

# EDINBURGH ART FESTIVAL

## Guide

4 August – 4 September 2011

## Visiting

### Finding your way around the city

This guide is accompanied by a separate fold-out map of the city as visualised (and walked) by J. Maizlish. The map provides full details of all the venues participating in the festival, as well as information on how to reach further out locations by public transport. Listings include information on access and facilities.

Those who have a smart phone may wish to download the free EdinBus app, which gives up-to-date information on the nearest bus stops and arrival times.

### Pricing and booking

Unless otherwise specified, exhibitions are free. Where there is a charge, full prices and concessions are included in this guide. Tickets to exhibitions can be purchased at each venue.

Many of the events listed in the Selected Events section of the guide, and on our website, require booking in advance. Full details of how to book are included in the event listing.

### Find out more

For the most comprehensive and up-to-date information on the programme visit the festival pavilion in St. Andrew Square Gardens or [www.edinburghartfestival.com](http://www.edinburghartfestival.com)

## Welcome

This is our eighth year of showcasing the best international and Scottish art in Edinburgh in August. Scotland's largest annual art festival, we work with partners across the city and beyond, to bring you the very best in visual art. Featuring internationally renowned artists alongside work by emerging talent and a special programme of new commissions, Edinburgh Art Festival sees national institutions join with private galleries, artist led spaces and pop-up venues to share the best the visual arts have to offer.

Over the last three years, Edinburgh Art Festival has, with the generous support of the Scottish Government's Edinburgh Festival's Expo Fund, begun to facilitate the commissioning of new work specifically for the festival. This year, we are delighted to announce two major new commissions for the programme.

Martin Creed's *Work No.1059*, commissioned by The Fruitmarket Gallery for the Scotsman Steps, forms part of a major restoration of this important pedestrian artery connecting Edinburgh's Old and New Town. Creed's intervention – to clad the steps in marble from around the world – is a permanent and majestic addition to the city which one poet called 'a mad god's dream'.

2011 also sees the launch of our first artist designed festival pavilion for St. Andrew Square Gardens. Designed by Karen Forbes, it will host a programme of events throughout the festival, placing visual art at the very heart of Edinburgh, and providing a central hub for the festival programme.

Our venues can be found across the length and breadth of the city, and the vast majority of our exhibitions are free. With map and guide in hand, we encourage you to set out and explore the city's galleries and site specific installations, taking in the remarkable visual spectacle of the city along the way.

Robert Wilson *Chair*  
Sorcha Carey *Director*



Supported by the Scottish Government  
Edinburgh Festivals Expo Fund

## Commissions

### Karen Forbes, *Solar Pavilion*

Edinburgh Art Festival is delighted to have commissioned its first festival pavilion with support from the Scottish Government's Edinburgh Festivals Expo Fund. Situated in St. Andrew Square Gardens, this temporary pavilion, designed by Karen Forbes with leading structural engineers Buro Happold and RMJM architectural practice, is the contemporary expression of the city's long fascination with optics and optical devices for viewing.



Karen Forbes, *Solar Pavilion* (visualisation), 2011, courtesy the artist and Glo

At the heart of the city where Sir David Brewster (1781–1868) invented the kaleidoscope and dedicated a life to exploring the physics of light, Forbes' glass chamber uses the latest technology in glass façade engineering to create a space which celebrates the play of light and shadow. With its curved forms and scalloped edge, Forbes' pavilion channels the light to trace delicate and ever-changing patterns on the pavilion floor.

Much of Forbes' work comes from a lengthy engagement with site and place. Here Forbes' structure engages with the workings of the square's architecture. The column at the centre of the square, the Melville Monument, acts as a giant sundial, tracking the passing of the hours with its circulating shadow around the square. Forbes' futuristic glass curve captures the lines of light, continuously re-configured on its surfaces as a measure of time and place, and invites visitors to enjoy a moment of contemplation and reflection in the centre of the festival city. Throughout the festival, the pavilion will host a programme of events, delivered in partnership with Edinburgh's galleries. Full details can be found on our website: [www.edinburghartfestival.com](http://www.edinburghartfestival.com)

St. Andrew Square Gardens, EH1  
Mon–Sun, 10am–5pm

### Martin Creed, *Work No.1059*

2011 sees the unveiling of a major new public artwork by Turner Prize winning Scottish artist Martin Creed for the historic Scotsman Steps. Commissioned by The Fruitmarket Gallery for Edinburgh Art Festival with support from the Scottish Government's Expo Fund. *Work No.1059*, is a feast for the eyes – 104 steps leading from the Scotsman Hotel on North Bridge to Waverley Station, The Fruitmarket Gallery and City Art Centre on Market Street, each step clad in a different colour of marble.

The Scotsman Steps were built in 1899 as part of the 'Scotsman Building' for the Scotsman newspaper, and have recently been refurbished by Edinburgh City Council and Edinburgh World Heritage. *Work No.1059* forms a key part of the refurbishment, and is a visually spectacular, beautiful and thoughtful response to this historic artery. 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.

This is a typical Creed idea – involving as it does the direct engagement of the public in a work whose simplicity belies its conceptual and architectural complexity – and a highly appropriate response to the particular situation of the steps. Built into the fabric of Edinburgh, the work will become a new and joyful part of the experience of the city for inhabitants and visitors alike.

Scotsman Steps, 45 Market Street, EH1 1DF  
Mon–Sun, 5am – midnight



Martin Creed, *Work No.1059* (visualisation), 2011  
courtesy Haworth Tompkins Architects

## Richard Wright, *The Stairwell Project*

Turner Prize winner Richard Wright (b.1960) was commissioned to make a painting in the west stairwell of the Scottish National Gallery of Modern Art for the Edinburgh Art Festival 2010, with support from the Scottish Government's Edinburgh Festivals Expo Fund. Commissioned by the Scottish National Gallery of Modern Art, *The Stairwell Project* was conceived as a permanent *in situ* addition to the national collection and unveiled last July.

Usually Wright's wall paintings are strictly temporary phenomena, created for exhibitions or special events. The artist has only made a few permanent paintings, mainly for private houses, and very few have been for public buildings. This is the first substantial one in Scotland.

For this commission, Wright painted thousands of small organic shapes – black on a white ground – filling the whole of the top of the west stairwell. Part flower, bud, leaf and bird, the myriad shapes create varying patterns in response to the architecture of the light-flooded tower, with its four inward-leaning windows, its massive cornices and its ceiling rose that takes the form of a honeysuckle. Each form is painted individually – no stencils are used – and its size, orientation, direction and exact positioning are dictated by a complex and unseen set of force lines radiating out from key focal points, such as the corners. 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  
73 Belford Road, EH4 3DS  
Mon–Sun, 10am–5pm (6pm during August)



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





## Bourne Fine Art

### *Five Centuries of Scottish Portraiture*

30 July – 5 September

The exhibition takes David Allan's significant work, *The Origin of Painting* (c.1775), as its starting point. A depiction of Pliny the Elder's famous story which traces the origins of the very first painting back to a Corinthian potter's daughter who traced the silhouette her lover's shadow cast against the wall, Adam's painting (a second version of which is in the collection of the National Galleries of Scotland) asserts the centrality of portraiture to the history of art.

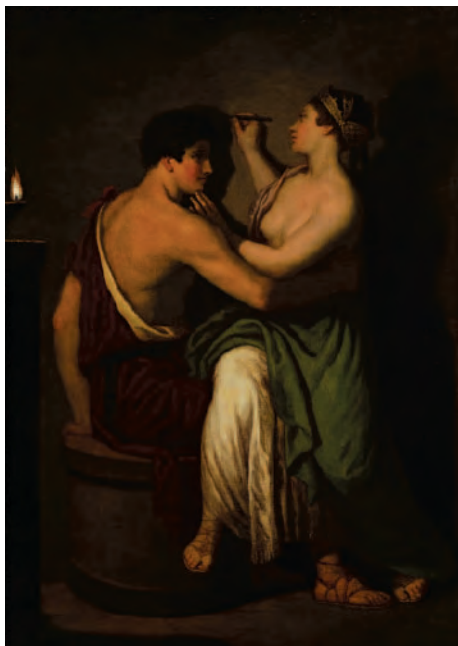
This festival show offers a rich overview of the development of portraiture in Scotland over the past 500 years, featuring significant examples of work by Ramsay, Raeburn and up to William Gillies and beyond. The earliest portraits featured, dated 1625, are by Adam de Colone, close relation of Adrian Vanson (court painter to James VI), and show the Earl and Countess of Wigton.

Highlights of the exhibition include Allan Ramsay's *Countess of Strafford* (1739); an ambitious portrait of Charles Kerr of Calderbank (c.1794) by Ramsay's pupil and assistant, David Martin; and Sir Henry Raeburn's masterful portrait of Alexander Munro (c.1810), a bold study of the physical properties of light and the psychological properties of vision.

Work by successful society portrait artists Harrington Mann and W.O. Hutchison reveals how painting triumphed over competition from photography at the turn of the 20th century to remain the art form of choice for the rich and fashionable. While William Gillies' 1925 picture of fellow artist Robert Scott Irvine, clearly influenced by the Cubist work he observed in Paris, demonstrates how portraiture has adapted to new innovations in art practice over the years.

