

Guide

EDIN
BURGH
ART
FEST
IVAL

Map

- 1

A449 Architects
- 2

Artlink Edinburgh
- 3

Central Library
- 4

Chessels Court
- 5

City Art Centre
- 6

Collective
- 7

Craigmillar Library
- 8

Custom Lane
- 9

Dovecot Gallery
- 10

Edinburgh Art Festival Kiosk / Gladstone Court
- 11

Edinburgh College of Art: Alison House
- 12

Edinburgh College of Art: Minto House
- 13

Edinburgh College of Art: Design Informatics
- 14

Edinburgh College of Art: Lauriston Campus
- 15

Edinburgh Printmakers
- 16

Edinburgh Sculpture Workshop
- 17

The Fire Station at Edinburgh College of Art
- 18

The Fruitmarket Gallery
- 19

Gladstone Court / Edinburgh Art Festival Kiosk
- 20

Ingleby
- 21

Institut Français Écosse
- 22

Inverleith House, Royal Botanic Garden Edinburgh
- 23

Jacob's Ladder, Calton Road / New Street Rail Bridge
- 24

Johnston Terrace Wildlife Garden
- 25

Jupiter Artland
- 26

Leith Community Education Centre
- 27

Morningside United Church
- 28

Museum of Childhood
- 29

National Museum of Scotland
- 30

New Media Scotland
- 31

North Edinburgh Arts
- 32

The Number Shop
- 33

Patriohall Gallery
- 34

The Queen's Gallery, Palace of Holyroodhouse
- 35

Ramsay Garden
- 36

The Regent Bridge, Calton Road
- 37

Rhubaba Gallery and Studios
- 38

Riddle's Court
- 39

The Royal Scottish Academy
- 40

The Saltire Society, Fountain Close
- 41

The Settlement Projects
- 42

St Margaret's House
- 43

Scotsman Steps
- 44

Scottish National Gallery
- 45

Scottish National Gallery of Modern Art, One
- 46

Scottish National Gallery of Modern Art, Two
- 47

Scottish National Portrait Gallery
- 48

The Signet Library
- 49

Stills
- 50

Talbot Rice Gallery
- 51

Trinity Apse, Chalmers Close
- 52

The Writers' Museum
- 53

Other Edinburgh Festival hubs
- 54

Edinburgh Fringe Festival
- 55

Edinburgh International Festival
- 56

Edinburgh International Book Festival



Welcome

In Scotland's Year of History, Heritage and Archaeology, we celebrate a historic moment: Edinburgh's 70th anniversary as a Festival City. The youngest of Edinburgh's 11 major festivals, we are a proud grand-child of the unique festival culture which has flourished in our city over the past seven decades.

Our 14th edition invites you to immerse yourself in the very best visual art from across the world. Our Partner Exhibitions Programme includes over 30 exhibitions curated by Edinburgh's leading galleries, museums and artist-run spaces, featuring major historic surveys alongside leading Scottish, UK and international contemporary artists. Each year we invite proposals from artists and curators to participate in the festival platform, and this year's Pop Up Exhibitions and Events feature 17 projects selected from across Scotland.

Our Commissions Programme supports artists to develop ambitious new projects outside the formal gallery context. This year 8 artists explore the extraordinary legacy of Sir Patrick Geddes, offering rare access to some of the more hidden parts of our city's rich heritage.

A rich programme of accompanying events brings you artist talks, special tours, weekly Art Lates and a whole range of activities designed for families and young children.

Best of all, the vast majority of the programme is free to attend.

Sorcha Carey, Director

Guide Contents

Commissions Programme

- 6 The Making of the Future: Now
- 8 Bobby Niven
- 9 Garden Residencies
- 10 Zoë Walker and Neil Bromwich
- 11 Toby Paterson
- 12 Shannon Te Ao
- 13 Graham Fagen
- 13 Callum Innes
- 13 Martin Creed
- 13 Richard Wright

Platform: 2017

- 15 Uist Corrigan
- 15 Rebecca Howard
- 15 Kotryna Ula Kiliulyte
- 15 Adam Quinn

Events & Activities

- 17 Performance: Walker and Bromwich
- 18 Keynote Lecture: Shilpa Gupta
- 18 Artist Talks
- 19 Art Late
- 19 Film Club
- 19 Audio Described Tour
- 20 *The Making of the Future: Now* at NEA
- 20 Discussion Event: Walker and Bromwich
- 21 Talks and Tours
- 21 Outlook Walks

Children & Families

- 23 Art Early
- 23 Explorers Outdoors
- 23 Explorers at the Library
- 23 Activities at the Kiosk

Partner Exhibitions

- 26 City Art Centre
- 27 Collective
- 28 Dovecot Gallery
- 29 Edinburgh College of Art

