

EDINBURGH ART FESTIVAL

Guide

2 August – 2 September 2012

Map

To help you find your way around the city, artist Peter Arkle has created a map for the Edinburgh Art Festival that shows the locations and opening times for all shows and commissions in this year's programme.

You can pick up a copy of the map at any of the Edinburgh Art Festival venues, at our pavilion in St. Andrew Square or you can download it at www.edinburghartfestival.com. This year's map was commissioned with support from anCnoc.

Listings on the map include information on access and facilities at each venue. If you're using a smart phone, you may wish to download the EdinBus app which provides information on bus routes, locations of stops and live information on arrival times.

Pricing and Booking

Unless otherwise specified, exhibitions and events are free to attend.

Where there is a charge, full prices and concessions are included in this guide. Tickets should be purchased through the relevant venue.

Many of the free events in the festival are ticketed and require booking. A selection of events are included in this guide and full event listings for every day of the festival, including details of how to book each event, are available on our website.

Further information

For the most comprehensive and up-to-date information on this year's programme, please visit the festival pavilion in St. Andrew Square or our website.

www.edinburghartfestival.com

Supporting
*Year of Creative
Scotland 2012*

Welcome

Our ninth festival continues to place visual art at the heart of the Edinburgh summer festival experience, with an unparalleled offering of major exhibitions by leading international artists and the opportunity to discover the best early career artists in some of the city's most exciting new spaces.

With over 45 exhibitions across the city, the festival invites you to experience first hand the best new work by internationally renowned contemporary artists and to consider that work in the broader context of some of the most significant artists and art historical moments of previous centuries. This year's programme includes 12 new commissions and 19 Scottish/UK Premieres alongside major survey exhibitions of (to name but a few) Symbolist Landscape painters and the Scottish Colourists, as well as masterpieces from the collections of the Queen and Catherine the Great.

Since 2007, the commissioning of new work by leading and emerging Scottish visual artists has been an increasingly important part of the programme. In particular the festival has focussed on commissioning work which places visual art into new contexts in the city. This year's Festival Promenade commissions programme – our most ambitious to date – brings new work into public spaces across the city and invites visitors to look anew at Edinburgh's iconic cityscape.

Such a rich and varied programme quite rightly takes up a whole month in the Year of Creative Scotland, and we are particularly delighted that in a year which sees the world's Olympic athletes descend on London, a festival commission by Susan Philipsz in response to Edinburgh's One O'Clock Gun, will form part of the London 2012 Festival, a UK-wide celebration of culture.

Sorcha Carey *Director*



LOTTERY FUNDED

EventScotland™



Supported through the
Scottish Government's
Edinburgh Festivals Expo Fund

Festival Promenade Commissions

'... this profusion of eccentricities, this dream in masonry and living rock, is not a drop-scene in a theatre, but a city in the world of every-day reality.'

Writing in 1879, Robert Louis Stevenson was already highly attuned to the fundamental contradiction at the heart of Scotland's capital city: that a city which really should belong to the world of the visual imagination was in fact physically real, a fully functioning modern city that looked as if it has stepped out of the pages of a fairy tale.

This year's Festival Promenade commissions explore these contradictions, taking you on a promenade through the city, and inviting you to experience the city (both Edinburgh specifically, and 'the city' in general) in new ways, whether in works which reflect and reveal hidden traces in the city's iconic landmarks, or those which transform the city of 'every-day reality' into a magical playground.

The Festival Promenade commissions are supported by Essential Edinburgh.



Calvin Laing, *Calvin & Metro*, 2011 (film still)

Andrew Miller, *The Waiting Place*

2 August – 2 September



Andrew Miller, *The Waiting Place*, 2012 (artist's impression)

Acting as the pavilion for this year's Edinburgh Art Festival, Andrew Miller's *The Waiting Place* is a playful summerhouse in the centre of a city where summer is by no means guaranteed.

Miller's *The Waiting Place* attempts to articulate a vernacular for that most ambiguous of architectural forms: whether a pavilion/bothy/kiosk/folly, those small scale constructions which have been built for no single over-riding purpose, other than a pleasure in architecture itself.

The work takes its title from Dr. Seuss' *Oh The Places You'll Go*, a depiction of the challenges faced in our journey through life, in which the protagonist finds himself in *The Waiting Place*, 'a most useless place' filled with people waiting for different things to happen.

Seuss' poem encapsulates the irony and ambiguity which is at the heart of all of Miller's work. He explores the uncertain relationship between how something looks and how it is used. Like the kiosks and shacks which inspired it, *The Waiting Place* will be a highly flexible space, hosting discussions, talks and guided tours, and of course, offering a space in which you're welcome to simply enjoy the act of waiting for something to happen.

Mon–Sun, 10am–6pm

The Waiting Place, Edinburgh Art Festival pavilion

St. Andrew Square, EH2 2AD

For up to date information on events happening at *The Waiting Place*, please visit www.edinburghartfestival.com.

This commission is also supported by Applied Engineering Design Limited.

Callum Innes, *The Regent Bridge*
2 August – 2 September

Celebrated internationally for his abstract paintings, Edinburgh based artist Callum Innes works for the very first time with light, in a simple intervention which floods a dark tunnel on Calton Road with colour to reveal the magnificent architecture of the Regent Bridge above.

The bridge was designed in 1814 by Archibald Elliot to create an entrance to Edinburgh where the London Road entered the New Town. It was constructed under the direction of Robert Stevenson and completed in 1819, thus solving the long-standing problem of entering the city through narrow and inconvenient medieval streets. Although still a major thoroughfare between the Old and New Towns, centuries of dirt and a lack of light have made the bridge feel more of a dark tunnel than a celebratory arch.

Working with architect and lighting artist Gavin Fraser, of FOTO-MA Lighting Architects, Innes has evolved a scheme that transforms the flat sides of the lower arch at street level into an illuminated plinth of floating colour. The work follows a series of set rules to create a structured and yet deliberately random order of coloured light, revealing and lifting the giant curve of the arch above. *The Regent Bridge* is commissioned by Edinburgh Art Festival and Ingleby Gallery.

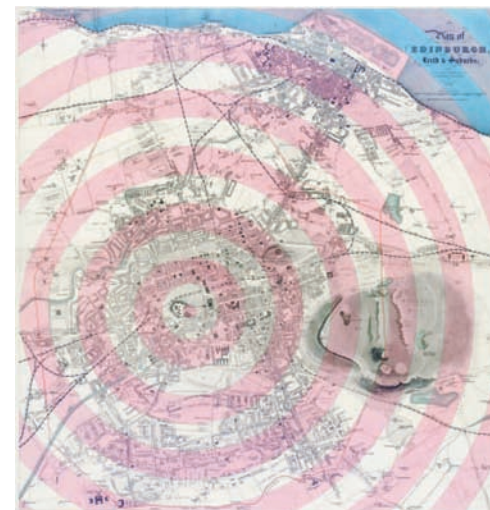
Installed at the base of the Regent Bridge on Calton Road, under Waterloo Place.

This commission is also supported by Edinburgh World Heritage and Baillie Gifford Investment Managers.



Callum Innes, *The Regent Bridge*, 2012 (artist's impression)

Susan Philipsz, *Timeline*
2 August – 2 September



W&AK Johnston, *Time Gun Map*, 1879, reproduced by permission of the Trustees of the National Library of Scotland

Turner Prize winning artist Susan Philipsz works exclusively with sound, drawing upon the architectural settings of her interventions to sculpt intensely intimate moments. A multi-site sound installation, *Timeline* is the artist's first ever exhibition in Scotland's capital and is developed in response to one of Edinburgh's most iconic landmarks: the One O'Clock Gun.

In April 1861, to ensure the timing of the One O'Clock Gun was accurate, a squad of sailors hung an electrical cable between a master clock at the Nelson Monument and Edinburgh Castle three quarters of a mile away. Around the same time a map was produced to show the time taken for the sound of the gun to be heard at different points across the city.

Philipsz' *Timeline* traces this now invisible line in a succession of short sound recordings installed across the city. Referencing both the mythical sirens of Homer's *Odyssey*, and the invention of the first siren by Edinburgh's John Robison, Philipsz' voice will call out each day in response to the firing of the gun, creating a domino effect as each speaker sounds in turn along the timeline from Calton Hill to Edinburgh Castle.

Daily at 1pm

Timeline can be heard outside at Nelson's Monument on Calton Hill; at Old Calton Cemetery; on North Bridge; on Waverley Bridge; behind The National Gallery of Scotland on The Mound; and in West Princes Street Gardens.

For more details, please visit www.edinburghartfestival.com.

This commission is also supported by The Henry Moore Foundation.

Kevin Harman, *24/7*
2 August – 2 September

A recent MA graduate of Edinburgh College of Art, Kevin Harman has evolved a highly distinctive practice working primarily outside the conventional gallery space. Driven by his desire to 'reintroduce people to the real', Harman often directly engages his audience, inviting them into the work or creating situations which prompt a very human response.

Struck by the lack of any sense of community in his neighbourhood, Harman's *Love Thy Neighbour* attempted to rectify this through engineering a shared crisis amongst his neighbours which would bring them together. Harman 'stole' 210 doormats from tenement buildings in his local area, installed the stolen mats in the Sculpture Court of Edinburgh College of Art, and then posted personal invites to their owners to retrieve them.

Commissioned for Edinburgh Art Festival, Harman's new work *24/7* will also involve a degree of stealth in its realisation. A present-day David Attenborough, Harman will undertake a typically playful ethnographic study of our 24hr consumer culture, its implications and possibilities.

Mon–Sun, 10am–6pm

The location for *24/7* will be revealed just before the festival.
Please see our website for details.

This commission is also supported by Arts Trust Scotland.



Kevin Harman, *Big Bang*, 2008

Anthony Schrag, *Tourist in Residence*
4, 5, 11, 13, 17, 19, 25, 29 August

Specially commissioned for the festival, Edinburgh based Anthony Schrag is our *Tourist in Residence*, running a series of participatory tours which invite you to engage with the city in different ways. Each tour will be unique.

Schrag's work often borrows from the techniques of Parkour to encourage a different experience of architecture. In an early work, *Stairs*, screened as part of our Rose Street film programme, Schrag documents himself 'walking' up the underneath of a staircase. Despite the obvious gravitational clues of the t-shirt rising up around his neck, our normative eye attempts to read Schrag's actions as part of the everyday, translating the (accidental) appearance of someone climbing the stair the right way up as a miracle worthy of Christ walking on water.

While Schrag's work often entails a high degree of athleticism on the part of the artist, his work is more about enabling his audience, encouraging and facilitating a different experience of the city that surrounds them.

Tours will commence from *The Waiting Place* at St. Andrew Square, EH2 2AD.

For full details of times and to book a place on one of Anthony Schrag's tours, please visit www.edinburghartfestival.com.