6 Dundas Street, EH3 6HZ  
0131 557 4050  
[www.bournefineart.com](http://www.bournefineart.com)

Mon–Fri, 10am–6pm; Sat, 11am–4pm  
or by appointment



David Allan, *The Origin of Painting*, c.1775, oil on canvas

## City Art Centre

### *David Mach: Precious Light*

### *King James Bible 1611–2011*

30 July – 16 October

The City Art Centre has joined forces with Scottish born artist and sculptor David Mach to create a major exhibition for the summer of 2011. David Mach is one of the UK's most successful and respected artists, known for his dynamic and imaginative large-scale collages, sculptures and installations using diverse media, including coat hangers, matchstick heads and magazines. Having exhibited worldwide, he became a Royal Academician in 1998 and in 2000 was appointed Professor of Sculpture at the Royal Academy Schools. He is a Trustee of the National Portrait Gallery.

For this exhibition, Mach returns to Scotland to tackle his biggest subject yet – the Bible. Timed to coincide with the 400th anniversary of the publication of the King James Bible, the exhibition combines a series of monumental

coat hanger sculptures, matchstick heads, and an array of Mach's large-scale collages. Cinematic in size, the collages will bring a contemporary dimension to Biblical stories such as The Flood, the Plagues of Egypt, Jesus' miracles and the epic visions of St John. The majestic language of the King James will permeate the exhibition, culminating in a gallery devoted to the text itself.

A key component of the exhibition will be the chance to see Mach's studio in action. His studio team will be taking over one gallery floor for the duration of the show, with the aim to create one final massive collage to be unveiled part way through.

*David Mach: Precious Light* is complemented by an exciting events programme.

2 Market Street, EH1 1DE  
0131 529 3993  
[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

Mon–Sat, 10am–5pm; Sun, 12–5pm  
£5 (£3.50 concessions)



David Mach, *Die Harder* (detail), 2010, coat hanger sculpture

## Dovecot

**Chris Drury: *Land, Water and Language***  
4 August – 4 September

*Land, Water and Language* began when Chris Drury and Andy Mackinnon (curator and filmmaker) made a two day journey by Canadian canoe across the Isle of North Uist in 2009, from the south-west coast to Lochmaddy on the north-east coast. With the wind behind them and a sail rigged when circumstance allowed, they threaded their way through the maze of lochs and waterways, portaging across the moorland in between.

The result of this very physical experience is exhibited in this extensive show which includes the installation of a suspended woven canoe, made from heather, willow and salmon skins, acting as a kind of open vessel for ideas, sensations and the material landscape.

*Land, Water and Language* was commissioned by Taigh Chearsabhagh Museum & Arts Centre, Isle of North Uist.



Chris Drury and Andy Mackinnon, *BREATH/ANAIL*, 2010, video still

Additional Exhibition

### ***Heirlooms***

4 August – 4 September  
Part of the 2011 Edinburgh International Festival, *Heirlooms* is a dynamic, multi-layered exhibition celebrating the rich heritage of Indian and Javanese textile traditions and their continuing influence on innovative contemporary craft practice internationally.

10 Infirmary Street, EH1 1LT  
0131 550 3660  
[www.dovecotstudios.com](http://www.dovecotstudios.com)

Gallery: Mon–Sun, 10.30am–5.30pm  
Café: Mon–Sun, 9am–5.30pm

## Edinburgh College of Art

**Anish Kapoor: *Flashback***  
4 August – 9 October

This exhibition brings together two works – one early piece and a major recent sculpture – selected by the artist in close dialogue with the Arts Council Collection. *White Sand, Red Millet, Many Flowers* (1982) demonstrates Kapoor's early interest in applying raw pigment to a range of organic forms. *Untitled* (2010), on loan from the artist, is a monumental blood-red wax bell form standing over five metres tall, displayed for the first time in the UK.

This exhibition by renowned artist and Turner Prize winner, Anish Kapoor, is the second in a major series of touring exhibitions from the Arts Council Collection entitled *Flashback*. Taking as its starting point the Collection's founding principle of supporting emerging artists through the purchase of their work, the series showcases internationally renowned British artists whose works have been acquired by the Collection. The monographic exhibitions combine works from the Collection with new pieces borrowed directly from the artists, giving a unique insight into the evolution of these key figures in British art.

Sculpture Court  
74 Lauriston Place, EH3 9DF  
0131 221 6000  
[www.eca.ac.uk](http://www.eca.ac.uk)

Mon–Sun, 10am–5pm

With support from Creative Scotland and  
The University of Edinburgh.



Anish Kapoor, *Untitled*, 2010, wax, oil based paint and steel  
© the artist

## Edinburgh College of Art

**Norman McBeath & Robert Crawford:**  
**Body Bags / Simonides**  
4 August – 9 September

Simonides's best works are body bags. Zipped into them are what is left of human lives. This installation is a collaboration between one of the country's leading poets, Robert Crawford, and the highly acclaimed photographer Norman McBeath.

The installation connects writing from over 2,000 years ago with contemporary wars in the Middle East and with acts of remembrance. Raising questions about the status of a so-called dead language, it also invokes issues such as counterterrorism measures and ordinary people's experiences during conflicts.

It features black and white photographs paired with Scots (and English) translations of epitaphs by the ancient Greek poet Simonides. These epitaphs were written for civilians and soldiers killed during the Persian Wars (492–449 BC) in celebrated battles such as Thermopylae and Salamis. The texts have a short, sometimes fragmentary eloquence. Classical sculptures from Edinburgh College of Art's historic cast collection feature in the installation.

Links between ancient and modern are highlighted and given original and elegant expression through the exquisite black and white photographs by Norman McBeath. These square-format, contemplative studies are not war photographs but scenes from everyday life – details of which thread through much of Simonides's work. They deliberately avoid any descriptive or literal link to the texts – the relationship between photograph and epitaph is evocative and tangential. A beautifully produced hardback book, *Simonides*, containing 25 black and white photographs and paired texts will be available.

Studios C3 & C4, Main Building  
74 Lauriston Place, EH3 9DF  
0131 221 6000  
[www.eca.ac.uk](http://www.eca.ac.uk)

Mon–Sun, 10am–5pm



Norman McBeath, *Yoam*, 2010 © the artist

Additional Exhibition  
**Edinburgh College of Art**  
**Postgraduate Degree Show**  
20–28 August

An exhibition of final work by Masters students of Art and Design, including Photography, Animation, Fashion, Film, Product Design, Glass, Graphic Design, Illustration, Interior Design, Jewellery, Performance Costume.

Main Building & Evolution House  
74 Lauriston Place, EH3 9DF  
0131 221 6000  
[www.eca.ac.uk](http://www.eca.ac.uk)

Mon–Sun, 10am–5pm

## Edinburgh College of Art

**Somewhere in Time: Postliminal**  
4–26 August

Somewhere in Time presents *Postliminal*, a group exhibition engaging with the idea of satellite and the broader connotations of the term. Selected artists have been invited from Scotland, the Netherlands, Japan and the USA to create new work in response to this theme.

Each work exhibited in the Tent Gallery has a corresponding piece, or satellite work, existing simultaneously in a different geographical location. These respective locations will provide an international context that allows for a periscope viewing of the wider exhibition. Artists' individual work will span a diverse range of approaches and include a choreography for dust dispersal, a beach laboratory exploring the salt industry and a performative work tracing wind direction.

Participating artists: Chandra Casali-Bell & Jennifer Littlejohn; Valerie Dempsey & Ronald Boer; Eddy Van Mourik; Christine Morrison; Malize McBride; Rebecca Beachy; Shinya Aota; Yasunori Kawamatsu.

Somewhere in Time, initiated by artists Chandra Casali-Bell and Jennifer Littlejohn, is a collaborative project that aims to investigate both natural and artificial satellites, explore the wider context of satellite as a connecting

resource and attempt to create sustainable dialogue between Edinburgh and other locations.

During the exhibition there will be a series of public events in collaboration with ASCUS, an Art – Science Collaborative, and the Royal Observatory of Edinburgh. The events will take the form of interactive workshops, talks and film screenings. The exhibition will also house an archival library of research and a visual catalogue of previous exhibitions and field studies connected to the project.

For further information about the activities of the project visit the gallery or the website [www.somewhereintimeuk.wordpress.com](http://www.somewhereintimeuk.wordpress.com)

Additional Exhibition

**Atsuo Hukuda: Colour and/or Monochrome**  
26 August – 4 September

A response to stoic philosophy of the antiquity of Japan. These works, one with gold foil, one with transparent medium, have been digitally analysed and materialised through process (analog), providing bipolar 'points' of experience. The work is not excessive. The work exists for a long time in silence.

Tent Gallery  
Art, Space & Nature Studio  
Evolution House, 78 Westport, EH3 9DF  
0131 221 6000  
[www.asnse.eca.ac.uk](http://www.asnse.eca.ac.uk)

Mon–Sun, 10am–5pm



Valerie Dempsey & Ronald Boer, *Beach Laboratory*, 2010, installation



## Edinburgh Printmakers

**Lineage: Prints by Michael Craig-Martin, Ian Davenport and Julian Opie**  
4 August – 3 September

Edinburgh Printmakers is hosting a premiere exhibition of new and recent editions by three celebrated British artists, all of whom are pushing the boundaries of printmaking in their practice. All prints in this exhibition explore the use of the line, whether drawn, dripped, cut out or printed and have been published by Alan Cristea Gallery, London.