- 30 Edinburgh Printmakers
- 31 Edinburgh Sculpture Workshop
- 32 The Fruitmarket Gallery
- 33 Ingleby
- 34 Inverleith House,
Royal Botanic Garden Edinburgh
- 35 Jupiter Artland
- 37 National Museum of Scotland
- 38 New Media Scotland
- 39 The Number Shop
- 40 The Queen's Gallery,
Palace of Holyroodhouse
- 41 Rhubaba Gallery and Studios
- 42 Scottish National Gallery
- 43 Scottish National Gallery of Modern Art
- 45 Scottish National Portrait Gallery
- 47 Stills
- 48 Talbot Rice Gallery

Pop Up Exhibitions and Events

- 50 Sam Adamson, Lachlan Mcfeely
Bolt, Harriet Morley & Rachael Simpson
- 50 Alan Grant, Robin Smith &
Scott Davidson
- 51 Pauline and the Matches
- 51 Deveron Projects
- 52 Ethel Maude
- 52 Heather Lander
- 53 Josef Koudelka
- 53 Juliana Capes
- 54 Leith Creative
- 54 MERZ Gallery
- 55 place+platform
- 55 Yvonne Buskie
- 56 The Drawing Works
- 56 Rolls and Shutters
- 57 Leontis Toumpouris with
Maria Anastassiou
- 57 Travelling Gallery & Glasgow
Women's Library
- 58 Wendy McMurdo

Useful Information

- 59 Edinburgh Art Festival Kiosk
- 60 Travelling to Edinburgh and getting around
- 60 Accessibility
- 60 Pricing & booking
- 60 Festival merchandise
- 60 Other festivals

All details correct at time of going to press.
Please check our website for the most up-to-date
information: edinburghartfestival.com



#EdArtFest

Commissions Programme

We support Scottish and international artists to make new and ambitious projects which engage with the extraordinary context of Edinburgh in August. Presented principally in public spaces, our commissions open up overlooked or neglected parts of our city's heritage.

The Making of the Future: Now

In Scotland's Year of History, Heritage and Archaeology, our 2017 Commissions Programme invites artists to reflect on two important anniversaries for our city – the foundation of the first Edinburgh Festival in 1947, and the publication in 1917 of Patrick Geddes' *The Making of the Future: A Manifesto and a Project*. Separated by a generation, both were born directly out of the experience of global conflict, and a strong belief that artists could play a critical role in helping societies to imagine new and better ways of living.

A town planner, conservationist, social activist and polymath, Sir Patrick Geddes (1854–1932) was a profoundly visionary thinker whose ideas continue to resonate with contemporary societies around the world. His pamphlet *The Making of the Future*, looks forward to the end of WW1, and lays out his vision for a new more holistic society in which 'Art and Industry, Education and Health, Morals and Business must... advance in unison'. Thirty years later, the Edinburgh International Festival was founded with the ambition to 'provide a platform for the flowering of the human spirit', seeing art and artists as critical in fostering dialogue between nations in a Europe torn apart by war.

Presenting new projects by Scottish and international artists at sites in and around Edinburgh's Old Town, *The Making of the Future: Now* pays homage to the physical and intellectual legacy of Geddes and the origins of festival culture in our city, and explores the continued relevance of their ideas today.

Supported by the Scottish Government Edinburgh Festivals Expo Fund, EventScotland and City of Edinburgh Council.

6

Commissions Programme



Cover of *The Making of the Future: A Manifesto and a Project* pamphlet, 1917. Image © The University of Strathclyde.

7

Commissions Programme

edinburghfestival.com

Palm House

27 July — 27 August



The Bothy Project, *Pig Rock Bothy*, sited at the Scottish National Gallery of Modern Art, designed with Iain MacLeod. Photo by Johnny Barrington.

Bobby Niven is one of the founding initiators of the Bothy Project, a growing network of small shelters across Scotland (and soon, further afield). Designed in collaboration with artists, architects, and designers, each of these simple structures is a unique response to the landscape which houses it, and an invitation to artists to spend time 'off-grid' exploring the environment and histories which hold them.

For *The Making of the Future: Now*, Niven brings together his own individual sculptural practice with his concept developed for the Bothy Project, to create a temporary studio workshop within the Johnston Terrace wildlife garden. Nestling in the shadow of Edinburgh Castle and today managed as an urban wildlife reserve, Johnston Terrace was first established as a community garden in the early twentieth century, as part of a network of green spaces which Geddes developed in Edinburgh's Old Town, to bring much needed light, air and contact with nature into the lives of Old Town residents.

Inspired by the ideas of Patrick Geddes, and by the artist's research into the history of the Palm Houses of Edinburgh's Botanic Gardens (where he is also exhibiting, see p. 34), Niven's studio structure incorporates hand-carved anthropomorphic sculptural elements into a timber framed transparent structure.