Anthony Schrag, *City is My Playground*, 2011 (documentation), photograph by T Kaare Smith

Emily Speed, *Human Castle*
2 August



Emily Speed, *Inhabitant*, 2009 (documentation), photograph by Jens Sundheim

A graduate of Edinburgh College of Art and now based in Liverpool, Emily Speed's work explores the complex relationship between architecture and the human. Through her wide ranging practice, she considers architecture not as an isolated built form but rather as a space to be inhabited, a container for human experience and memory. Speed often wears her work, creating fragile cardboard constructions, at once protecting and exposing the artist.

In a new commission for Edinburgh Art Festival, Speed will work for the first time with performers, to create a human pyramid. Dressed in sculptural costumes, figures will variously appear from hiding places in Edinburgh's West Princes Street Gardens, coming together to create a human castle (their costumes contributing to the illusion), before disbanding again.

The motto for Edinburgh's Royal Military Tattoo – *Castellum est urbs* (the fortress is the city) – sees city and castle as one in the same. In situating her commission at the heart of the city, Speed's work continues her exploration of architecture as a protective layer which surrounds us and shapes us in equal measure.

The performance will be held at 3pm in West Princes Street Gardens. Free to attend but booking is required. Please see our website for details.

Footage of the performance will then be screened as part of the Rose Street film programme.

~ in the fields, *Yen to See Different Places*
2 August – 2 September

Co-commissioned with New Media Scotland, ~ in the fields situate a 'tourist telescope' in St. Andrew Square. Digitally networked to New Media Scotland's exhibition space, where the German collective have a coinciding show, the telescope will depict views of idealised landscapes: as work in the exhibition changes, so too will the view. See page 26 for more details.

St. Andrew Square, EH2 2AD

This commission is also supported by The National Lottery through Creative Scotland.

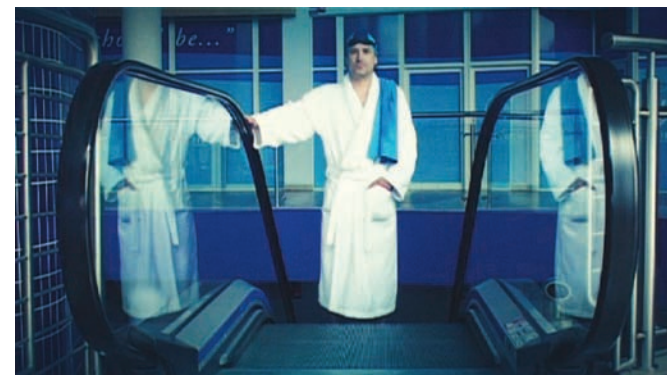
Rose Street film programme
2 August – 2 September

Rose Street has always seemed at odds with the elegance of Edinburgh's New Town. Renowned in the 19th century as a red light district, it then became known as the 'amber mile', home to the drinking establishments which once hosted the Gallic poets.

The street provides a rich context for screenings of film works by young artists who all offer oblique views of the city. The programme includes works by Anthony Schrag, Kevin Harman, Emily Speed, Calvin Laing, Lyndsay Mann, Alexis Milne and Tim Taylor. Artist collective Ortonandon will adorn Rose Street for the festival, whilst a screening of Margaret Tait's 1953 documentary provides a poignant portrait of its history.

Films will be shown on screens in the windows of participating stores along Rose Street, including Abbotsford, Creative Cookware, Dancewear, Fopp, Goodstead, Goodwin Jewellers, Murdo Macleod and Nevisport, and projected onto the back of BHS with the support of New Media Scotland.

Every Wednesday evening during the festival there will be premieres of new films, accompanied by performances and introductions from the artists involved. These events are free but require booking via www.edinburghartfestival.com.



Tim Taylor, *Swimming the City*, 2008 (film still), courtesy of Daniel Warren

Permanent Commissions

Partner Programme

Martin Creed, *Work No.1059*

Commissioned by The Fruitmarket Gallery for the Edinburgh Art Festival 2011, *Work No.1059* is a major public artwork by Turner Prize winning artist Martin Creed for the historic Scotsman Steps.

Each one of the 104 steps which lead from the Scotsman Hotel on North Bridge to Market Street has been clad in a different colour of marble. Creed describes the project as a microcosm of the whole world – stepping on the different marble steps is like walking through the world, the new staircase dramatising Edinburgh's internationalism and contemporary significance while recognising and respecting its historical importance.

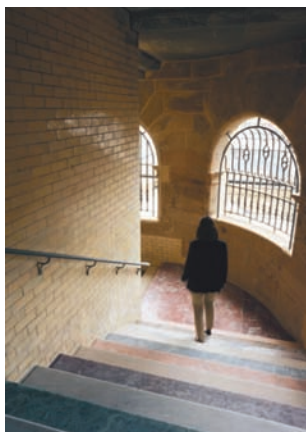
Scotsman Steps, Market Street, opposite The Fruitmarket Gallery, EH1 1DF
Mon–Sun, 5am–10pm

Richard Wright, *The Stairwell Project*

Turner Prize winner Richard Wright was commissioned by the Scottish National Gallery of Modern Art to make a permanent painting in the west stairwell of their building for the Edinburgh Art Festival 2010.

The work is made up of thousands of individually painted, small organic shapes – the size, orientation, direction and exact positioning of each form is dictated by a complex and unseen set of force lines radiating out from key focal points. The effect is both dizzying and spectacular, not unlike a black on white version of the webs of stars in the night sky.

Scottish National Gallery of Modern Art
Modern Two, 73 Belford Road, EH4 3DS
Mon–Sun, 10am–5pm (6pm during August)



Martin Creed, *Work No.1059*, 2011



Richard Wright, *The Stairwell Project*, 2010, photograph © Antonia Reeve



Philip Guston, *Riding Around*, 1969 (detail), on show at Inverleith House

City Art Centre

Leslie Hunter: A Life in Colour

21 July – 14 October

'Everyone must choose his own way, and mine will be the way of colour.'
(Leslie Hunter, c.1916)

George 'Leslie' Hunter (1877–1931) was one of a group of four artists now known collectively as The Scottish Colourists. Although they never worked as a group, they shared a love of bold, expressive colours and were among the most influential Scottish painters of the 20th century.

The first comprehensive survey of Hunter's work for over 50 years, this exhibition includes more than 70 major works representing each period of his life, including his sojourns in Fife, around Loch Lomond and further afield in France and Italy.

Accompanying this exhibition and providing further context to Hunter's place in Scottish Art History, *The Scottish Colourists: Inspiration and Influence* is a separate display of works by artists who influenced Leslie Hunter – including Peploe, Fergusson and Cadell – and artists who were in turn influenced by him.

Adult £5, concessions £3.50
(Admission is free for school or college groups of ten or more)

2 Market Street, EH1 1DE
0131 529 3993
www.edinburghmuseums.org.uk/venues/city-art-centre.aspx

Mon–Sat, 10am–5pm; Sun, 12–5pm



Leslie Hunter, *Peonies in a Chinese Vase*, 1928, Fleming Wyfold Art Foundation

Also showing:

Human Race: Inside the History of Sports Medicine 21 July – 9 September

An exhibition exploring the history, culture and science of sports medicine. Organised by the Scotland and Medicine Partnership as part of the Cultural Olympiad, the programme of cultural events for the London 2012 Olympic and Paralympic Games.

Dovecot Studios

Weaving the Century:

Tapestry from Dovecot Studios 1912–2012

13 July – 7 October

The centrepiece of Dovecot Studios' centenary celebrations, this is the first major exhibition of Dovecot tapestries to be presented in Scotland for over 30 years.

Dovecot's weavers have built an international reputation through their collaborations with leading modern and contemporary artists, a tradition which continues today.

Curated by art historian Dr Elizabeth Cumming and presented across all three of Dovecot's public gallery spaces, *Weaving the Century* features over 60 tapestries, rugs and rarely seen works by artists including David

Hockney, Paul Gauguin, Elizabeth Blackadder, Sir Peter Blake, Edward Wadsworth, Cecil Beaton, Graham Sutherland, Eduardo Paolozzi, Jankel Adler, Louise Nevelson and Claire Barclay.

The works in the exhibition show the broad range of artistic and technical weaving styles, offering the definitive account of one of the world's most innovative centres of textile-art production.

A major new publication, *The Art of Modern Tapestry: Dovecot Studios since 1912*, has also been published to accompany the exhibition.

10 Infirmary Street, EH1 1LT
0131 550 3660
www.dovecotstudios.com

Mon–Sun, 10.30am–6pm



Eduardo Paolozzi, *Whitworth Tapestry*, 1967 (detail), courtesy of the Whitworth Art Gallery

Edinburgh College of Art

Rachel Mayeri:
Primate Cinema: Apes as Family
2 August – 2 September

Primate Cinema: Apes as Family is a dual screen video installation that presents a drama written for chimpanzees and performed by human actors juxtaposed with the reactions of an audience of chimps.

Watching the chimpanzees watching themselves portrayed in film, we're moved to consider how much of our character and behavioural traits we share with our closest primate relatives. The intriguing and amusing story-and-response structure of Mayeri's installation contains dark undercurrents in its contemplation of the lives of the chimpanzees.

Researched and partly filmed at Edinburgh Zoo, the Los Angeles based artist Rachel Mayeri collaborated with comparative psychologist Dr Sarah-Jane Vick to develop the work. Together they tested different styles and genres of film to understand patterns of cognition and communication amongst research primates.



Rachel Mayeri, *Primate Cinema: Apes as Family*, 2011, development still, photograph by Matt Chaney

Shown within the Sculpture Court at Edinburgh College of Art, this is the first presentation of this thought-provoking work in Scotland.

Primate Cinema: Apes as Family was commissioned by The Arts Catalyst and made with financial support from a Wellcome Trust Arts Award, Arts Council England and the Aix-Marseille Institute of Advanced Studies.

Also showing:

MA Art & Design
20–26 August

Your chance to discover a new generation of stars at the MA shows.

74 Lauriston Place, EH3 9DF
0131 651 5800
www.ed.ac.uk/eca

Mon–Sun, 10am–5pm

Cast Contemporaries
3 August – 2 September

Featuring works by Christine Borland, Kenny Hunter, Gareth Fisher and Alexander Stoddart amongst others, *Cast Contemporaries* reconsiders the role of reproduction antique sculptures as catalysts for experimental contemporary art.

The copying and drawing of casts has been at the heart of traditional art school education for centuries, yet many critics question the relevance to the development of today's artists.

This exhibition provides a response, reinterpreting Edinburgh College of Art's cast collection – one of the most important in the UK – through the perspective of contemporary works, films and educational workshops. *Cast Contemporaries* is a collaboration between artist Chris Dorsett and curator Margaret Stewart.

74 Lauriston Place, EH3 9DF
0131 221 6000
www.ed.ac.uk/eca

Mon–Sun, 10am–5pm



Dylan Shields, *David and Goliath*, 2012

More Than Bird
2–20 August

The New Enlightenment Project, a significant but as yet unrecognised Scottish cultural movement, disbanded almost a year ago after an acrimonious final meeting in Edinburgh's Café Klatch. *More Than Bird* is the first exhibition to examine the profound contributions of the NEP to Scottish arts, architecture and philosophy, and provides a unique introduction to the thought of this disparate group of visionaries. Curated by Robert Powell.