Documenting the everyday object for many years, Michael Craig-Martin's prints range from traditional screenprints to digital inkjets and often explore the relationship between text and image. He is renowned for his teaching at Goldsmith's during the late 70s and 80s, where his students included the YBA generation of artists such as Damien Hirst, Tracey Emin, as well as Julian Opie and Ian Davenport.



Michael Craig Martin, *Deconstructing Piero (turquoise blue)*, 2004  
screenprint (one of a pair), published by Alan Cristea Gallery, London

Craig-Martin aims to create a 'style-less' representation of an object – to make it as simple as possible and yet still remain recognisable. In a similar way, Julian Opie has created his own unique style by making contemporary versions of the traditional genres of the portrait, landscape and still life. His images are familiar in their graphic, black outlines and stylisation of the, often faceless, figures. Ian Davenport's large-scale poured paintings on aluminium are well known. This exhibition includes a selection of screenprints and etchings which go some way towards replicating his process of painting and reflect his interest in colour and hue. His *Etched Puddle* monoprints in particular are masterpieces of printmaking, representing lines of dripping ink running down a page, pooling at the bottom.

23 Union Street, EH1 3LR  
0131 557 2479  
[www.edinburgh-printmakers.co.uk](http://www.edinburgh-printmakers.co.uk)

Tues–Sat, 10am–6pm

## The Fruitmarket Gallery

**Ingrid Calame**  
4 August – 9 October

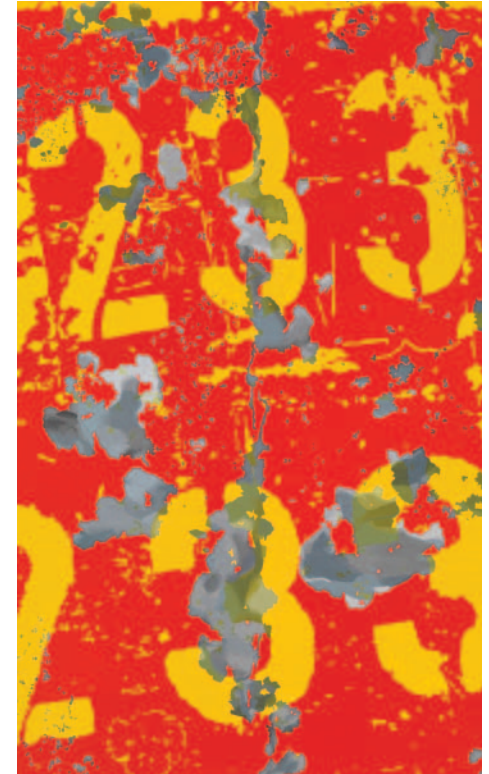
The Fruitmarket Gallery is proud to present the first solo exhibition in Scotland of the work of American artist Ingrid Calame, whose beautifully-coloured, intricate drawings and paintings have a specific, if abstracted relationship to the world.

Calame's paintings and drawings all begin with the artist tracing marks, stains and cracks on the ground. Back in the studio, the tracings are combined, layered and re-traced in coloured pencil, and painted in enamel or, more recently oil paint. The paintings and drawings that result from this singular process are beautiful and intelligent abstract works. Displayed in a gallery, they retain their connection with the world outside at several removes, exerting an oddly insistent presence.

This exhibition brings together drawings and paintings made from 1997 to 2011. Highlights include *sspsps...UM biddle BOP* (1997), a huge painting on Mylar that drapes from the gallery wall to the floor, and *LA River at Clearwater Street* (2006–8), a new wall drawing made especially for and in The Fruitmarket Gallery for the 2011 Edinburgh Art Festival. The drawing is made using the 'pounce' technique developed in the Renaissance, whereby loose pigment is forced onto the wall through holes pricked in a preparatory drawing, to create an ephemeral ghost of the original marks. Poised between these two vast visual events, the exhibition presents the development of Calame's abstract visual language from her earliest outdoor tracings to her most recent workings and reworkings of marks recorded in Los Angeles, Buffalo and the Indianapolis Motor Speedway.

45 Market Street, EH1 1DF  
0131 225 2383  
[www.fruitmarket.co.uk](http://www.fruitmarket.co.uk)

5–29 August: Mon–Sun, 10am–7pm  
30 August – 9 October: Mon–Sat,  
10am–6pm; Sun, 12–5pm



Ingrid Calame, *ArcelorMittal Steel Shipping Building One, No.233*, 2009, oil on aluminium, collection of Todd and Treacy Gaffney, New York



## Ingleby Gallery

***Mystics or Rationalists?***  
4 August – 29 October

Susan Collis  
Iran do Espírito Santo  
Ceal Floyer  
Susan Hiller  
Jeremy Millar  
Cornelia Parker  
Katie Paterson  
Simon Starling  
Cerith Wyn Evans

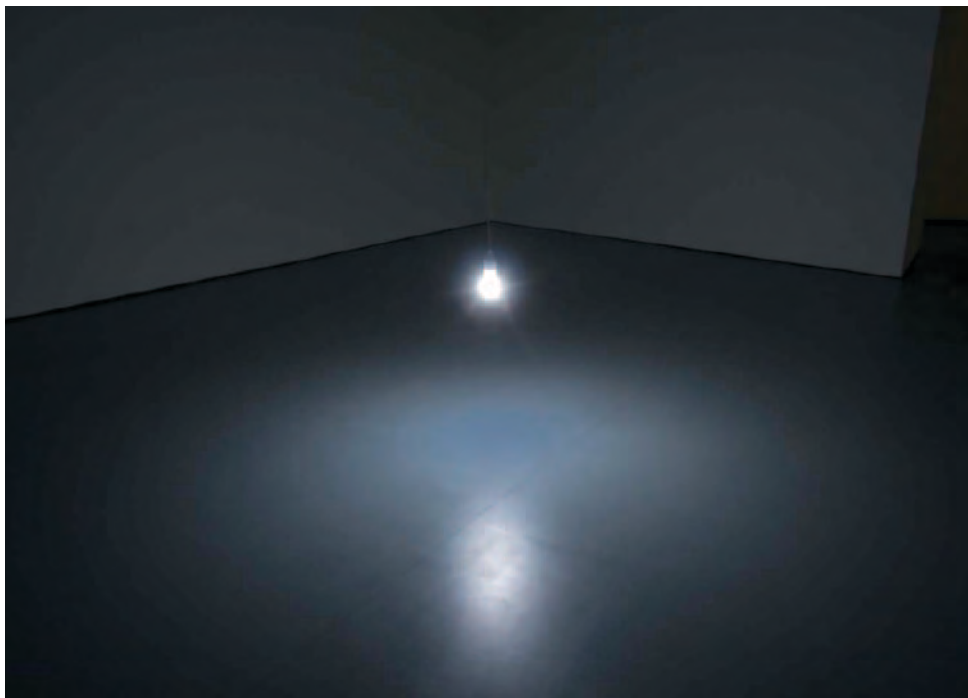
'Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach'  
Sol LeWitt

It is 40 years since Sol LeWitt published his famous *Sentences on Conceptual Art*: a sequence of 35 statements that defined personal parameters for the making and understanding of conceptual art. Sentence number one provides the title and inspiration for Ingleby Gallery's exhibition for the 2011 Edinburgh Art Festival, an exhibition that presents the work of nine artists whose work invites the viewer to make the leap between idea and object.

This exhibition questions the nature of perception... what it means to look, and think, and look again. Mystics or Rationalists? Perhaps, in the end, a little bit of both.

15 Calton Road, EH8 8DL  
0131 556 4441  
[www.inglebygallery.com](http://www.inglebygallery.com)

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



Katie Paterson, *Light bulb to Simulate Moonlight*, 2008, set of 289 light bulbs  
(a sufficient quantity to provide a person with a lifetime supply of moonlight)

## Inverleith House

***Robert Rauschenberg: Botanical Vaudeville***  
27 July – 2 October

The first large-scale exhibition of works by Robert Rauschenberg to be presented in the UK for 30 years, *Botanical Vaudeville* focuses on works from the 1980s and 1990s, when the great American artist began exploring the reflective, textural, sculptural, and thematic effects of metal, glass, and other reflective surfaces in several series of works. The exhibition, which is shown in natural light, comprises paintings and sculpture which vary from the highly-polished, glamorous metallic works from the *Shiner* and *Borealis* series that celebrate energy and motion, to the *Gluts* and *Zephyr* series which represent Rauschenberg's fascination with the discarded object. The exhibition has been organised in collaboration with

the Rauschenberg Studio in New York and Gagosian Gallery.

Robert Rauschenberg (1925–2008) was one of the most original and influential American artists of all time; his first exhibition was held 60 years ago at the Betty Parsons Gallery, New York (1951) and he has been the subject of numerous major exhibitions worldwide. *Botanical Vaudeville* follows previous solo exhibitions at Inverleith House by Rauschenberg's close friends and collaborators Cy Twombly in 2002, and John Cage and Merce Cunningham in 2007.

