanita Sim
Fiona Sturrock
Sarah Anderson**

SLATERS' CRIMSON CHINA 30cm X 40cm BY COLIN BROWN

Open Tuesday - Friday 10:00am - 5:00pm, Saturday 10:00am - 4:00pm

55 Allardice Street, Stonehaven AB39 2AB
E: art@eionstewartfineart.com T: 01569 785606
www.eionstewartfineart.com

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Clience Studio 212 King St
Castle Douglas DG71DS
07902301883
www.cliencestudio.co.uk

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25th
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10 August to 5 October

A selected exhibition
of 20 painters
alongside ceramic
and glass artists

Celebrations by Hilke MacIntyre

Gallery Q Dundee
160 Nethergate
Dundee DD1 4DU
01382 220600
Open Wed to Sat 11 to 4.30

the velvet easel gallery

velveteasel.co.uk
298 Portobello
High St Edinburgh
0131 629 1121

Contemporary Scottish gallery offering paintings, prints, glass, ceramics, jewellery, cards and gifts.

GARRY HARPER

VICTORIA WYLIE

IAN NEILL

SOPHIE MCKAY KNIGHT

FIDRA FINE ART, 7-8 Stanley Road, Gullane, EH31 2AD, 01620 895057, www.fidrafineart.co.uk, info@fidrafineart.co.uk
200 years of Traditional and Contemporary Scottish Art
Until November 24
George Birrell, John Brown, Matthew Draper, Jacqueline Orr and Astrid Trugg. Take 5.
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 **caFA**
BRAID IMAGE, 60 Rhodes Park, North Berwick, EH39 5NA, 01620 890 780
Large Panoramic Art Photographs. Printed on Canvas. View on-line gallery or visitors by appointment
ST ANDREW BLACKADDER CHURCH HALL, St Andrew Street, North Berwick, EH39 4NU, 01620 894 196, www.standrewblackadder.org.uk, stephenhovenlock123@btinternet.com
GALLERY 27, Dunbar Business Center, 8 Spott Rd, Dunbar, EH42 1RS, 07942 676804
PAINTBOX ART CLASSES, Cockenzie House & Gardens, 22 Edinburgh Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com
September 10 - October 8 (Tuesdays only): 9:30am-3pm
Jemma Derbyshire. Vessel - The Magic of Morandi.
September 9 - November 18
Jemma Derbyshire. 10 Week Landscape Course.
NATIONAL MUSEUM OF FLIGHT, East Fortune Airfield, North Berwick, EH39 5LF, 0300 123 6789
Until October 25
Ian Brown. Behind the Scenes Tours.
Until January 31 2025
Red Arrows Hawk T.1A. Display
Until March 30 2025
Conservation Hangar Talks.
THE SCOTTISH ORNITHOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY
September 18 - 22
The SOC Donald Watson Collection
September 25 - November 10
Highlands to Islands
MADE ARTS HUB, 21a Hardgate, Haddington, EH41 3JW
Makers Gallery, Creative workshops, Community Art

Botanic Garden, 20a Inverleith Row, EH3 5LR
THE QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100
TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 650 2211
Until September 29
El Anatsui. Scottish Mission Book Depot Keta. Exploration
THE WRITERS' MUSEUM, Lady Stair's Close, EH1 2PA, 0131 529 4901
VISUAL ARTS SCOTLAND, www.visualartscotland.org, admin@visualartscotland.org
SUMMERHALL, 1 Summerhall, EH9 1PL, 0131 560 1580, www.summerhall.co.uk
Ongoing
The Demarco European Art Foundation.
Permanent
Adrien Sina. Feminine Futures. Explores dance history in the feminine during the first half of the 20th century - photographs
ROYAL FINE ART COMMISSION GALLERY, Bakehouse Close, 146 Canongate, Midlothian, EH8 8DD
THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 0131 557 4050
THE TORRANCE, 36 Dundas Street, EH3 6JN, 0131 556 6366
www.torrancegallery.co.uk
Until October 6
Ollie Tuck, Sonas Maclean
October 12 - November 8
Alexander Robb, James Macaulay and Hugh Bryden
& **GALLERY**, 3 Dundas Street, EH3 6QG, 0131 467 0618
A contemporary art gallery for a diverse range of fine art, drawing, painting and printmaking
Until October 2
Andrew Clausen & Richard Perry. Material & Form. Works
DOUBTFIRE GALLERY, 28 North West Circus Place, EH3 6TP, 07902 307147
UPRIGHT GALLERY, 3 Barclay Terrace, EH10 4HP, 0131 221 0265
September 14 - October 4
Richard Goldworthy. The Grain.
SCOTTISH ARTS CLUB, 24 Rutland Square, EH1 2BW, 0131 229 8157, www.scottishartsclub.com
Online - every Friday at 6.30pm
Virtual Fridays. Music, art exhibition and talk
HERIOT GALLERY, 20A Dundas Street, EH3 6HZ, 0131 557 5436
Until September 21
Edinburgh Festival Show. Paintings
BENET'S GALLERY, 31 Montague Street, EH8 9QS, www.benethoughton.co.uk
3D/2D, Unit 3, Albion Business Centre, 78 Albion Road, EH7 5QZ, 0131 661 6600, www.3d2d.co.uk, info@3d2d.co.uk
November 23 & 24 (Trades Hall)
Glasgow Christmas Fair. Showcase the work of around 60 artists, designers and makers
December 7 & 8
Assembly Rooms Christmas Fair. Features 120 British artists, designers and makers, all only selling their own work
CURIOUSER AND CURIOUSER, 93 Broughton Street, EH1 3RZ, 0131 556 1866, www.curiouserandcuriouser.com, hello@curiouserandcuriouser.com
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
GRAYSTONE GALLERY, 24 Royal Terrace, EH7 5AH, +447786373738
Until October 6
Urban Rhythms: Modern Perspectives.
ART ET FACTS GALLERY, 19 Roseburn Terrace, EH12 5NG, 0131 346 7730
EDINBURGH PHOTOGRAPHIC SOCIETY, 68 Great King Street, EH3 6QU
SCOTTISH STORYTELLING CENTRE, 43-45 High Street, EH1 1SR, 0131 556 9579
THE PEOPLE'S STORY MUSEUM, 163 Canongate, Royal Mile, EH8 8BN, 0131 529 4057
NATIONAL WAR MUSEUM, Edinburgh Castle, EH1 2NG, 0300 123 6789
Until January 26 2026
Maps: Memories from the Second World War.
MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, High Street, EH1 1TG, 0131 529 4142

E: a.d.gordon@outlook.com

ArtWork

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