Tent Gallery, Evolution House
78 Westport, EH3 9DF
www.ed.ac.uk/eca

Mon–Fri, 10am–4pm
Sat–Sun, 12–4pm



Anonymous, *More Than Bird*, 2011

Edinburgh Printmakers

Cheer Up! It's Not the End of the World...

2 August – 8 September

Ricky Allman
Martin Barrett
Jake & Dinos Chapman
Gordon Cheung
Etienne Clement
David Faithfull
Damien Hirst
Konstantin Kalinovich
Kris Kuksi
Lori Nix
Andy Warhol

'We're a' doomed!'

Our fascination with the end of time is nothing new, but 2012 has been marked by many prophets as the year when it will happen, triggered by the supposed end point of the ancient Mayan calendar on 21 December.

Will the earth be struck by a stray comet? Will the mystery planet X arrive? Perhaps the end will come from a huge burst of radiation emanating from the sun, or a planetary polarity-shift?

For some it represents a spiritual transformation, the second coming or the return of the old gods. For others it will be the collapse of capitalism, the new world order or even an elaborate hoax by the latter to hoodwink us all. Whatever the truth of these claims, themes of apocalypse have always provided a fertile source of ideas and images for visual artists.

An exhibition to terrify, amuse, and excite your imagination, inspiring you to ask yourself: where will I be on 21 December 2012? Immanentize the eschaton!

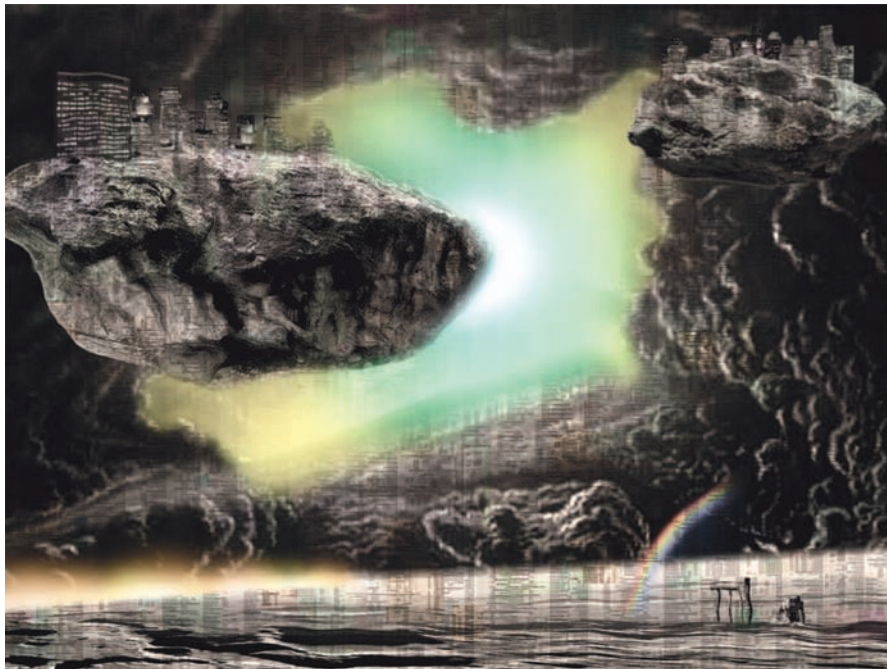
Curated by Norman and Sarah-Manning Shaw.

23 Union Street, EH1 3LR

0131 557 2479

www.edinburgh-printmakers.co.uk

Tues–Sun, 10am–6pm



Gordon Cheung, *Floating Worlds*, 2006

The Fruitmarket Gallery

Dieter Roth: Diaries

2 August – 14 October

Dieter Roth (1930–98) was an artist of astonishing breadth and diversity, producing books, graphics, drawings, paintings, sculptures, assemblages and installation works. He was also a composer, musician, poet and writer. For Roth, art and life flowed readily into each other and much of the material for his artistic output came from his everyday experiences.

Throughout his life, Roth kept a diary: a space to record appointments, addresses, lists and deadlines but also ideas, drawings, photographs and poems. His diaries teem with graphic exuberance and proved a rich source for his work. The Fruitmarket Gallery is fortunate in being able to show Roth's diaries to the public for the first time in an exhibition which explores the importance of the idea of diary-keeping in the work of this influential artist.

Many of Roth's works can be understood as kinds of diaries. In the mid 1970s, he attempted to record a year of his life by collecting and preserving all items of waste less than 5mm thick. The resulting work, *Flat Waste*, celebrates and subverts the ordering principle of a diary. *Solo Scenes*, a vast video diary, records the last year of Roth's life on 128 video monitors.

Although Roth died in 1998, his work remains of interest to artists and audiences alike. He has a particular connection to Edinburgh, having been part of Richard Demarco's exhibition *Strategy Get Arts* at the 1970 Edinburgh International Festival. This will be the first time his work has been seen in Scotland since.

45 Market Street, EH1 1DF

0131 225 2383

www.fruitmarket.co.uk

2–26 August: Mon–Sun, 10am–7pm

27 August – 14 October: Mon–Sat, 11am–6pm;
Sun, 12–5pm



Dieter Roth, *Notebook*, 1967 (detail) © Dieter Roth Estate, courtesy Hauser & Wirth

Ingleby Gallery

Ian Hamilton Finlay
2 August – 27 October

An exhibition of sculpture and audio visual installation by Ian Hamilton Finlay (1925–2006). Drawing on the artist's work in many mediums and across several decades, the exhibition celebrates one of Scotland's most important 20th-century artists. At the heart of the exhibition is a re-discovered moment of genius from the late 1970s. *Carrier Strike* (1977) is a classic Finlayesque clash of the heroic and the domestic: in this case, an epic air/sea battle played out on the surface of an ironing board. Photographed by Carl Heideken and set to music by John Purser, the ironing board becomes an aircraft carrier, surrounded by destroyer irons and small model planes amongst cotton wool clouds. Like all Finlay's best work, his ideas are deeply layered and delivered with gentle humour.

Ian Hamilton Finlay's place in the history of 20th-century art seems more central with every passing year as new generations of artists

begin to understand the importance of his singular and uncompromising spirit. This exhibition will be followed most notably by a major presentation of Finlay's work in Brazil, at the São Paulo Biennale in September, and in London at Tate Britain in November.

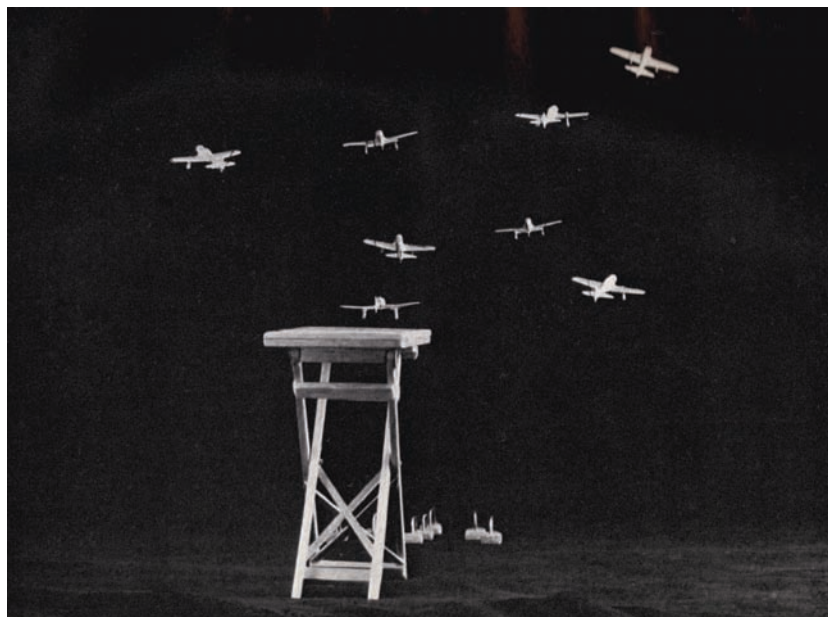
Also showing:

Billboard for Edinburgh

Following his commission for the 2012 Cultural Olympiad, Craig Coultard kicks off the 5th year of Ingleby Gallery's *Billboard for Edinburgh* project. Every three months an artist is invited to make a work for a billboard outside the gallery. As part of the project, the billboard image is also realised as a limited edition print.

15 Calton Road, EH8 8DL
0131 556 4441
www.inglebygallery.com

Mon–Sat, 10am–6pm
Sun, 12–5pm (August only)



Ian Hamilton Finlay, 'Carrier Strike', 1977

Inverleith House



Philip Guston, *Riding Around*, 1969, courtesy of the Estate of Philip Guston

Philip Guston: Late Paintings 25 July – 7 October

The first exhibition by the great American artist to be staged in Scotland, *Philip Guston: Late Paintings* features major works from 1969 to 1978, shown in the naturally-lit rooms of Inverleith House overlooking the Royal Botanic Garden Edinburgh.

Born in Montreal, Canada, Philip Guston (1913–80) grew up in Los Angeles where he attended high school with Jackson Pollock. Largely self-taught and politically aware, he worked in the 1930s as a mural painter in Mexico and the US. Moving to New York, he became a celebrated member of the first generation of Abstract Expressionists in the 1950s.

In 1967 Guston left New York for the small town of Woodstock, NY and reintroduced figuration to his paintings; cartoon-like in quality they began to incorporate images familiar to him since childhood – from the hooded figures

of the Ku Klux Klan, to everyday objects such as lightbulbs, shoes and cigarettes. When these paintings were shown for the first time in 1970, they proved highly controversial but rapidly gained critical recognition. The 'late' paintings made during the last 13 years of the artist's life are now widely regarded as some of the most compelling and influential works of the late 20th century.

The exhibition is presented with the support of the Artist's Estate and the McKee Gallery, New York. An illustrated catalogue featuring an interview with the art historian Dr. David Anfam and an essay by the writer Philip Larratt-Smith accompanies the exhibition.

Royal Botanic Garden Edinburgh
Inverleith Row/Arboretum Place, EH3 5LR
0131 248 2971
www.rbge.org.uk/inverleith-house

Tues–Sun, 10am–5.30pm

Jupiter Artland

Tania Kovats: *Rivers*
From 2 August

A major new installation by the British sculptor Tania Kovats, *Rivers* is sited along the banks of the lake at Jupiter.

One hundred specimens of water from one hundred rivers around the British Isles have been collected, distilled into one hundred sealed museum quality jars and stored inside a new boathouse. Each sample of water holds the memories of time, place and events, preserving them forever. The collection prompts us to consider the landscapes that we hold in our memories and preserve in our psyche.

Rivers opens up to the public an entirely new space at Jupiter. Planted all in white, the landscaping creates a luminous setting for the boathouse.