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

Tues–Sun, 10am–5.30pm

Supported by Creative Scotland.



Robert Rauschenberg, *Le Coon Glut*, 1986, assembled metal parts © Estate of Robert Rauschenberg licensed by VAGA, New York

## Inverleith House

**Thomas Houseago: *The Beat of the Show***  
29 July 2011 – 21 June 2012

The first major outdoor exhibition of sculptures by the British artist Thomas Houseago ever to be staged, *The Beat of the Show* comprises new and recent large-scale works, mostly in bronze and being exhibited for the first time. One of the most original and compelling sculptors of his generation, Thomas Houseago is known for his often monumental sculptures which subvert classical and modernist forms using a variety of materials (wood, clay, plaster, iron and steel); a synthesis of abstraction and figuration, they clearly reveal the process of making and often contain elements of the drawing which lies at their core.

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

Mon–Sun, 10am–5.45pm

Exhibition supported by Creative Scotland, The Henry Moore Foundation and Michael Werner Gallery, New York.



Thomas Houseago, *Untitled (Lumpy Figure)*, 2009, bronze  
courtesy the artist and Michael Werner Gallery, New York

## Jupiter Artland

**Charles Jencks: *Metaphysical Landscapes***  
13 May – 18 September

Year 3 at Jupiter Artland features a special gallery exhibition by Charles Jencks – *Metaphysical Landscapes*. The show gives a rare insight into the practice of this international landform artist, philosopher, collaborator and architect. This show will complement the existing Charles Jencks landform *Cells of Life* which is the gateway into Jupiter Artland and after five years in the making will reach completion this summer.

A long held ambition has been to show studio works often used by the artist as visual prompts or sketches that inform his landform practice. Featuring landform schemes, sculpture and maquettes, the genesis of so many of his huge landforms is revealed. Often quirky, humorous and made from found objects these sculptural sketches engage the viewer and show Jencks' serious research into the rocks which inspire so much of his work and their natural affective

qualities: their striking animal presence, natural metaphors, optical effects and metaphysics.

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

Bonnington House Steadings  
Wilkieston, EH27 8BB  
01506 889 900  
[www.jupiterartland.org](http://www.jupiterartland.org)

Thurs–Sun, 10am–5pm  
(including Mon 29 August)  
Adult £8.50; Children (6–16) £4.50  
Family and concession rates available  
(full details on website)



Charles Jencks, *Cells of Life*, 2010, photograph by Alan Pollok Morris



## Scottish National Gallery



Elizabeth Blackadder, *Tulips*, 1987 © the artist, Private Collection

### **Elizabeth Blackadder**

2 July 2011 – 2 January 2012

This summer's major exhibition at the Scottish National Gallery is devoted to the art of Dame Elizabeth Blackadder. One of Scotland's most popular artists, she is celebrated for her paintings, watercolours and drawings, in particular the plants and animals she loves to paint. Born in Falkirk, Blackadder studied in Edinburgh and was closely acquainted with Scottish artists such as William Gillies and Anne Redpath. As well as her much-loved still-life drawings and paintings, this retrospective promises to be a special chance to see lesser-known unique works, including many large-scale, vibrantly-coloured paintings that border on abstraction.

Sponsored by Baillie Gifford. Media partner The Scotsman.

### ***The Queen: Art and Image***

25 June – 18 September

To celebrate the Queen's Diamond Jubilee in 2012, the Scottish National Gallery is showing *The Queen: Art and Image*. This stunning exhibition brings together remarkable images of Queen Elizabeth II, spanning the 60 years of her reign, some of which are on public display for the first time. Works include formal painted portraits, official photographs, media images and those by contemporary artists. Featuring photographers such as Beaton and Leibovitz alongside modern masters such as Freud, Richter and Warhol, this rich exhibition explores the changing face of royal portraiture.

The Mound, EH2 2EL

0131 624 6200

[www.nationalgalleries.org](http://www.nationalgalleries.org)

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

Exhibition organised by the National Portrait Gallery, London in collaboration with the National Galleries of Scotland, Ulster Museum, Northern Ireland and National Museum of Wales. Sponsored by Turcan Connell.



Chris Levine, *Lightness of Being*, 2007 © the artist



National Galleries of Scotland

## Scottish National Gallery of Modern Art

**Tony Cragg: Sculptures and Drawings**  
30 July – 6 November

Tony Cragg's first museum show in Britain for more than a decade, this exhibition features around 50 major sculptures, some of which are on a monumental scale and are sited in the gallery's grounds. Born in Liverpool in 1949, Cragg studied art in London in the 1970s and moved to Germany in 1977. He has brought an investigative, intuitive approach to sculpture, using an extraordinary range of materials. He came to prominence in the late 1970s for his works composed of brightly coloured plastic objects, but since the mid-1980s has worked extensively in other materials such as bronze, glass, stainless steel and wood. Focusing mainly on Cragg's work from the past 15 years, this exhibition offers the opportunity to see new work by one of the world's greatest living sculptors.

75 Belford Road, EH4 3DR  
0131 624 6200  
[www.nationalgalleries.org/modernartgalleries](http://www.nationalgalleries.org/modernartgalleries)

Mon–Sun, 10am–5pm (6pm during August)  
£7 (£5 concessions)

With support from Marianne Holtermann Fine Art Ltd and The Henry Moore Foundation. Media partner The List.

Additional Exhibition

**Hiroshi Sugimoto**

4 August – 25 September

Part of the 2011 Edinburgh International Festival, this major new exhibition at the Scottish National Gallery of Modern Art features work by renowned Japanese photographer Hiroshi Sugimoto. Shown for the first time in Europe, the show presents 26 large-scale works from two of his latest series, *Lightning Fields* and *Photogenic Drawings*.

Visitors can also see Richard Wright's permanent commission *The Stairwell Project*.

73 Belford Road, EH4 3DS  
0131 624 6200  
[www.nationalgalleries.org/modernartgalleries](http://www.nationalgalleries.org/modernartgalleries)

Mon–Sun, 10am–5pm (6pm during August)  
£7 (£5 concessions)



Tony Cragg, *Bent of Mind* © the artist  
photograph by Charles Duprat

## National Museum of Scotland

**A Passion for Glass**  
20 May – 11 September

Be inspired by a dazzling collection of modern glass recently gifted to National Museums Scotland by Alan J Poole and Dan Klein. Poole and Klein began collecting in the late 1970s and over the subsequent years assembled one of the most comprehensive collections of modern glass. This exquisite collection includes work by over 100 makers at the very cutting edge of their art.

*A Passion for Glass* will be the first chance to see these objects and find out about the makers and the skills used to create these remarkable pieces.

The transformed National Museum of Scotland will open on Friday 29 July. From dinosaur bones to designer chairs and mummies to motor cars, a creative world of discovery awaits with 16 new galleries to explore. There are new interactive exhibits, plus a brand new learning centre, shops and restaurants. The new National Museum of Scotland will be an unmissable experience.

Chambers Street, EH1 1JF  
0300 123 6789  
[www.nms.ac.uk/glass](http://www.nms.ac.uk/glass)

Mon–Sun, 10am–5pm

Sponsored by the Patrons of National Museums Scotland.



Bob Crooks, *Large vase*  
© National Museums Scotland

## New Media Scotland

### *Left To My Own Devices*

4 August – 4 September

The presentation of media art and some forms of visual art is often reliant on the use of audio, visual or some form of electronics to display the content. With device art, this hardware is the content. The technology is celebrated and interfaces permit interaction, joy and response. Above all this serves to widen the prospective audience.

*Left To My Own Devices* focuses on the emergence of device art as seen through an exchange of ideas between creators and technologists in China, Japan and Scotland. The key here is that technology should not be feared. The works presented may have entertainment value, but they can still be read positively with the same value systems applied to traditional Western art practice. In the Far East these boundaries between

forms of practice and appreciation do not exist, it's a superflat world after all. The device is not separate from the artistic experience.

Device art is playful, accessible and can operate beyond the confines of the gallery. It also had the ability to be mass produced and commercially viable. This allows for an artist's concept to form part of everyday lives. The genre was launched in the autumn of 2004 by a group of Japanese artists and researchers who were the first to create, curate and contextualise device art practice. Its reach has now extended far beyond Japan. This New Media Scotland exhibition has been supported by The University of Edinburgh to celebrate the intersection between material culture in China, Japan and Scotland.

Inspace, 1 Crichton Street, EH8 9AB  
0131 650 2750  
[www.mediascot.org](http://www.mediascot.org)

Wed–Sun, 12–8pm



Sachiko Kodama, *Morpho Tower*, 2006

## Open Eye Gallery

### *John Byrne RSA*

13 August – 5 September

John Byrne was born in Paisley in 1940, and grew up in the Ferguslie Park housing scheme. He studied at Glasgow School of Art from 1958 to 1963, and has since made a remarkable contribution to Scottish arts and culture through his varied career as a prolific illustrator, painter, printmaker and writer.