Accompanied by a hand-made mud oven, the project is conceived as a social sculpture, a space for production, and for sharing and exchanging conversation, plants, cooking, food and other activities that collectively invite exploration of the particular context and value of this oasis of urban wildlife.

Throughout the festival, Niven's studio workshop will play host to a programme of artists' residencies, and a series of environmentally focused workshops for families (see p. 23).

With additional support from investment managers Baillie Gifford and the Scottish Wildlife Trust.

Due to the location of this site, it is not fully accessible. Access to the site is via a flight of steps. Footpaths within the garden are narrow with some steps. For further information and assistance: info@edinburghartfestival.com

23 Johnston Terrace Wildlife Garden,
Patrick Geddes Steps /
Castle Wynd South, EH1 2PW
Mon—Sun, 10am—6pm

8

Commissions Programme

Garden Residencies



Bobby Niven, *Proceedings of The Society*, 2015.
Commissioned by Atlas Arts. Photo by Johnny Barrington.

Mud Oven Afternoons

4, 11, 18, 25 August, 2pm—5pm

Come along to meet the artists, see the mud oven in action and take part in edible sculpture activities.

Garden Finale

27 August, 2pm—5pm

Join us to meet the artists and celebrate the outcomes of the Garden Residencies.

Over the course of the Festival, 4 artists will each undertake a week-long residency in Niven's studio-workshop, exploring ideas relating to the site, the structure, and the wider ideas of Patrick Geddes himself. For full details of the resulting presentations, please visit edinburghartfestival.com

Neil Bickerton

31 July — 6 August

Bickerton is an artist who lives in Glasgow. His practice encompasses spoken work, performance and sculpture, including most recently a series of 'solar sculptures' exploring the natural world.

Alison Scott

7 August — 13 August

Alison Scott works with performance, text and often in collaboration. Her practice focuses on the methodologies of amateur discovery, drawing out alternative narratives surrounding specific materials and histories.

Daisy Lafarge

14 August — 20 August

An artist whose primary medium is writing, Daisy Lafarge builds surprising connections, finding in botany the means to discuss migration, in archaeology a way to explore an archive.

Deirdre Nelson

21 August — 27 August

Deirdre Nelson works in collaboration with communities, employing the techniques and processes of craft, to engage with wider social and environmental issues.

9

Commissions Programme

edinburghartfestival.com

The Dragon of Profit and Private Ownership

27 July — 27 August



Walker and Bromwich, *A Plea For Common Ownership*, 2017. Commissioned by Bait Time-to. Photo by Mark Pinder.

Walker and Bromwich are known internationally for their large-scale sculptural works, participatory events and public performances that invite audiences to imagine better worlds. Their expansive artworks use protest, pageant, celebration and contemplation to re-ignite utopian ideologies; and have, at their core, a collective desire for an alternative way of living.

For *The Making of the Future: Now* the artists draw on the radical ideas and imagery of a range of visionary thinkers from the late nineteenth and early twentieth century, who strove to create the conditions for a fairer society. Bringing together the ecological activism of Patrick Geddes with the collective action of Socialist movements of the same period, the artists set up a proposition: '*How do we slay the Dragon of Profit and Private Ownership?*'

An inflatable dragon takes up residence in the centre of Edinburgh, bringing to life the iconography found on a Northumberland Miners' Association banner from 1924. Re-awakened from a time of social change and socialist reform (the dragon of profit and greed was a recurring motif in 19C anarchist pamphlets), Walker and Bromwich's dragon is a contemporary call to action, and will sit at the centre of a Geddesian-style public pageant, including a performance building on his anti-capitalist motto: '*By leaves we live. ...not by the jingling of our coins...*'

The artists are working with a range of participants to create the performance including children and families from Canal View Primary School, in Wester Hailes (further information, p.17).

With additional support from Museums and Galleries Edinburgh, Canal View Primary School through the Scottish Government Pupil Equity Fund and Bridgend Growing Communities.

49 Trinity Apse, Chalmers Close,
42 High Street, EH1 1SS
Mon—Sun, 10am—6pm

Due to the historic nature of this venue and the adjacent closes, it is not fully accessible. For further information and assistance: info@edinburghartfestival.com

The Sociology of Autumn

27 July — 27 August



Toby Paterson, *Tower*, Dunfermline, 2014. Commissioned by Fife Council. Photo by Toby Paterson.

Toby Paterson has a strong interest in the built environment, and in particular, the approach to architecture and public space which emerged in post-war Europe, inspired by modernism and the utopian ideas which underpinned it. Many of his projects emerge from extended periods of time spent directly observing and documenting architectural schemes, but always with a view to the larger political, economic and sociological contexts which have shaped and find their expression in them. It is an approach which finds parallels in Patrick Geddes' detailed and empirical surveys of cities as a means to study human activity and society.