Jupiter Artland is a unique, award winning sculpture garden 12 miles outside Edinburgh and houses the private collection of Robert and Nicky Wilson. The permanent site specific work on display in the peaceful woodland and meadows of the Jacobean house is by leading contemporary sculptors including Nathan Coley, Alec Finlay, Laura Ford, Anya Gallaccio, Andy Goldsworthy, Antony Gormley, Ian Hamilton Finlay, Charles Jencks, Anish Kapoor, Jim Lambie, Peter Liversidge, Cornelia Parker, Marc Quinn, Shane Waltener and Henry Castle.

Adult £8.50, children (6–16) £4.50
Family and concession rates available
(see Jupiter's website for details)

Bonnington House Steadings
Nr Wilkieston, EH27 8BB
01506 889 900
www.jupiterartland.org

Thurs–Sun, 10am–5pm
Mon 27 August, 10am–5pm



Tania Kovats, *Rivers*, 2012 (detail)

National Galleries of Scotland

Scottish National Gallery



Vincent van Gogh, *The Sower*, 1888, courtesy of Van Gogh Museum, Amsterdam / Vincent Van Gogh Foundation

***Van Gogh to Kandinsky:
Symbolist Landscape in Europe 1880–1910***
14 July – 14 October

This is the only UK showing of this major international exhibition which is the first to explore the subject of Symbolism and landscape painting.

The show shines a light on a fascinating movement exploring dreams and visions, mysticism and poetry and the natural world. Featuring other-worldly subjects, this exhibition brings together major artists from 1880 to 1910, such as Paul Gauguin, Vincent van Gogh and Edvard Munch, alongside less well-known artists from Scandinavia and beyond, including Hammershøi, Gallen-Kallela and Khnopff.

Adult £10, concessions £7

Sponsored by BNY Mellon and supported by the Friends of the National Galleries of Scotland.

Also showing:

***Expanding Horizons: Giovanni Battista
Lusieri and the Panoramic Landscape***
30 June – 28 October

The first ever show exclusively devoted to the stunningly beautiful work of Giovanni Battista Lusieri. Active in the late 18th and early 19th centuries, Lusieri specialised in broad panoramas and cityscapes, ancient buildings and monuments, and was considered the most skilful landscape painter of his day.

Adult £7, concessions £5

The Mound, EH2 2EL
0131 624 6200
www.nationalgalleries.org

Mon–Sun, 10am–5pm (6pm during August,
late opening Thurs until 7pm)

Scottish National Gallery of Modern Art



Pablo Picasso, *The Three Dancers*, 1925, Tate collection, photo © Tate London, 2012, Succession DACS 2012

Picasso and Modern British Art 4 August – 4 November

The blockbuster modern art show of the year comes to Edinburgh this August. Featuring some of his greatest works *Picasso and Modern British Art* is the first exhibition to explore Picasso's lifelong connections with Britain, looking at the artist's reputation here and the way he influenced Britain's own modern artists.

Comprising over 150 paintings, drawings, prints and sculptures from major, world-wide collections, the show includes over 60 works by Picasso, with masterpieces from all periods of his career, plus striking works by the British artists he influenced, including Francis Bacon,

David Hockney, Henry Moore, Ben Nicholson, Duncan Grant and Graham Sutherland.

Originating at Tate Britain, this pioneering exhibition marks the first time the Scottish National Gallery of Modern Art and Tate have collaborated on a major show.

Adult £10, concessions £7

Modern One, 75 Belford Road, EH4 3DR
0131 624 6200
www.nationalgalleries.org

Mon–Sun, 10am–5pm (6pm during August)

Supported by Dunard Fund. This exhibition was organised by Tate Britain.



Edvard Munch, *The Scream*, 1895, courtesy the Gundersen Collection © The Munch Museum / The Munch – Ellingsen Group, BONO, Oslo / DACS, London 2012

Edvard Munch: Graphic Works from The Gundersen Collection Until 23 September

The graphic works of Norwegian artist Edvard Munch (1863–1944) are amongst his most arresting and poignant, and are celebrated worldwide for their technical mastery and visual intensity. This exhibition features an outstanding collection of 50 lithographs and woodcuts by Munch, on show for the first time in the UK. Including rare, hand-coloured versions of iconic images such as *The Scream*, *Anxiety*, and *Madonna*, the exhibition explores Munch's rigorous experimentation as he revisited subjects to heighten their emotive impact.

Adult £7, concessions £5

Modern Two, 73 Belford Road, EH4 3DS
0131 624 6200
www.nationalgalleries.org

Mon–Sun, 10am–5pm (6pm during August)

Supported by Patrons of the National Galleries of Scotland.

Scottish National Portrait Gallery

Roderick Buchanan: Legacy 14 July – 16 September

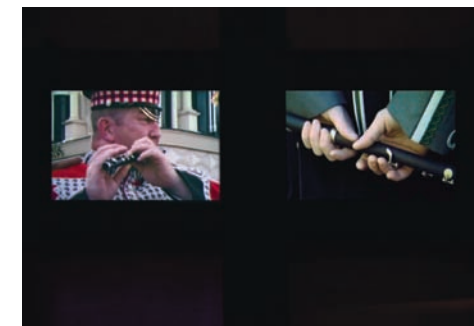
Roderick Buchanan explores identity and politics through installations, film and photography. In *Legacy*, commissioned by the Imperial War Museum's Art Commissions Committee, Buchanan explores the impact of the Troubles in Northern Ireland through the stories of two Scottish flute bands.

Buchanan has a long-standing interest and working relationship with Glasgow flute bands, and his unique access has generated a compelling work that gives equal and honest representation to both Loyalist and Republican communities.

1 Queen Street, EH2 1JD
0131 624 6200
www.nationalgalleries.org

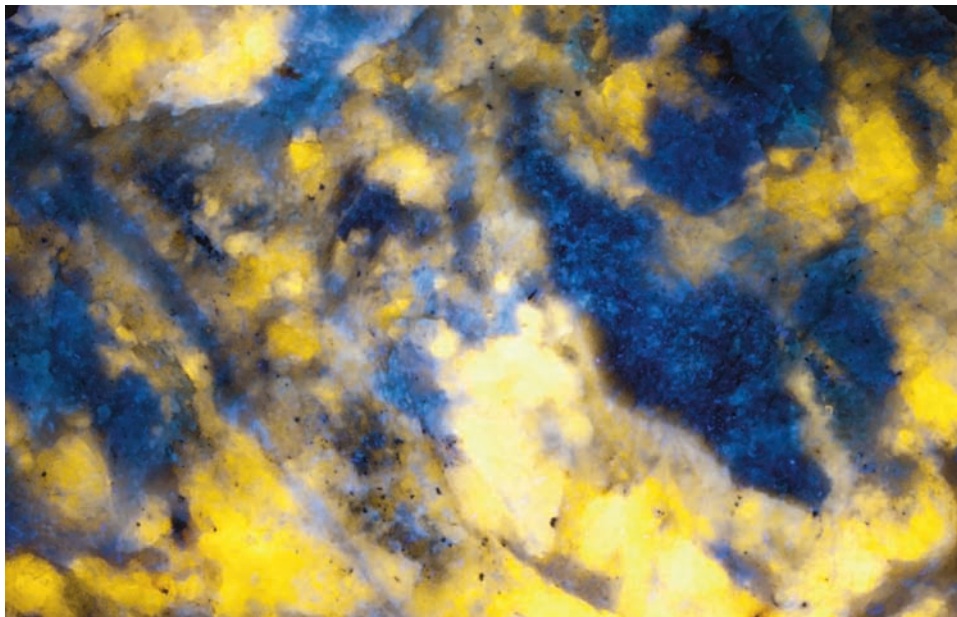
Mon–Sun, 10am–5pm (6pm during August, late opening Thurs until 7pm)

In association with Imperial War Museums.



Roderick Buchanan, *Legacy*, 2008, courtesy Imperial War Museum

National Museum of Scotland



Fluorescing minerals, image © National Museums Scotland

Melvin Moti: *One Thousand Points of Light* 20 July – 21 October

One Thousand Points of Light is Dutch artist Melvin Moti's first UK solo show.

Working with UV light emitting rocks from the mineralogy collections at the National Museum of Scotland, Moti has made a stunning film that induces feelings of either flying through space or looking down a microscope, immersing the viewer in the uncanny beauty of these luminous objects by removing any sense of their physical scale.

Moti considers that rocks are in some way communicating directly by absorbing UV light, changing it and emitting visible light in vivid colours. Alongside his film, Moti has brought together an extremely diverse range of other objects from the museum's collection, all of which communicate through their material qualities – including scent bottles made with Uranium glass, dried scorpions, ancient fossils and jellyfish suspended in spirit.

Chambers Street, EH1 1JF
0300 123 6789
www.nms.ac.uk

Mon–Sun, 10am–5pm

The exhibition is supported by Creative Scotland with additional support from the Mondriaan Fund.

Catherine the Great: An Enlightened Empress 13 July – 21 October

This exhibition, in its only showing in the UK, highlights the truly magnificent collections of one of Russia's most successful rulers.

Explore Catherine's reign through her collections, which vividly reflect her own interests and achievements and provide a fascinating glimpse of the dazzling wealth and magnificence of the Imperial Russian court.

Developed by the State Hermitage Museum in St. Petersburg and National Museums Scotland, the exhibition displays more than 300 objects and artworks by some of the most illustrious European and Russian artists of the 18th century.

Adult £9, concessions £7.50, children £6, (under 12s free)

The exhibition is presented in partnership with the State Hermitage Museum, St. Petersburg and is sponsored by Baillie Gifford Investment Managers.



Coronation Portrait of Catherine the Great
© The State Hermitage Museum, St. Petersburg

Also showing:

A Sense of Place: New Jewellery from Northern Lands 18 May – 16 September



Grace Girvan, *Piece 1*, 2011

This exhibition will showcase new work by a group of emerging and established jewellery artists from Denmark, Finland, Iceland, Norway, Sweden and Scotland.

Chambers Street, EH1 1JF
0300 123 6789
www.nms.ac.uk

Mon–Sun, 10am–5pm

New Media Scotland

~ in the fields

2 August – 2 September

~ in the fields, an Edinburgh based artistic partnership between Nicole Heidtke and Stefan Baumberger, reinvent old media, modifying ancient, odd machines and playing with optical toys.

They found the starting point for this exhibition on the Shetland Islands where their research into oceanic plastic pollution led them to investigate the very elements and definition of Scottish landscape and seascape more closely.