In 1967 he had his first successful exhibition in London of faux-naïf images under the pseudonym 'Patrick', claiming they were created by his father. He illustrated record covers for the Beatles, Billy Connolly and the late Gerry Rafferty, with whom he also co-wrote songs and was a close friend. From 1964 to 1966 he illustrated jackets for Penguin Books and more recently *Selected Stories* by 1994 Booker Prize winner James Kelman.

The six-time BAFTA award-winning television series *Tutti Frutti* (1987) starring Robbie Coltrane, Emma Thompson and Richard Wilson is one of his most notable written creations. Drawing upon his pre-artschool experiences

in the colour-mixing room of a 1950s carpet factory in Paisley, *The Slab Boys* (1978) is named by the National Library of Scotland as one of the 12 key works of the last 40 years. He designed sets for his own plays and for other productions including Clifford Odets' *The Country Girl* (1983).

John Byrne's first major exhibition of paintings, drawings and etchings at the Open Eye Gallery will coincide with the launch of his biography published by Lund Humphries. A selection of original artworks from the children's book *Donald and Benoit: The Story of a Cat and a Boy*, written and illustrated by Byrne, will also be shown.

Additional Exhibition

### *European Masterprints 1890–1980*

13 August – 24 September

Lithographs, etchings and silkscreen prints by artists including Picasso, Miró, Braque, Dufy, Toulouse-Lautrec and Marini.

34 Abercromby Place, EH3 6QE  
0131 557 1020 / 0131 558 9872  
[www.openeyegallery.co.uk](http://www.openeyegallery.co.uk)

Mon–Fri, 10am–6pm; Sat, 10am–4pm



John Byrne RSA, *Beach Boy*, 2011, oil on board

## The Queen's Gallery

*The Northern Renaissance: Dürer to Holbein*  
17 June 2011 – 15 January 2012

This exhibition at The Queen's Gallery, Edinburgh celebrates the art of the Northern Renaissance, bringing together over 100 paintings, drawings, prints, manuscripts, miniatures, and sculpture by the greatest Northern European artists of the 15th and 16th centuries.

This was a time of dramatic change in Northern Europe – monarchs vied for territorial power, religious reformers questioned the central tenets of the church and scholars sought greater understanding of their world. Against this backdrop, artists travelled across Europe and met with writers and thinkers who were challenging accepted ideas about society and religion. They responded to their changing surroundings by producing works of ingenuity and beauty, characterised by an extraordinarily diverse subject matter and superb technical skill. Among the exhibition highlights are prints and drawings by Albrecht Dürer, mythological paintings by Lucas Cranach the Elder, and preparatory drawings by Hans Holbein the Younger displayed alongside the finished oil portraits.

Palace of Holyroodhouse  
The Royal Mile, EH8 8DX  
0131 556 5100  
[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

17 June – 31 October:  
Mon–Sun, 9.30am–6pm  
1 November – 15 January:  
Mon–Sun, 9.30am–4.30pm  
Adult £6; Family and concession rates  
available (full details on website)



Lucas Cranach the Elder, *Apollo and Diana*, c.1526  
The Royal Collection © 2011, Her Majesty Queen Elizabeth II

## Sierra Metro

*Carmen Sylva*  
7 August – 11 September

Peles Empire is a collaborative work founded in Frankfurt in 2005 by artists Barbara Wolff and Katharina Stoever. This ongoing project takes its title from the Romanian Peles, a historic castle built in 1883 and influenced by different architectural styles from the past centuries – Art Deco, Orientalism, Rococo and Renaissance. In a continued working process, Wolff and Stoever have reproduced nine different rooms from this castle, wallpapering galleries in London, Rotterdam, Antwerp, Basel, Los Angeles and Cluj with A3 colour copies of photographs of its lavish rooms. Entering into a productive critique of the gallery process, the artists produce new works for the space themselves or invite curators and artists – who exhibit an interest in processes of reproduction – to situate new artworks within the copied castle's walls.

For this commission, Wolff and Stoever challenge the existing tenets of their project and explore a move from predominantly two-dimensional work into the realm of sculpture. The artists have re-created a room of the castle with objects based on sculptures from the original, or artworks that are based on the images they have previously re-produced of the castle. A three-way diversion through the minefield of re-presentation, this project unveils a further avenue of practice for the artists. It represents the continuance of their pertinent investigation into ideas surrounding the shifts of quality that occur in the transformation of objects through different filters.

Ground Floor North  
22 West Harbour Road, Granton, EH5 1PN  
07731 302 960  
[www.sierrametro.com](http://www.sierrametro.com)

Thurs–Sun, 12–6pm or by appointment

With support from The Elephant Trust.



Peles Empire, *Carmen Sylva*, 2011, courtesy the artists



## Talbot Rice Gallery

**Anton Henning**

5 August – 22 October

In his first solo show in Scotland, German artist Anton Henning has created a Gesamtkunstwerk (total work of art) within Talbot Rice Gallery. His bold, individual style, fluent in art historical references, challenges notions of 'good' taste.

Bright painted walls transform the gallery space providing a backdrop for the exhibition, which brings together furniture, lighting, easel painting, sculpture, window painting and drawing. This approach bypasses the authority of the ubiquitous white cube, allowing Henning's works to be uninhibited by conventional display.

Henning is idiosyncratic and moves away from the cold, conceptual boundaries of much contemporary art to embark upon an exploration of what has been described as 'painterly desire'. In this spirit Henning's practice hinges on an individualistic lust for life.

Additional Exhibition

**Ragamala**

5 August – 22 October

The word 'raga' derives from the Sanskrit root – ranj – which means to tinge, to colour, love, passion and beauty, particularly of a voice or song. Selected from the University of Edinburgh's collection, this exhibition presents a series of unique Indian Miniature paintings. The meaning and significance of these colourful and emotional narrative scenes is enhanced with information provided by the eminent scholar Anna Dallapiccola.

The University of Edinburgh  
Old College, South Bridge, EH8 9YL  
0131 650 2210  
[www.trg.ed.ac.uk](http://www.trg.ed.ac.uk)

5 August – 4 September:  
Mon–Sun, 10am–5pm  
5 September – 22 October:  
Tues–Sat, 10am–5pm

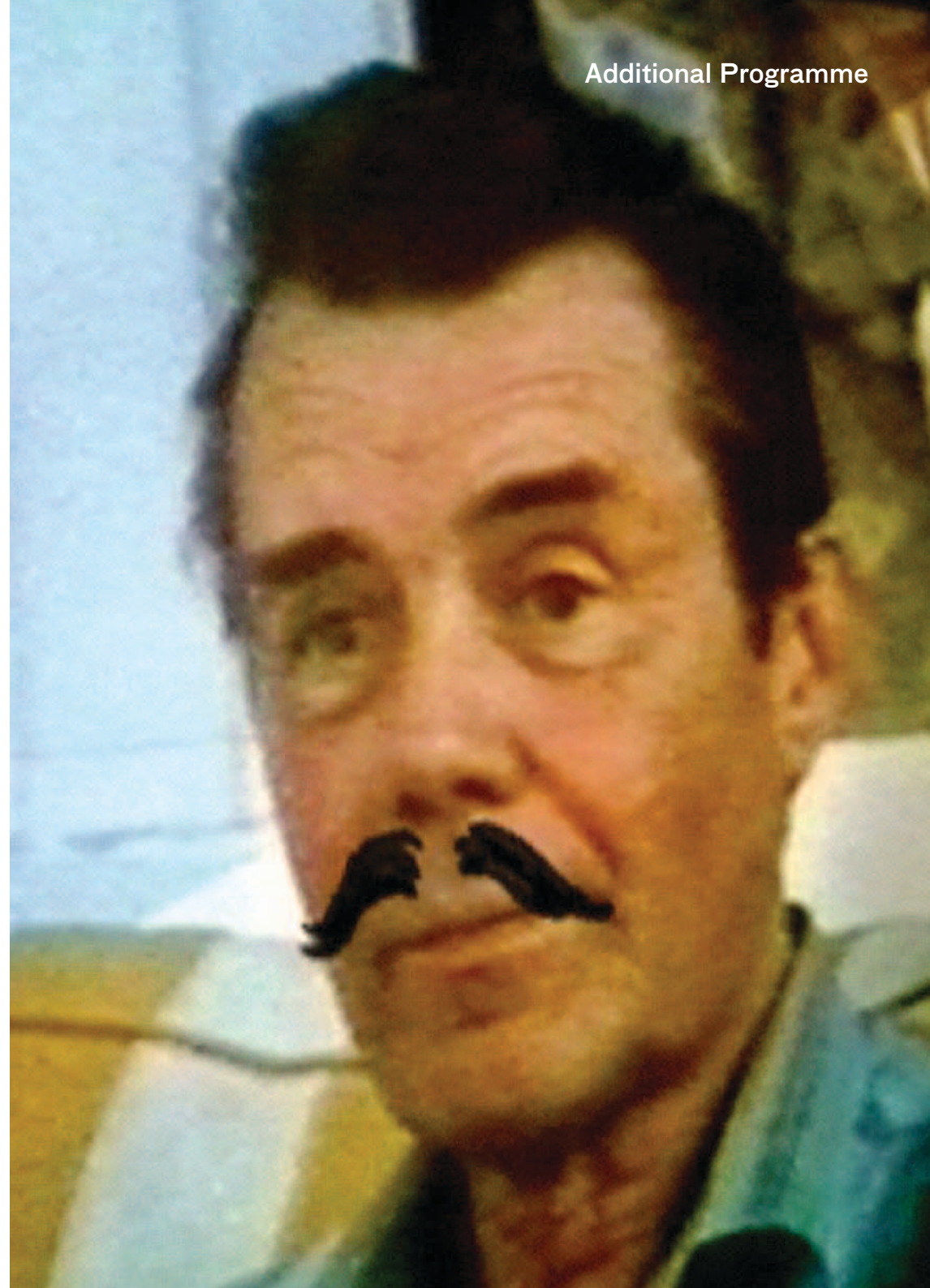


Anton Henning, *Interieur No.455*, 2009, oil on canvas  
© the artist and VG Bildkunst, courtesy the Blain Southern, London



Ragamala painting on paper © University of Edinburgh Collections

Additional Programme



## The Agent Ria

**Spelling the Myth**  
12–28 August



Martin Healy, *Last man*, 2011, HD video still, courtesy the artist and Rubicon Gallery, Dublin

The Agent Ria is delighted to present the Scottish premiere of video works from international Irish artists, Michelle Deignan, Clodagh Emoe, Martin Healy and Alan Phelan.

Whether relaying universal themes and morals, or specific social and cultural idiosyncrasies, myths and traditions have a particularly rich and shared history across Scotland and Ireland.

Taking the form of a 1 hour 'fringe' show within a festival venue, this off-site screening presents works that express the current significance of artists exploring traditional methods and means: examining popular myths and stereotypes, shared experience and personal legacy.

The Agent Ria:registeredinart is an internet channel for contemporary artist video, sound and documented performance works.

Fringe Venue 18  
Sweet Grassmarket: City 2  
Apex City Hotel  
61 Grassmarket, EH1 2JF

Box Office: 0131 243 3596  
The Agent Ria: 07989 393 397  
[www.youtube.com/registeredinart](http://www.youtube.com/registeredinart)

12–14 August: 4.15–5.35pm  
15–28 August: 12.20–1.20pm  
£4

## Atticsalt

**Boris Bittker: Passing Through Zero**  
6–27 August

Boris Bittker (1916–2005) was a prominent American legal academician. A professor at Yale Law School, a prolific author of many textbooks and articles on tax law, he was also an accomplished photographer. Throughout his academic career he travelled to such diverse countries as Italy, Greece, Morocco, India and England. His passion for recording people and places has survived as a rare, complete and vast collection of photographs from the period.

Together, the photographs represent an exquisite personal chronicle of the countries he visited during the four decades from the 1950s. The collection has been lovingly restored and catalogued by his daughter, Susan.

50 Thistle Street North East Lane, EH2 1DA  
0131 225 2093 / 07966 248 484  
[www.atticsalt.co.uk](http://www.atticsalt.co.uk)

Weds/Fri, 2.30–4.30pm  
Thurs/Sat, 10.30am–4.30pm



Boris Bittker, Rome 1972

## Chris Moore

**Body of Evidence**  
4 August – 4 September



Chris Moore, *Body of Evidence*, 2011, courtesy of Seemore Photography, Edinburgh

A site specific artwork inspired by traces left in our environment by historical or geological events. The work is to consist of a polished trace line at elbow height evoking the press of cattle bodies through the bottleneck of the South Bridge, in the Cowgate.

The site lies in the shadows where our senses become heightened. The Cowgate has a unique character, a hidden underbelly, upon which the daylight of contemporary living stacks up above. The artist aims to tap into this unease and temptation of the imaginary and suggest a past through a tangible yet subtle trace of history. Evoking the ghosts of those beasts' passage through that space brings the bridge's history to life.

Beneath South Bridge, on Cowgate, EH1  
07801 555 448

## Collective

**The indirect exchange of uncertain value**  
7–28 August

Developed by Collective with Joanne Tatham & Tom O'Sullivan, this project presents a major new public work alongside commissions by Chris Evans and Elizabeth Price. Joanne Tatham & Tom O'Sullivan have a dialectical approach to making art; producing absurd or contradictory interventions as a means of considering or examining a situation. *The indirect exchange of uncertain value* continues this approach by siting artworks 'against context' at Fettes College.

Free tours on the hour Mon–Sun 11am–5pm, booking required via the Fringe box office, 0131 226 0000.

Fettes College, main gate on Carrington Road, EH4 1QZ



Fettes College

**Hans Schabus: Remains of the Day**

5 August – 2 October

A new commission by the Vienna based artist. The work consists of an installation of the rubbish accumulated by the artist and his family during one calendar year – cleaned, categorised and displayed throughout the gallery. Schabus considers our relationship with what remains from trade, labour and our human existence.

Collective  
22–28 Cockburn Street, EH1 1NY  
0131 220 1260  
[www.collectivegallery.net](http://www.collectivegallery.net)

5 August – 4 September: Mon–Sun,  
10am–6pm; 6 September – 2 October:  
Tues–Sun, 11am–5pm



## Corn Exchange Gallery

**Hayashi Takeshi: Haku-u**  
28 July – 22 September

Hayashi Takeshi is one of Japan's most impressive and talented stone sculptors. His works, often large-scale pieces created by splitting and paring stone, invite the viewer into a realm of serene contemplation, sometimes through a resemblance to ancient ruins or perhaps by digging up intriguing fragments out of everyday memory. Takeshi was born in Gifu City in 1956 and studied sculpture at Tokyo National University of Fine Arts and Music where he is currently Associate Professor.

Constitution Street, Leith, EH6 7BS  
0131 553 5050  
[www.cornexchangegallery.com](http://www.cornexchangegallery.com)

Tues–Fri, 11am–4.30pm or by appointment

Exhibition supported by the Daiwa Foundation and the Great Britain Sasakawa Foundation.



Hayashi Takeshi, *Haku-u*, 2010, white marble

## Edinburgh City Libraries

**Costume and Custom in Japanese art**  
4 – 31 August



Kunisada I, *Bolts of Fabric*, 1849

For the Festival Edinburgh City Libraries will showcase a selection from the Central Library's collection of original Japanese woodcut prints and handscroll paintings, brought back to Scotland by Henry Dyer, engineer and academic. Artists in the West have long prized the colour and precision of Japanese workmanship in previous centuries and that influence continues to this day.

Featuring the work of Furuyama Moromasa, Kuniyoshi and Kunisada I amongst others, this exhibition offers a view of Japanese ritual and delight in daily tasks, including scenes showing the tending of silkworms and tea ceremonies.

The Fine Art Library, part of the Central Library, is open to the public and contains a wide variety of material on art and design.

Central Library, George IV Bridge, EH1 1EG  
0131 242 8000  
[www.edinburgh.gov.uk/libraries](http://www.edinburgh.gov.uk/libraries)  
[www.capitalcollections.org.uk](http://www.capitalcollections.org.uk)

Mon–Thurs, 10am–8pm; Fri, 10am–5pm;  
Sat, 9am–1pm

## GARAGE

**GARAGE**  
13 – 28 August

Presenting work since 2006, GARAGE invites a series of projects from selected artists that are researched, developed and then exhibited in August 2011. Selected UK-based international artists exhibit site-specific, collaborative work, developed during a series of micro-residencies including new work by Rebecca Key, Sarah Kenchington, Holly Fulton, Bob Moyler, Belinda Gilbert Scott, Ailie Rutherford, David MacDiarmid, Grimes & Jones, Sharon Quigley, Thomas MacGregor, Owen Davison, Kirsten Welsh, Jo Arksey, Christine Hilditch and Emma Bowen.

This year will also feature The Pip Caravan, a magical mobile Puppet Theatre – from Sokobauno.

Northumberland Street North West Lane  
EH3 6JQ  
07917 668 044  
[www.edinburghnewtowngarage.blogspot.com](http://www.edinburghnewtowngarage.blogspot.com)

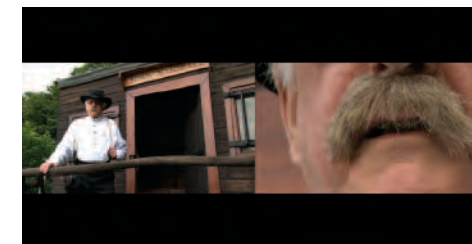
Sat–Sun, 12–4pm or by appointment



Sarah Kenchington, *Cupboard Babies*, 2011  
music instrument © the artist

## Peacock Visual Arts

**Katri Walker: North West**  
9 August – 4 September



Katri Walker, *The Making of Three Guns for a Killing*, 2011  
video still

In the 18th and 19th centuries Scots emigrated to the USA. Their culture and music were elements in the cross-pollination which spawned the historical and cinematic Wild West. In the 20th century this returned, through films and music, and begat Scottish cowboys and the Country & Western music scene.

*North West* explores this relationship. Here the hills of Assynt stand in, spectacularly, for John Ford's Western landscapes. The good old boys of Tranquillity, Aberdeenshire live out their alter egos as gunslingers; and Pipe Major Iain Grant, aka Wyatt Earp, in kilt, moustache and tattoos, challenges our notions of reality.