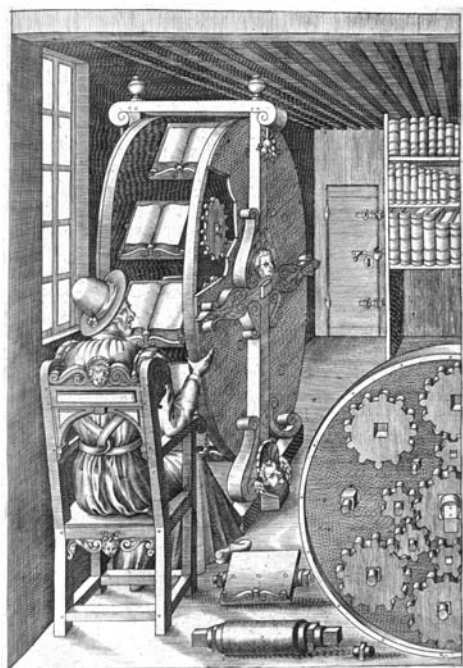
Using new technologies, lace knitting, collected drift wood and plastic, this new body of work created especially for this exhibition takes on the old media of observation, research and (dis)play. In two of their installations, the artists have chosen to make particular reference to the aquariums of Victorian oceanographic scientists and the 16th-century bookwheel of Agostino Ramelli.

A third work, *Yen to See Different Places*, is a networked sculpture inspired by the 19th-century myriorama card game and has been co-commissioned by New Media Scotland and Edinburgh Art Festival. Visitors to the exhibition will be able to create seamless panoramas depicting idealized Scottish landscapes which can then be viewed through a publicly sited tourist telescope located in St. Andrew Square as part of the Festival Promenade commissions programme (see page 9 for more details).

~ in the fields were awarded the inaugural Alt-w Design Informatics residency at the Inspace laboratory in 2012. This exhibition showcases the results of this new annual residency. The Alt-w Fund is managed by New Media Scotland and is supported by Creative Scotland and the Centre for Design Informatics.

New Media Scotland
1 Crichton Street, EH8 9AB
0131 650 2750
www.mediascot.org

Wed–Sun, 12–8pm



Agostino Ramelli, *Engraving of a Bookwheel*, 1588
courtesy of Beinecke Rare Book and Manuscript Library,
Yale University

Open Eye Gallery

John Bellany at 70

13 August – 4 September

John Bellany is one of Scotland's most influential post-war artists and this exhibition of five decades of paintings, watercolours, prints and drawings showcases his life's work.

Born at Port Seton in 1942 and steeped in Calvinism as a child, his art is profoundly religious in its intimation of mortality and recognition of evil. Throughout his career Bellany painted elemental allegories encompassing the complexities of the human condition and anchored in the rich poetry of the sea.



John Bellany, *Song Bird*, 1992



Gino Severini, *Commedia dell'arte*, 1958

Showing at Eye Two:

**Picasso, His Contemporaries and
Modern British Printmaking**

13 August – 22 September

To coincide with *Picasso and Modern British Art* at the Scottish National Gallery of Modern Art, this enlightening survey of prints examines the work of a number of Picasso's contemporaries including Braque, Severini, Le Corbusier, Miró, Chagall, Laurens, Duffy and Clavé.

A group of British artists are also represented – Sutherland, Hockney, Nicholson, Grant, Gear, Moore, Burra and Colquhoun – who were all influenced by the innovative works produced throughout Picasso's long career.

34 Abercromby Place, EH3 6QE
0131 557 1020/558 9872
www.openeyegallery.co.uk

Mon–Fri, 10am–6pm; Sat, 10am–4pm

The Queen's Gallery Palace of Holyroodhouse

Treasures from The Queen's Palaces
16 March – 4 November

This selection of 100 outstanding works has been made across the entire breadth of the Royal Collection, from nine royal residences and over five centuries of collecting.

It includes paintings, drawings, miniatures, watercolours, manuscripts, furniture, sculpture, ceramics and jewellery, reflecting the tastes of monarchs and other members of the royal family who have shaped one of the world's great art collections.



Rembrandt van Rijn, *Agatha Bas*, 1641
The Royal Collection © 2012, Her Majesty Queen Elizabeth II

Highlights include paintings by Rembrandt, Canaletto and Nash, drawings by Leonardo, Michelangelo, Raphael and Holbein, and Imperial Easter Eggs by Fabergé. Most of the works are shown in Scotland for the first time.

Adult £6, concessions available.

Palace of Holyroodhouse, Canongate
The Royal Mile, EH8 8DX
0131 556 5100
www.royalcollection.org.uk

Mon–Sun, 9.30am–6pm (last admission 5pm)

Summerhall

Carolee Schneemann
2 August – 27 September

Carolee Schneemann has been a pioneer across many artistic disciplines in a career spanning over 50 years. She has consistently challenged concepts of sexuality and gender identity in the mediums of painting, sculpture, installation, video and most importantly performance. With key works such as *Meat Joy* (1964) and *Interior Scroll* (1975), Schneemann broke new ground within the fields of performance and happenings, challenging many of the taboos facing women artists in the 1960s and 1970s.

Now in her 70s and still prolific, Schneemann will be exhibiting several new and vintage video works including a major installation *Precarious* (2009) and the first ever display of a photographic series in which the artist is shown ice skating naked whilst holding one of her beloved cats.

During the first week of the exhibition, Schneemann will also create a new work in situ and will give an artist's talk.

Exhibition in Church Gallery, First Floor
Summerhall Hope Park Terrace.



Carolee Schneemann, *Precarious*, 2009

Static State
2 August – 27 September

Humour is focused upon a gritty social reality in this curated group show displaying the talents of nine of Edinburgh's most gifted emerging artists. The work of Alex Allan, Matt Barnes, Liam Crichton, Connor Dupre, Kevin Harman, Joel Kaplan, Mark Purves, Liam Richardson and Kenny Watson is satirical, ironic and playful. Exhibition in Library Basement Gallery.



Connor Dupre, *Muscle Building*, 2011

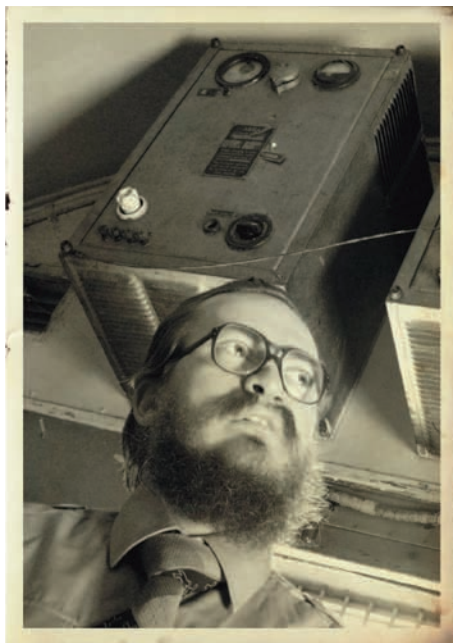
Also showing:

Venus With Severed Leg
2 August – 27 September

William English's photographs of the early days of Vivienne Westwood and Malcolm McLaren's 'Sex' shop. Exhibition in the Corner Gallery.

1 Summerhall, EH9 1QH
0131 560 1590
www.summerhall.co.uk

Mon–Sun, 11am–9pm (during the festival)



Robert Kuśmirowski, *Pain Thing*, 2012

Robert Kuśmirowski: *Pain Thing*
2 August – 27 September

Pain Thing is a powerful yet playful installation relating directly to the existing fabric of the former veterinary hospital at Summerhall, in which an unsuccessful experiment starts to live its own life.

Robert Kuśmirowski is a performer and an author of installations, objects, photographs and drawings. Born in 1973 in Łódź (Poland), he now lives and works in Lublin.

Kuśmirowski specialises in transformed spaces and intensely realised transformations of reality in general and of history in particular. For more information, please visit www.culture.pl/edinburgh.

Installation in the Upper Bar area.

This exhibition is supported by The Adam Mickiewicz Institute, Warsaw.

Art & Language
2 August – 27 September

Art & Language was the foremost conceptual art grouping of the 1960s and 1970s whose work and publications remain influential to this day. This exhibition will display two large works from 1973 alongside items relating to the group's famous *Index* installations and a significant display of bookworks and ephemera from this heroic period of linguistic conceptualism.

Exhibition in the Courtyard Gallery and Bone Room.

David Michalek: *Figure Studies*
2 August – 27 September

In a newly commissioned work, David Michalek honours the cinematic and photographic pioneer Eadweard Muybridge who broke new ground by recording movement too fast for the human eye to register. In recreating many of Muybridge's original experiments using the latest technical facilities, Michalek creates both an homage to and an extension of Muybridge's original artistic intent.

Michalek's hugely popular film *Slow Dancing* is also on show. In this three-screen film, a variety of dance forms are shown in incredibly detailed high resolution and slowed down so greatly that the viewer can feel every nuance of movement and style.

Exhibition in the Library Upper Gallery.



David Michalek, *Figure Studies*, 2012



Jenny Holzer, *Protect Me From What I Want (Plaque)*, 1985

7 x 7th Street
2 August – 27 September

The Belgian neo-pop artist Jean Pierre Muller – collaborating with musicians Robert Wyatt, Terry Riley, Nile Rodgers, Archie Shepp, Sean O'Hagan, Mulatu Astatke and Kassins – has created a stunning visual and audio mix that combines layers of information collaged with new audio compositions.

The exhibition will be displayed outdoors in the street next to the stables at Summerhall, in a series of seven wooden huts.

1 Summerhall, EH9 1QH
0131 560 1590
www.summerhall.co.uk
Mon–Sun, 11am–9pm (during the festival)



Jean Pierre Muller, *7 x 7th Street*, 2012

OWWO
2 August – 27 September

Only works by women artists will be on display and, in a radical move, only women will be admitted to the exhibition. Exhibition in the Church Gallery, Hope Park Terrace.

Ian Hamilton Finlay and the French Revolution
2 August – 27 September

An investigation of Finlay's fascination with this period through his prints and object multiples. In Demarco Foundation, Gallery A.

Wolf Vostell
2 August – 27 September

The German artist Wolf Vostell was a key figure in the international avant-garde of the late 20th century. Vostell first achieved notoriety through the *décollage* movement which (illegally) tore commercial billboard posters to expose parts of previously pasted posters beneath, creating in the process new abstract and pop works considered by many to be the origins of street art.

Vostell went on to change his practice significantly, recategorising it as 'Dé-coll/age' to stress the violence inherent in his later works which included staged car crashes, train wrecks and industrial sized found objects which he entombed in concrete.

Taken from the Heart Fine Art collection at Summerhall, this exhibition considers the entire career of the artist with a particular emphasis on his anti-war ethos and opposition to the Vietnam War and to perceived US imperialism in the 70s. Exhibition in the Dean's Office Gallery.



Wolf Vostell, *B 52 Betoniert*, 1970



Robin Gillanders, *Walk Nine, The Philosopher's Garden*, 2004

Robin Gillanders:
The Philosopher's Garden Redux
2 August – 27 September

Ten photographs taken in the Parc Jean-Jacques Rousseau at Ermenonville, north of Paris, where Rousseau spent the last years of his life. Each photograph represents one chapter of *Les Reveries du Promeneur Solitaire* (1782), Rousseau's last book in which he contemplates his life and philosophical concerns. Exhibition in the Meadows Gallery.

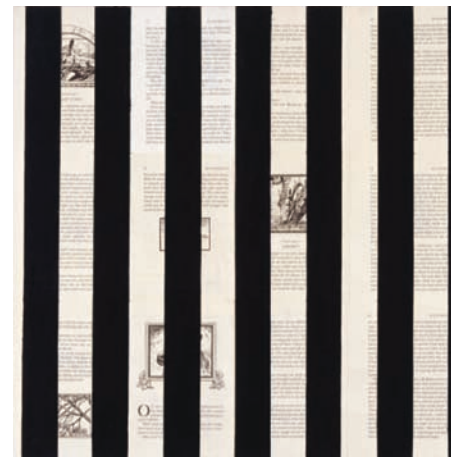
Phenotype Genotype (PhG)
2 August – 27 September

Displayed within the original laboratory at Summerhall, *Phenotype Genotype (PhG)* will show over 400 works by a diverse range of members of the international avant-garde. Curated from Heart Fine Art's collection, these works will illustrate the historical context and motivations of the avant-garde from 1900 to the present day, encompassing arte povera, conceptual art, minimalism, pop art and the YBAs. Exhibition in the Laboratory Gallery.

1 Summerhall, EH9 1QH
0131 560 1590
www.summerhall.co.uk

Mon–Sun, 11am–9pm (during the festival)

Talbot Rice Gallery



Tim Rollins & K.O.S., *Black Beauty – Liberty (after Anna Sewall)*, 1990/97, courtesy Galerie Eva Presenhuber, Zurich © the artist

Tim Rollins & K.O.S.: *The Black Spot*
4 August – 20 October

Showing for the first time in Scotland, Tim Rollins and K.O.S. present an exhibition including new work and a series of Art and Knowledge Workshops. Coming to Edinburgh direct from the first Frieze New York, the collective's literary and music inspired work continues to make waves within contemporary art. Surveying their work at Frieze, Simon Schama commented that, 'combining instruction in reading and writing with collaborative art-making has resulted in some work of spectacular radiance as well as social energy'.

The exhibition title, *The Black Spot*, is taken from Stevenson's *Treasure Island*, the classic adventure story that has inspired a new work for Talbot Rice. *The Black Spot* is a summons to audiences to reinvigorate a belief in the power of art to change lives.

Workshops with young people in Edinburgh during July will generate new paintings, with a record of this activity displayed in the gallery. Rollins will also give a keynote lecture on 4 August, opening a series of events during the festival and culminating in a major symposium in October 2012.

Working Papers:
Donald Judd Drawings, 1963–93
4 August – 20 October

The work of Donald Judd changed the course of sculpture in the 20th century. As the first exhibition in Scotland to study Judd's studio methods, *Working Papers* focuses upon the instructional drawings he and his fabricators created. Displayed in the Georgian Gallery in three distinct groups, the drawings include private studio drawings related to the fewer than 20 sculptures he made himself between 1962 and 1964, fabricators' drawings from 1964 and a third type mostly from the 1970s that are formal 'portrait' drawings made by Judd from his sculptures, often long after the works had been made.

The University of Edinburgh
Old College, South Bridge, EH8 9YL
0131 650 2210
www.trg.ed.ac.uk

Mon–Sat, 10am–5pm; Sun, 12–5pm
(4 September onwards: Tues–Sat, 10am–5pm)



Photograph of Donald Judd by Paul Katz, courtesy of the Judd Foundation and Sprueth Magers Berlin London

Additional Programme



Catherine Payton, *Sandman*, 2011 (film still), on show at Rhubaba Gallery and Studios

6°WEST

Pilgrimage:
Inch Kenneth to St. Triduana's Chapel
2–26 August

From the medieval chapels of the Isle of Iona and Inch Kenneth to St. Triduana's Chapel in Restalrig, Edinburgh, 6°WEST traverse a creative pilgrimage that makes visible the multiple histories that are held in the physical and spiritual fabric of these ancient sites.

6°WEST artists' collective is Anne Devine, David Faithfull, Mhairi Killin, Veronica Slater and curator Alicia Hendrick. In this project St. Triduana's Chapel becomes the sixth member of 6°WEST through a series of direct interventions within the site made by each of the artists. The work on show includes drawings, sculptural installations and assemblages, with documentary photography by Shannon Tofts. The exhibition is supported with a critical text by Georgina Coburn.

27 Restalrig Road South, EH7 6EA
0131 554 7400
www.6degreeswest.blogspot.co.uk

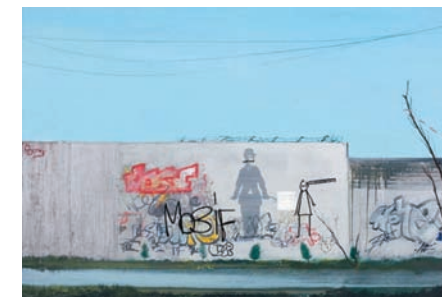
Thurs–Sun, 11.30am–4.30pm
(except 2 August, 6–8pm &
23 August, 11.30am–8pm)



Mhairi Killin, *An Taisdeal II*, 2012 (detail)

Bourne Fine Art

Jock McFadyen: A Retrospective
27 July – 1 September



Jock McFadyen, *Kill Matthew Barney*, 2007

A retrospective of Scottish artist Jock McFadyen including his figurative works of the 1980s, when he was appointed Artist in Residence at the National Gallery in London, and his full-blown urban landscapes, which emerged in the early 1990s and continue to preoccupy the artist to this day. His latest work revisits the hardened figures of his early career with small scale oils depicting nudes in oppressive interiors, displaying echoes of Sickert and Francis Bacon.

With eyesores depicted as though they were architectural gems and the marginalized and disregarded immortalized on canvas, his paintings reconsider those spaces and people eschewed by society.

6 Dundas Street, EH3 6HZ
0131 557 4050
www.bournefineart.com

Mon–Fri, 10am–6pm; Sat, 11am–4pm

Collective

Mick Peter and B.S. Johnson: *Lying and Liars*
2 August – 30 September



Mick Peter, *The Nose: Epilogue*, 2010
courtesy the artist and Cell Projects

Commissioned by Collective, Glasgow-based artist Mick Peter has produced a new installation combining the languages of film, sculpture and drawing to form an immersive experience. This is Peter's first exhibition in Scotland since his appearance in the generation-defining British Art Show 7.

Presented alongside this new installation is *Paradigm* (1969), a short film-work by writer and filmmaker B.S. Johnson. A proponent of 'visual literature', B.S. Johnson has been described as the one-man avant-garde of the 1960s.

The exhibition title *Lying and Liars* is a derivation of B.S. Johnson's idea that fiction is 'lying' and also refers to the act of making art or writing and to those that practice it. Mick Peter shares B.S. Johnson's preoccupation with telling tales and allowing the audience to find their own path to the work.

22–28 Cockburn Street, EH1 1NY
www.collectivegallery.net

Tues–Sun, 10am–6pm during August
(11am–5pm thereafter)

Contemporary Art Exchange

Through the Looking Glass, Dimly
5–18 August

Contemporary Art Exchange presents an international collaboration between photographers Andrew Follows and Rosita McKenzie, who are based in Melbourne and Edinburgh respectively.

Both artists will showcase recent and new photographs many of which have never been seen before in Scotland. Bringing two very different approaches to photography, Follows and McKenzie are drawn together by their experiences of visual impairment, their capturing of night-scapes and the effects of fire on the natural environment. Follows and McKenzie present an array of intriguing and fascinating images of the everyday from opposing hemispheres. Together, they challenge the notion of sight, perception and knowing and question the presumed role vision plays within creating contemporary art.

The Old Ambulance Depot
77 Brunswick Street, EH7 5HS
0131 558 5400
www.contemporaryartexchange.org

Mon–Sat, 10am–6pm; Sun, 11am–5pm

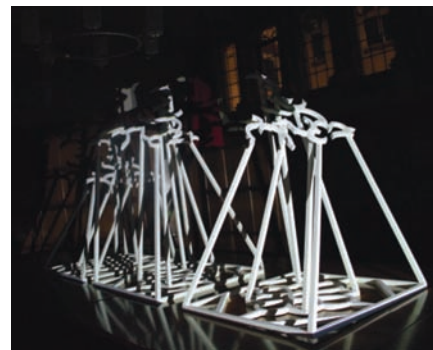
This exhibition is supported by an Edinburgh Art Festival bursary.



Rosita McKenzie, *Untitled*, 2011

GARAGE

GARAGE
11–12, 18–19 & 25–26 August



David MacDiarmid, *Geometric Recedings*, 2011

GARAGE presents new, site-specific and collaborative works by selected artists, developed during a series of mini-residencies in three Edinburgh New Town garages.

Artists exhibiting include Rebecca Key, Ailie Rutherford, Malcy Duff, David MacDiarmid, Sarah Kenchington, Belinda Gilbert Scott, Stephane Cattaneo, Holly Fulton, Sharon Quigley, Christine Hilditch, David Patrick, Owen Davison, Bob Moyler, Kirsten Welsh, Thomas MacGregor, James Lambert, Sam Davidson and Emma Bowen.

GARAGE hosts performances and screenings throughout August providing the opportunity for public engagement and exchange.

Northumberland Street
North West Lane (entry on Lane), EH3 6JL
www.edinburghnewtowngarage.blogspot.com

Sat–Sun, 12–4pm during exhibition dates
(or by appointment: 07917 668 044)

Harry Hill

My Hobby
4 August – 2 September

Harry Hill is a comedian, famous for satirising popular television shows and wearing a shirt with a big collar. Outside of these achievements, Harry enjoys spending his time making art. At once funny, sad and macabre, the paintings and sculptures of Harry Hill take his mad cap view of the world to a new level of weird and will be shown here in his first public exhibition.

The selected works are from an ongoing series depicting a parallel universe where nature, celebrity and surrealism collide. Recurring themes include selected well known faces from British daily life, extraordinary animals and most recently, a group of Brit Pop stars painted on to coconuts. What gives these paintings and objects an extra level of authenticity is that they are made by someone so submerged in the world they are parodying.

The exhibition will include a newly commissioned interview with Harry Hill and artist David Shrigley. Exhibition curated by Cedar Lewisohn.

White Stuff, 89 George Street, EH2 3ES
Exhibition on 2nd floor.

Mon–Sat, 10am–6pm (Thurs, 7pm)
Sun, 11am–5pm



Harry Hill, *Schofield's Dream*, 2011

Rhubaba Gallery & Studios

We are all U.F.O.-nauts

4 August – 2 September

Taking as its starting point the photographic series *Self-portraits as a U.F.O.-naut* by Slovakian artist Július Koller (1939–2007), this group show explores the ongoing potency of Koller's practice.

The works in this show assume a playful strategy of resistance to 'reality', with the artists pairing themselves with images of the 'other-worldly' and exploring methods of navigation unrestrained by logic. Featuring a series of Koller's photographs from the 1980s and new works by artists including Gintaras Didžiapetris and Catherine Payton, the exhibition questions the connection between imagination, optimism and agency in contemporary art.