Old Ambulance Depot  
77 Brunswick Street, EH7 5HS  
07875 096 952  
[www.peacockvisualarts.com](http://www.peacockvisualarts.com)

Tues–Sun, 12–6pm



## The Royal Scottish Academy of Art & Architecture

*In Japan: Highlights of Academicians' projects in contemporary Japan*  
30 July – 18 September



Paul Furneaux, *Pods*, 2009, woodblock print © the artist

Artists have long been fascinated with Japanese art and culture. This exhibition examines a number of projects by RSA Members whose work is directly influenced and inspired by Japan (and Japanese artists), investigating elements of collaboration and practice.

Elsbeth Lamb RSA and Paul Furneaux RSA show new works alongside a number of invited Mokahunga (wood block printing) artists from Japan and Scotland, with supporting woodblocks, printing equipment and historic Japanese prints. Arthur Watson RSA and Ian Howard RSA show their new paperwork/book project made with artists in Kyoto, and Jacki Parry RSA, Elizabeth Blackadder RSA and George Donald RSA show works made in response to their travels in Japan.

The Mound, EH2 2EL  
0131 225 6671  
[www.royalscottishacademy.org](http://www.royalscottishacademy.org)

Mon–Sat, 10am–5pm; Sun, 12–5pm

## Schop

*A Scottish Land: an exhibition by Nick Sargent*  
4 August – 7 October

Nick Sargent's new exhibition, entitled *A Scottish Land*, explores questions of attribution and the notion of originality. Comprising new and recent work, the focus of the exhibition will be a large-scale, painted and embroidered canvas entitled *A Scottish Landscape*.

This site specific piece was inspired by a sepia print generically catalogued as *General Scottish View* and a faded watercolour entitled *A Scottish Landscape, Artist Unknown*.

Nick Sargent's work interrogates the often mutually exclusive relationship between fine art and craft and this new exhibition also explores the nature of the 'picturesque'.

36 St Mary Street, EH1 1SX  
0131 477 4513  
[www.schopness.wordpress.com/forthcoming-exhibition](http://www.schopness.wordpress.com/forthcoming-exhibition)

Mon–Fri, 9am–5.30pm



Nick Sargent, *Print + Green from Memory* (detail), 2010  
Private Collection

## Scotland-Russia Institute

*My Never-Ending Friend:  
The Art of Alexander Voitsekhovsky*  
6 August – 3 September



Alexander Voitsekhovsky, *My Never-Ending Friend*, 2003  
oil pastel and ink

Alexander Petrovich Voitsekhovsky was born in Moscow in 1964, but has lived almost all his life in St Petersburg. He has had some 25 solo exhibitions, in Russia, the USA, Switzerland, France, Japan, Israel and England.

'An outstanding graphic artist from Russia, who stands out for a rare gift of bringing together warm humanity and playfulness, acumen and good humor. His endearing treatment of everyday life is always tempered with irony introduced through elements of absurdity, fantasy and surprise used with unfailing ingenuity.'

Elena Varshavskaya, Rhode Island School of Design

9 South College Street, EH8 9AA  
0131 668 3635  
[www.scotlandrussiaforum.org/exhibitions](http://www.scotlandrussiaforum.org/exhibitions)

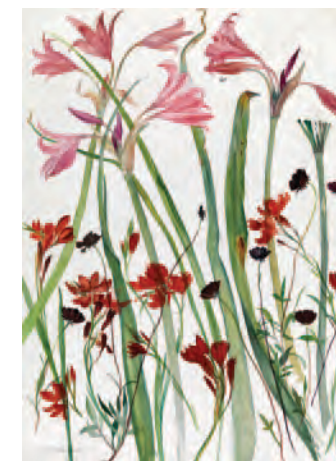
Tues–Fri, 11am–4pm; Sat, 1.30–4pm

This exhibition is sponsored by the Russkiy Mir Foundation. The Scotland-Russia Institute is an independent Russian culture centre.

## The Scottish Gallery

*Elizabeth Blackadder: New Paintings*  
5 August – 3 September

Dame Elizabeth Blackadder has been at the forefront of the Scottish art scene for over half a century. The principal summer exhibition at the National Galleries Complex will be a retrospective of the artist. To coincide with this exhibition The Scottish Gallery is to host a major show of Blackadder's new paintings. Her first show at The Scottish Gallery was 50 years ago to date. This one promises to be perhaps the most sensational.



Elizabeth Blackadder, *Mixed Flowers*, 2011  
watercolour, photograph by Fourth Photography

*Jacqueline Mina: Touching Gold*  
5 August – 3 September  
*Touching Gold* will give insight into the mastery of Jacqueline Mina's craft.

*Colin Reid: Glass*  
5 August – 3 September  
Each of Colin Reid's works use the qualities of glass – transparency, refraction and reflection – to extraordinary effect.

16 Dundas Street, EH3 6HZ  
0131 558 1200  
[www.scottish-gallery.co.uk](http://www.scottish-gallery.co.uk)

Mon–Fri, 10am–6pm; Sat, 10am–4pm

## Stills

### *Runaway, Success*

5 August – 30 October



Stephen Sutcliffe, *Despair*, 2009, video still, courtesy the artist

*Runaway, Success* presents new photographs, videos and drawings alongside eight videos from the last ten years and, invited by Stephen Sutcliffe, a selection of rarely seen films by the filmmaker Gary Conklin. This exhibition focuses on Sutcliffe's study of self doubt and the idea of what it means to be 'cultured'.

Sutcliffe mines cultural history, pulling out the awkwardness of the archives of culture with a tender heart. Obsessively cutting statements from literature, theatre, film and television, the artist represents material in juddering, cut-up videos that shine with the brightness of glimpsed moments caught on a late night television.

23 Cockburn Street, EH1 1BP

0131 622 6200

[www.stills.org](http://www.stills.org)

Mon–Thurs, 11am–7pm; Fri–Sun, 11am–6pm

## Tamsyn Challenger

### *400 Women*

4 August – 4 September

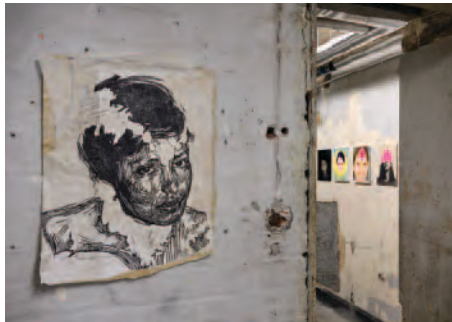
*400 Women* is a large-scale conceptual work by artist Tamsyn Challenger. The work responds to the brutal rape and murder of thousands of women in the Mexican town of Ciudad Juarez and, more generally, to gender violence across the globe. Challenger brings together a critical mass of nearly 200 international artists including Paula Rego, Maggi Hambling, Swoon and Humphrey Ocean in a site-specific portrait installation. First exhibited to great acclaim in 2010 in the basement of Shoreditch Town Hall, it is shown for the first time in Edinburgh in a dilapidated schoolhouse.

Canongate Venture, 5 New Street, EH8 8BH

07870 935 442

[www.400women.tumblr.com](http://www.400women.tumblr.com)

Tues–Sun, 11am–7pm



Exhibition view at Shoreditch Town Hall, 2010  
photograph by Paul Tucker

## Selected Events



*The Conch [Sound Studio]*, 2011, photograph by Ewen Weatherspoon



## About Events

Edinburgh Art Festival is not just about exhibitions. Throughout the festival, artists, curators, musicians and creative practitioners stage daily events in our venues around the city, offering unique insights into and playful responses to our extensive programme.

A selection of these events are included in this guide. For the full programme, and latest up-to-date information, please visit our website where you can browse the calendar, and sign up to receive an e-flyer with the latest programme of talks, tours, workshops and performances.

Many of our events require booking, and full details of how and where to book are included in the listings in this guide, and on our website. In 2011 we are delighted to bring you the following specially commissioned events.

### Edinburgh Art Festival, Solar Pavilion, St. Andrew Square Gardens

At the heart of the events programme is our pavilion in St. Andrew Square Gardens. A dynamic curve with scalloped edge, it is not only in its design that the pavilion pays homage to the kaleidoscopic lens. Throughout the festival, this contemporary optic chamber will play host to a programme of events loosely themed around the act of viewing. Delivered in partnership with leading galleries around the city, these free events offer the opportunity to discover interesting perspectives on the city, its long relationship with optics, as well as the festival programme itself.

### Art Late 25 August, from 6pm

A regular and extremely popular feature of the Edinburgh Art Festival, Art Late is a specially programmed night of late openings at galleries across the city. An unique opportunity to experience live music, performances and impromptu events in a selection of venues across the city. Participating venues will include Bourne Fine Art, Collective, Ingleby Gallery, Inverleith House, Schop, Sierra Metro, Stills and Tamsyn Challenger.