25 Arthur Street, EH6 5DA

www.rhubaba.org

Thurs–Sun, 12–5pm, and by appointment

This exhibition is supported by an Edinburgh Art Festival bursary.



Catherine Payton, *13 Levitations*, 2011 (film still)

The Royal Scottish Academy of Art & Architecture

TUTAJ/TERAZ (HERE/NOW)

28 July – 9 September



Joanna Lyczko, *Stephanie*, 2012

A group show featuring emerging Polish artists who have chosen to live, study and build careers in Scotland.

Highlighting the Polish influence infiltrating the Scottish contemporary art scene, this exhibition includes works by Ola Rek, Magda Blasinska, Grazyna Dobrzelecka, Aleksandra Zawada, Agata Dymus-Kazmierczak and Joanna Lyczko.

The Mound, EH2 2EL

0131 624 6556

Mon–Sat, 10am–5pm; Sun, 12–5pm

The exhibition is supported by The Adam Mickiewicz Institute, Warsaw and The Royal Scottish Academy of Art & Architecture.

Scotland-Russia Institute

Soviet Grand Designs

4 August – 22 September

An exhibition featuring Evgeni Kazmin's drawings for monumental mosaic projects and Vladimir Burov's 1960s paintings of the industrial city of Magnitogorsk, once dubbed 'Steeltown USSR'.

John Barks has curated an exhibition of 50 works, illustrating the talent and originality of highly motivated artists working in hard, turbulent times.

9 South College Street, EH8 9AA

0131 668 3635

www.scotlandrussiaforum.org/exhibitions.html

Tues–Fri, 11am–4pm; Sat, 1.30pm–4pm
(except Sat 4 & 11 August, 11am–1.30pm)



Evgeni Kazmin, *Mosaic designs for the Circus Pavilion, Sochi*, 1969 (detail)

The Scottish Gallery

Duncan Shanks

3 August – 5 September



Duncan Shanks, *Storm*, 2009

Born in Airdrie in 1937 and trained at Glasgow School of Art, Duncan Shanks uses strong colour and richly applied paint to chart the changing seasons and the forces immanent in Nature. Always working directly from nature, his drawings are a spontaneous reaction to the constantly changing landscape around him. As a result the images he creates not only suggest space and atmosphere but also the passing of time.

Running alongside will be a centenary exhibition of Wilhelmina Barns-Graham, one of Scotland's most significant modernist painters. To complement this, there will be a selection of works on paper, objects and jewellery in an exhibition entitled *Out of Abstraction*.

16 Dundas Street, EH3 6HZ

0131 558 1200

www.scottish-gallery.co.uk

Mon–Fri, 10am–6pm; Sat, 10am–4pm

Scottish Poetry Library

Orchard

2 August – 29 September



Gerry Loose and Donald Urquhart, *Farrow Cow*, 2012

The poetic names of older varieties of apple trees, many of which are now endangered – such as Embroidered Apple, Hoary Morning and Swan's Egg – are the basis for a new set of collaborative works by the poet Gerry Loose and the artist Donald Urquhart.

Starting with a selection of Victorian engravings, Loose has added a text inspired by old descriptions of apples grown in Scotland. Each annotated engraving is set alongside a block of colour by Urquhart, drawn from a spectrum of the tones of fully ripe fruit.

In its quiet, subtle combination of image, text and colour, *Orchard* is simultaneously a lament for the loss of varieties and a celebration of that rich variety.

5 Crichton's Close, Canongate, EH8 8DT
0131 557 2876
www.scottishpoetrylibrary.org.uk

Mon–Wed & Fri, 10am–5pm
Thurs, 10am–7pm; Sat, 10am–4pm
Closed 3, 10, 17 & 24 September

Superclub

John Brown: Thingsplace

4 August – 2 September

Thingsplace is an installation that proposes to merge the experience of shopping with the fine art gallery space. Edinburgh based artist John Brown will produce representations of a large number of everyday consumer objects as well as other stranger 'things'. These will be presented as a wall-to-wall installation to encompass the entirety of the Superclub gallery space.

Objects will be packaged and displayed in various forms and guises with the implication that the one-off handmade objects emulate the look and intentions of mass produced items.

11a Gayfield Square, EH1 3NT
www.superclubstudios.com

Thurs–Sun, 1–6pm



John Brown, *Thingsplace*, 2012 (detail)

Selected Events



From Ross Sinclair's *Real Life* series, performing at Royal Scottish Academy on 2 August

Beyond major exhibitions and new public art commissions, Edinburgh Art Festival includes a wide range of unique events, talks, tours and performances.

Every day of the festival, visitors have the chance to deepen their experience of the art on show or to gain new insights from the artists and curators involved. What's more, the majority of these events are free to attend.

A small selection of events is highlighted on the following pages. For our full event calendar, including details of how and where to book, please visit our website: www.edinburghartfestival.com.

Edinburgh Art Festival Pavilion, St. Andrew Square Gardens Andrew Miller's *The Waiting Place*

At the heart of the Festival Promenade commissions, Andrew Miller's *The Waiting Place* is both a sculptured space and a functioning pavilion for this year's festival.

Open to the public between 10am–6pm, *The Waiting Place* will provide a hub for free talks and performances by artists, writers and curators from Edinburgh's leading galleries, as well as guided tours and information on our programme. It will also be the meeting point for those wanting to join artist Anthony Schrag, our Tourist in Residence, on one of his performances.

During the festival we will run a series of guided tours starting from *The Waiting Place*, providing insights into some of the key works and making connections between the art in this year's festival and the city which hosts it.

These talks, performances and tours are free but booking is essential. Please see our website for more information and to book: www.edinburghartfestival.com. Be sure to sign up to our mailing list to be among the first to hear of new events.

Art Late North, 16 August Art Late South, 23 August

An annual celebration in the Edinburgh Art Festival calendar, Art Late is two specially programmed evenings of late openings and events at galleries in Edinburgh – one evening focused on galleries north of the Royal Mile, the other on those to the south.

Join us for live music, performances, one-off curator tours and talks. Art Late evenings are free to attend but booking is required. For full details, please visit our website.

Art Late is sponsored by Heineken.

Festival Detours

Providing fresh perspectives on visual art, Festival Detours is a series of intimate live performances in Edinburgh's leading galleries by stars from the worlds of music, comedy, poetry and prose. Each year we invite performers to respond in their own particular way to their favourite artworks featured in our programme.

This year's Festival Detours include comedian Simon Munnery; Joe Dunthorne, author of *Submarine*; musician Scott Hutchison, frontman for Frightened Rabbit; poets Molly Naylor and Inua Ellams, and theatre directors/performers Gary McNair and Nic Green.

Festival Detours events are free but ticketed and places are very limited.

For more information and to book, please visit:
www.edinburghartfestival.com/2012/commissions/detours

To see films of last year's Festival Detours, visit:
www.youtube.com/EdinburghArtFestival

Festival Detours is produced by Trigger and commissioned by Edinburgh Art Festival.



Simon Munnery

**The House of Fairy Tales: *The Magnificent Edinburgh Escapade Part 1*
5 August – 2 September**

Founded by artists Deborah Curtis and Gavin Turk, The House of Fairy Tales work with creative practitioners to produce interactive narratives and highly immersive environments for children and families.

The Magnificent Edinburgh Escapade Part 1 is an interactive guide to the city, specially created for the Edinburgh Art Festival. Weaving together the history and geography of Edinburgh's streets in a magical adventure, the escapade will take families and children on a problem solving tour through the city and the festival programme with the help of richly illustrated maps and task sheets. For full details please visit: www.edinburghartfestival.com or www.houseoffairytales.org.

White Stuff, 89 George Street, EH2 3ES (exhibition on 2nd floor)

Mon–Sat, 10am–6pm (Thurs, 7pm)
Sun, 11am–5pm

**Danny MacAskill performance
13 & 14 August**

Cyclist Danny MacAskill has long been known on YouTube for his spectacular interventions with the cityscape of Edinburgh and other cities. In a unique event for Edinburgh Art Festival, Danny MacAskill returns to his one time hometown to perform live, as part of our promenade programme. For full details please visit www.edinburghartfestival.com.



The House of Fairy Tales, *A Moot was Called*, 2012 © Richard Hubert Smith



Danny MacAskill, 2010, courtesy of
Andy McCandlish/Red Bull Content Pool

**2 August
Performance and Panel Discussion:
Ross Sinclair, We Love Real Life Scotland
4–6pm**

Over the last 20 years an important thread of Ross Sinclair's wide-ranging practice has sought to address the very particular nature of the individual, collective and national identities of the small, damp Northern-European nations sometimes known as Scotland.

Join the artist and a range of speakers for a performance and discussion to celebrate the launch of Sinclair's book investigating the heritage of the Gordons and other Scottish incidences.

Panel speakers include Craig Richardson (Northumbria University), David McCrone (author of *Scotland the Brand*) and Claudia Zeiske (Deveron Arts).

Free to attend, booking required.

The Royal Scottish Academy
of Art & Architecture
The Mound, EH2 2EL
0131 225 6671
www.deveron-arts.com
www.royal.scottishacademy.org

**3 August
Canal boat trip with Tania Kovats
9am**

To celebrate the opening of *Rivers*, Jupiter Artland have scheduled a canal boat trip, travelling through the city and its environs to Jupiter along the Union Canal. During this 3 hour trip, guests will have the chance to speak to Tania Kovats about her new work before experiencing this and other installations at Jupiter Artland.

The boat will leave at 9am from behind Cargo, 129 Fountainbridge, EH3 9QG, and will leave Jupiter at 3pm to return to the city.

The boat trip is free with entrance ticket to Jupiter, advance booking required:
01506 889900

**3 August
Panel Discussion:
Cinema as Primatology, with Rachel Mayeri
5–6.30pm**

Creativity is considered to be a divide between humans and other species, but do we share basic preferences for novelty and perhaps even for form and content with our closest relations?

Coinciding with the installation of Rachel Mayeri's *Primate Cinema: Apes as Family* at Edinburgh College of Art, this panel discussion will explore similarities and differences in perception, cognition and socio-emotional behaviour between humans and chimpanzees, through the perspectives of Mayeri, artist Andrea Roe and The Arts Catalyst's curator Dr Rob La Frenais.

Free to attend, booking required.

Edinburgh College of Art
74 Lauriston Place, Edinburgh, EH3 9DF
To book:
www.cinemaasprimatology.eventbrite.com

**3, 10, 17, 24, 31 August
Bus Tour: *Ian Hamilton Finlay's Little Sparta*
1pm**

The Little Sparta Trust will run bus tours from the Ingleby Gallery to Ian Hamilton Finlay's hilltop home in the Pentland Hills, site of Little Sparta – the garden that cradles so many of his artistic ideas and which is in itself amongst the very greatest of 20th-century Scottish artworks.

There will be a short introduction to Ian Hamilton Finlay's exhibition at Ingleby Gallery before the bus departs at 1.30pm.

Tickets £30

Ingleby Gallery, 15 Calton Road, EH8 8DL
To book: <http://littlesparta.eventbrite.com>

4 August

Artist's Talk: *Tim Rollins and K.O.S. members*
1–2pm

A rare opportunity for a UK audience to hear the US artist Tim Rollins and members of K.O.S. (Kids of Survival) talk about their work and working methods. Having developed a collaborative working process with high school students who were considered 'at risk', Rollins describes ways in which artistic practice can transform lives and engage young people in education. Free to attend, booking required.

Talbot Rice Gallery
The University of Edinburgh
Old College, South Bridge, EH8 9YL
0131 650 2210

4 August

Talk: *Cheer Up! It's Not the End of the World...*
2–3pm

Co-curator of the exhibition *Cheer Up! It's Not the End of the World...*, Dr Norman Shaw will provide insights into the selection of works and set out a critical context for the themes and issues which the exhibition explores. Free to attend, booking required.

Edinburgh Printmakers
23 Union Street, EH1 3LR
0131 557 2479 or email:
info@edinburgh-printmakers.co.uk

4 August

Artist's Talk: *Melvin Moti*
4pm

Melvin Moti discusses his film *Eigenlicht* and its relationship with the National Museum of Scotland's collections included in his exhibition, *One Thousand Points of Light*. Free to attend, booking required.

National Museum of Scotland
Chambers Street, EH1 1JF
0300 123 6789
www.nms.ac.uk

4–7, 10–15 August

Performance: *A Tapestry of Many Threads*

Alexander McCall Smith and composer Tom Cunningham mark Dovecot's centenary with the world premiere of this dramatic musical production, performed among the looms used to create the tapestries that inspired it.

Sun–Fri performances at 6.30pm (1hr)
Sat performances at 7.30pm (1hr)
Tickets: £15 (Sat £16), concessions £14 (Sat £15), available from www.dovecotstudios.com

Dovecot Studios, 10 Infirmary Street, EH1 1LT
0131 550 3660

10 August

Performance: *Denis Buckley*
10pm

In his film *Searching for the Unimagined Conscience of My Race*, the artist Denis Buckley engages with ideas of identity, loss and home.

Adopting the persona and visual motifs of 'The Irishman' from Philip Donnelan's 1966 documentary of the same name, Buckley's character is seen returning to Ireland for the last time before his death. Wearing the black suit and white shirt of a labourer, The Irishman drags his steel suitcase and a long handled shovel from London to the west coast of Ireland. Once there, he burns his shovel on the beach, signalling the completion of his Nostos or homecoming.

Projected on the courtyard wall at Summerhall for this one-off screening, the film will be accompanied by the artist formally 'decommissioning' his shovel, setting the handle ablaze before he departs.

Free to attend, booking required.

1 Summerhall, EH9 1QH
0131 560 1590
www.summerhall.co.uk

12 August

Art Picnic: *Forest Pitch*, with Craig Coulthard
11am–5pm

Forest Pitch is an Artist Taking the Lead commission by Craig Coulthard for the Cultural Olympiad and London 2012 Festival, in which a full size football pitch has been created in the middle of a commercial forest. The trees that have been felled to make space for the pitch have been used to create goalposts and a shelter, whilst the pitch itself is made from recycled top soil from a local football ground.

In September, the pitch is being reseeded with native trees and allowed to grow back naturally. Before this, Edinburgh Art Festival are organising a trip to *Forest Pitch* to hold a picnic at the site during which there will be the chance to engage with the artist and other invited speakers on the issues raised by the work.

The event is free but booking is essential via www.edinburghartfestival.com. Those attending should bring their own food and drink.

The bus will leave from Edinburgh at 11am from outside City Art Centre, 2 Market Street, EH1 1DE and return at 5pm. The bus journey is around 1–1.5 hours each way.

13 August

Artist's Talk: *Neville Gabie*
2–3pm

Neville Gabie's practice challenges notions of public art and what it can achieve. He has worked with vulnerable communities in rural Australia and refugee camps in Pakistan as well as undertaking residencies in such diverse contexts as Antarctica, The Olympic Park and Cabot Circus, a large complex building site in Bristol.

Gabie is currently working in Achiltibuie on the west coast of the Highlands on a project with IOTA supported by Highland Culture Strategic Board.

Free to attend, booking required via:
www.edinburghartfestival.com

The Waiting Place, Edinburgh Art Festival pavilion, St. Andrew Square, EH2 2AD

16 August

Panel Discussion: *The Topography of Memory*
2–5pm

Within this year's Edinburgh Art Festival, a number of high profile artists' projects are directly engaged with the physical terrain of landscape, bringing together elements of Land Art, performance, sculpture, drawing and the notion of a journey. Ideas of participation, exchange or collaboration are at the core of these projects and the practices of the artists involved.

This afternoon of conversations is an opportunity to discuss the ideas and ambitions informing works including Craig Coulthard's *Forest Pitch* and NVA's *Speed of Light* with artists Angus Farquhar and Craig Coulthard and Edinburgh College of Art academics Edward Hollis, Neil Mulholland and Angela McClanahan. Together they will consider some of the historical precedents for these works, many of which continue to resonate within individual and collective memory.

This event is a collaboration between Edinburgh College of Art, Edinburgh Art Festival and NVA. Free to attend, booking required via:
www.edinburghartfestival.com

Edinburgh College of Art
74 Lauriston Place, EH3 9DF

16 August

Talk: *John Bellany, Life and Work*
6.30pm

To celebrate Open Eye Gallery's retrospective of John Bellany's paintings, Alexander Moffat OBE RSA will discuss the artist's life, career and major works. Free to attend, booking required.

Open Eye Gallery
34 Abercromby Place, EH3 6QE
0131 557 1020
www.openeyegallery.co.uk

23 August

**Talk: 2012 Invades Popular Culture:
Mayans, Memes, and the End of a World Era**
6.30pm

Apocalyptic culture researcher Kevin Whitesides will describe the myths and phenomena related to the end of the world in 2012, as indicated by the end of the ancient Mayan calendar. Kevin is currently completing a post-graduate dissertation on cultural transmission in the 2012 apocalyptic milieu and has published and presented widely on the subject, including a recent article on the 'End of the World Buffet' for the Fortean Times.

Tickets £5, booking required.

Edinburgh Printmakers
23 Union Street, EH1 3LR
0131 557 2479 or email:
info@edinburgh-printmakers.co.uk

24–30 August

Travelling Gallery: We Form Geology

For her solo show in Scotland's only mobile contemporary gallery, Ilana Halperin explores geological and mineral phenomena around Scotland and within the human body.

Her installation will include elements from two recent shows in Berlin – one investigated our fascination with volcanoes and the relationship between geological phenomena and daily life, the other explored the geology of humans and animals through stones produced by the body itself. The exhibition will also relate to the local geological landscape that the Travelling Gallery will tour through on its journey around Scotland.

On 24 August the Travelling Gallery will be outside City Art Centre, 2 Market Street, EH1 1DE, from 12–8pm before touring various venues in Edinburgh.

Free to attend. For other locations, please visit:
www.travellinggallery.com
0131 529 3930

25 August

Artist's Talk: Katri Walker
11am

Katri Walker has been commissioned by NVA and Edinburgh Art Festival to create a new work documenting the community of runners involved in *Speed of Light*, part of this summer's Edinburgh International Festival. Walker will talk about her practice and her approach to this major new commission. Free to attend, booking required via: www.edinburghartfestival.com.

The Waiting Place, Edinburgh Art Festival pavilion, St. Andrew Square, EH2 2AD

28 August

**Lecture: *The Battle for Leonardo:
Curating and Connoisseurship***
6–7.30pm

Luke Syson of The Metropolitan Museum of Art discusses the methods used to determine which of Leonardo da Vinci's paintings can be attributed to the artist, drawing upon his experience as curator of the recent Da Vinci exhibition at The National Gallery, London. Funded by the Association of Art Historians, this event is a joint initiative between the University of Edinburgh, Edinburgh Art Festival and National Galleries of Scotland. Free to attend, booking required.

Scottish National Gallery, The Mound, EH2 2EL
0131 624 6560

31 August

Art Picnic: *Blue Moon Picnic*
6–9pm

To celebrate the Blue Moon and the completion of Tania Kovats's work *Rivers*, Jupiter Artland are hosting a picnic in the grounds of their sculpture garden. Jupiter will supply the picnic, all visitors need to bring is their own rug or chair to sit upon. Tickets £25, booking required.

Jupiter Artland, Bonnington House Steadings
Nr Wilkieston, EH27 8BB
To book: 01506 889900

Edinburgh Art Festival

City Art Centre
2 Market Street
Edinburgh EH1 1DE

0131 226 6558
info@edinburghartfestival.com
www.edinburghartfestival.com

Director
Sorcha Carey

Operations Manager
Navida Galbraith

Marketing Manager
Stuart Barnes

Festival Assistants
Meriel Bunney-Gillies, Alison Scott

Fundraising Consultant
Charlotte DiCorpo

Rose Street Programme Curator
Deborah Jackson

Book-keeper
Emma Chapman

Press & Media
David Field and Louise Collins
Sutton PR

Design
Fraser Muggeridge studio

Edinburgh Art Festival Board

Chair
Robert Wilson

Company Secretary
Ros Lamont

Trustees
Matthew Benson
Euan Duncan
Pat Fisher
Catherine Holden
Richard Ingleby
Philip Long
Iain McFadden

Project Funders

 arts trust
scotland

 The Henry Moore
Foundation

 LOTTERY FUNDED

 ESSENTIAL
EDINBURGH
Central Business Improvement District

 EDINBURGH WORLD HERITAGE

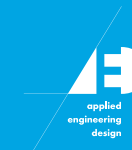
 BAILLIE GIFFORD
INVESTMENT MANAGERS

 Barcapel
FOUNDATION

Sponsors

 anCnoc
HIGHLAND SINGLE MALT
SCOTCH WHISKY

 THE LIST
EDINBURGH

 applied
engineering
design

Commissions

Kevin Harman
Callum Innes
~ in the fields
Andrew Miller
Susan Philipsz
Anthony Schrag
Emily Speed
The House of Fairy Tales

Exhibitions

6°WEST
Bourne Fine Art
City Art Centre
Collective
Contemporary Art Exchange
Dovecot Studios
Edinburgh College of Art
Edinburgh Printmakers
The Fruitmarket Gallery
GARAGE
Harry Hill
Ingleby Gallery
Inverleith House
Jupiter Artland
National Galleries of Scotland
 Scottish National Gallery
 Scottish National Gallery of Modern Art
 Scottish National Portrait Gallery
National Museum of Scotland
New Media Scotland
Open Eye Gallery
The Queen's Gallery
Rhubaba Gallery & Studios
The Royal Scottish Academy
 of Art & Architecture
Scotland-Russia Institute
The Scottish Gallery
Scottish Poetry Library
Summerhall
Superclub
Talbot Rice Gallery