All of the above events are free but ticketed. Please see the website for more information and booking details: [www.edinburghartfestival.com](http://www.edinburghartfestival.com)

## Detours

This August, a series of impromptu happenings are winding their way through the Edinburgh Art Festival. Trigger presents dark tales and strange experiences created by comedian Josie Long, musician Aidan Moffat formerly of Arab Strap, poet Ross Sutherland and performers Nigel Barrett & Louise Mari of Shunt. Spun from the Edinburgh Art Festival programme, Detours is a series of live events, performed in the city's most stimulating visual art spaces.

Experience Detours through a cinematic lens. Pick up the stories online and return to the gallery in your own time. Follow these channels to be the first to know when the videos are published:

Twitter: [twitter.com/EdArtFest](https://twitter.com/EdArtFest)

Facebook: [facebook.com/EdArtFest](https://facebook.com/EdArtFest)

YouTube: [YouTube.com/EdinburghArtFestival](https://YouTube.com/EdinburghArtFestival)

Free but ticketed. Book on 0131 226 6558 or [info@edinburghartfestival.com](mailto:info@edinburghartfestival.com)

Detours is produced by Trigger and commissioned by Edinburgh Art Festival. Supported by Event Scotland and The National Lottery Fund through Creative Scotland. #detours



Aidan Moffat, photograph by Neale Smith



**1–13 August**  
**Wasp Factories**

Wasp Factory is an on-going project devoted to developing co-operative practice. Initiated in Finland 2008 when a team of sculptors came together to build a wooden nest in a public park, the Edinburgh team consists of artists from Finland and Great Britain. The main venue is the blog and the documentation of the process there. Basic team: Anssi Taulu, Sirpa Taulu, Tuomo and Minna Kangasmaa and Tim Davies. Open for volunteers to join in.

Various outdoor locations around Edinburgh, see the Wasp Factories blog for more details  
[www.waspfactories.blogspot.com](http://www.waspfactories.blogspot.com)

**5 August**  
**Forest Pitch: Curator's Breakfast**  
**10–11.30am**

Artist Craig Coulthard in conversation with SORCHA CAREY (Director, Edinburgh Art Festival) and JULIET DEAN (Director, PACE), discusses his project *Forest Pitch*. One of 12 *Artists taking the lead* commissions, *Forest Pitch* is part of the London 2012 Festival, the culmination of the Cultural Olympiad. Craig Coulthard is currently creating a full-size football pitch hidden within a commercial spruce forest in the Scottish Borders. The pitch will host two amateur football matches in July 2012 reflecting the original spirit of the modern Olympics, with teams comprising players resident in Scotland who have taken British Citizenship since 2000. After the matches the pitch will be replanted, becoming a publicly accessible living sculpture. This public discussion will chart progress to date and explore the issues raised in Coulthard's ambitious artwork.

Thistle Lounge, Meadowbank Stadium  
139 London Road, EH7 6AE  
[www.paceprojects.org](http://www.paceprojects.org)  
[www.forestpitch.org](http://www.forestpitch.org)  
Free, breakfast provided, booking required  
[allison@paceprojects.org](mailto:allison@paceprojects.org) or 0131 555 1910

*Forest Pitch* is funded by Creative Scotland in partnership with Arts Council England with money from the National Lottery.

**6 August**  
**Raiding the Icebox:**  
**Artists working with Collections**  
**2–4pm**

From Andy Warhol to Banksy, museum collections are a continuing source of inspiration for contemporary artists. Arts consultant Bryony Bond will lead a discussion to showcase the breadth of work in this area. An invited panel will include American artist Ilana Halperin, Honorary Research Fellow at the Glasgow School of Art, and artist Nick Evans, a participant in the Creative Scotland and Scottish National Galleries Fellowship.

Seminar Room, National Museum of Scotland  
Chambers Street, EH1 1JF  
0300 123 6789  
[www.nms.ac.uk](http://www.nms.ac.uk)  
Free, booking advised

**6 August**  
**UK Border walk + talk**  
**6pm**

From 5–7 August, artist Rocca Gutteridge and curator Claudia Zeiske will walk from Upsetlington via Shid Law to Hungry Law along the English/Scottish border in response to the government's Points Based System (PBS) immigration policy which is prohibiting free passage of international artists to the UK.

An Artachat discussion will be held half way through the walk in the Romany town of Kirk Yetholm to discuss the effect this legislation has on our cultural industries and what can be done to change it.

For a full dossier of testimonials, petition to UK Government and media coverage visit the campaign group, Manifesto Club's website  
[www.manifestoclub.com/visitingartists](http://www.manifestoclub.com/visitingartists)

For transport arrangements to the talk or to find out how to take part in the walk  
01466 794 494 / 07944 773 066  
[www.deveron-arts.com](http://www.deveron-arts.com), [www.artachat.co.uk](http://www.artachat.co.uk),  
[www.manifestoclub.com](http://www.manifestoclub.com)

Organised by Deveron Arts, Artachat, Artsadmin and Manifesto Club.

**6–7 August**  
**No Show: A Screening of Artists'**  
**Films on Collections and Museums**  
**6 August, 11am–12pm; 7 August, 2–3pm,**  
**with introduction by Melvin Moti**

Dutch artist Melvin Moti's film *No Show* is a re-imagining of a tour given around the recently-emptied Hermitage Museum in St Petersburg in 1944, describing the paintings that had once hung there. Showing alongside *No Show* is Moti's selection of other artists' films that deal with collections and museums, including Robert Smithson's *Spiral Jetty* (1970).

Seminar Room, National Museum of Scotland  
Chambers Street, EH1 1JF  
0300 123 6789  
[www.nms.ac.uk](http://www.nms.ac.uk)  
Free, booking advised

**7 August**  
**Edinburgh Sculpture Workshop: Shift/Work**  
**6–9pm**

Edinburgh Sculpture Workshop presents *Shift/Work*, a workshop running between the 30th of July and the 7th of August 2011.

Neil Mulholland will work with three artists to devise a rota-based curriculum that draws attention to the workshop as a convivial means of production and distribution. The artists will be invited to exploit Edinburgh Sculpture Workshop's resources to assist 12 invited participants in their learning through on-the-job training.

Each intensive two-day workshop will be an isolated shift, the artist and participants having no detailed knowledge of the other workshops in the cycle. The 12 participants will continue to attend Edinburgh Sculpture Workshop during the two-day unsupervised shifts between the workshops. The public are invited to attend the completion of the shift cycle.

25 Hawthornvale, EH6 4JT  
0131 551 4490  
[www.edinburghsculpture.org](http://www.edinburghsculpture.org)

**25–31 August**  
**Jonathan Owen and Charlie Hammond:**  
**Waste Management**

*Waste Management* brings together two contemporary artists, both with an interest in transforming the familiar. Recent sculptural work by Jonathan Owen has seen his intricate carving completely transform domestic objects. Charlie Hammond's work shows a dysfunctional suburbia of broken wheelie bins, ring roads and exploding vehicles providing the satirical backdrop to a disturbingly familiar world.

The installation commissioned by The Travelling Gallery – Scotland's unique mobile contemporary gallery – consists of new and existing sculptures, paintings and drawings and includes collaborative new screenprints. The Travelling Gallery will visit various venues throughout Edinburgh until 31 August, see website for details.

25 August, 12–8pm  
The Travelling Gallery will be outside  
City Art Centre, 2 Market Street, EH1 1DE  
0131 529 3682  
[www.travellinggallery.com](http://www.travellinggallery.com)

**27–28 August**  
**Walker & Bromwich: The Conch [Sound Studio]**  
**10am–5pm**

*The Conch [Sound Studio]* by Walker & Bromwich is a travelling structure – part shell, part ark – that gathers the sound of people's hopes and fears for the future, questing for a change in consciousness. The soundtrack gives voice to diverse opinions around the challenges that currently face society and the ways these might be overcome.

Commissioned by IOTA (Inverness Old Town Art) and the Highland Council, funded by Creative Scotland's Rural Innovation Fund, *The Conch* has engaged with communities around the Highlands acting as a vessel for conversations. During this special event you can voice your own perspective. For more information contact IOTA, 01463 724 383.

Jupiter Artland, Bonnington House Steadings  
Wilkieston, EH27 8BB  
[www.invernessoldtownart.co.uk](http://www.invernessoldtownart.co.uk)

**27 August – 3 September**

***Big Things on the Beach: Public Art Fest***

What makes public art 'public'? How can the public be more involved in public art?

Big Things on the Beach is a community based public arts trust in Portobello, Edinburgh's seaside community. Together with our partners, the Edinburgh College of Art and GeoArte, an international cultural association, we invite communities, artists and others interested in these questions to join us to create an exploration and a celebration of the achievements of artists and communities in working together to produce public art. For further information and to submit a proposal for participation in the Public Art Fest visit our website.

Portobello Indoor Bowls and Leisure Centre  
20 Westbank Street (Portobello Promenade)  
EH15 1DR  
0131 657 9193  
[www.bigthingsonthebeach.org.uk](http://www.bigthingsonthebeach.org.uk)

## Edinburgh Art Festival

City Art Centre  
2 Market Street  
Edinburgh EH1 1DE

0131 226 6558  
[info@edinburghartfestival.com](mailto:info@edinburghartfestival.com)  
[www.edinburghartfestival.com](http://www.edinburghartfestival.com)

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GARAGE 31  
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