Paterson's new work is developed for Chessels Court, a tranquil close associated with Geddes' network of green spaces in the Old Town, and today entered from the Canongate through an arcaded frontage designed by architect Robert Hurd in the 1950s. The work borrows its title from Geddes' 1895 essay of the same name, in which Geddes finds '*in Autumn its secret: that of survival yet initiative, of inheritance yet fresh variation*'. For Paterson, Chessels Court embodies this process 'of inheritance yet fresh variation', as does his response: a series of interrelated sculptural, architectural and landscape elements which respond to the essential colours, materials and form of Edinburgh's Old Town, producing a micro-landscape that invites reflection on Patrick Geddes' observations on the city, in the context of Chessels Court and the Royal Mile today.

With additional support from Edinburgh World Heritage and the New Waverley Community Fund (a partnership between City of Edinburgh Council and Artisan Real Estate Investors).

4 Chessels Court,
Canongate, EH8 8AD
Mon—Sun, 10am—6pm

Shannon Te Ao

With the sun aglow, I have my pensive moods

27 July — 27 August



Shannon Te Ao, *With the sun aglow, I have my pensive moods*, 2017, two channel video, colour and sound. Cinematography Iain Frengley.

Shannon Te Ao's powerfully affecting video installations, sound works and live performances often find their starting point in existing literary material (particularly Māori lyrical sources found in *whakataukī* (Māori proverb) and *waiata* (Māori song)), which the artist uses as devices to explore various social and political contexts. His works also depict a fraught attempt to connect with places, people, plants and even animals. Te Ao's protagonists long for the clarity and optimistic aspirations like those found in Geddes' philosophy of Place-Work-Folk but instead find uncertainty and complications.

His new multimedia installation, co-commissioned with Te Tuhi, Auckland, and sited in a former 19C Magdalene Asylum 'for fallen women who have deviated from the path of virtue and peace', explores the physical and emotional depths of love, grief, sickness and healing. Centred around video footage shot in different locations throughout Aotearoa New Zealand, the work explores a poetic assemblage of tenuously related content including a 1840s *waiata*, a dance scene that references a 1970s Charles Burnett film, a hemp farm, and a 1960s Clyde Otis song famously sung by Dinah Washington. By drawing together these various threads, Te Ao creates an entangled perspective of the human condition – a perspective that reaches out to connect estranged contexts in order to explore the potential for (our own) empathetic reach across distant histories.

Commissioned by Edinburgh Art Festival and Te Tuhi, Aotearoa New Zealand. With additional support from British Council Scotland, Creative New Zealand, and Massey University, Wellington.

10 Gladstone Court, 179 Canongate, EH8 8BN

Only the ground floor of this venue is wheelchair accessible (first floor is accessed by stairs). For further information and assistance: info@edinburghartfestival.com

12 Commissions Programme

Graham Fagen: *A Drama in Time*, 2016



Graham Fagen, *A Drama in Time*, 2016.
Photo by Ross Fraser Mclean / Studio RoRo.

22 By Jacob's Ladder, Calton Road / New Street Rail Bridge, EH8 8DL
24hr access ♿

Callum Innes: *The Regent Bridge*, 2012

Commissioned with Ingleby



Callum Innes, *The Regent Bridge*, 2012.
Photo by Stuart Armit.

34 Calton Road, under Waterloo Place, EH8 8DL
24hr access ♿
Best experienced in darkness

13 Commissions Programme

Martin Creed: *Work No.1059*, 2011

Commissioned with
The Fruitmarket Gallery



Martin Creed, *Work no.1059*, 2011.

41 Scotsman Steps, Market Street, EH1 1DF
Mon—Sun, 5am—10pm

Richard Wright: *The Stairwell Project*, 2010

Commissioned with Scottish National
Gallery of Modern Art



Richard Wright, *The Stairwell Project*, 2010.

44 Scottish National Gallery of Modern Art
Modern Two, 73 Belford Road, EH4 3DS
Mon—Sun, 10am—6pm
(7pm during August) ♿ ⚙️ 🚶 🚴 🚲

edinburghartfestival.com

Platform: 2017

Now in its third year, Platform is a dedicated opportunity for artists at the outset of their career to make and present new work in the festival programme.

Platform: 2017 is presented at a new venue, the Fire Station at Edinburgh College of Art, previously The Museum of Fire.

Supported by the Scottish Government Edinburgh Festivals Expo Fund, Edinburgh College of Art, University of Edinburgh and The Saltire Society Trust.

#Platform2017

Platform: 2017

28 July — 27 August



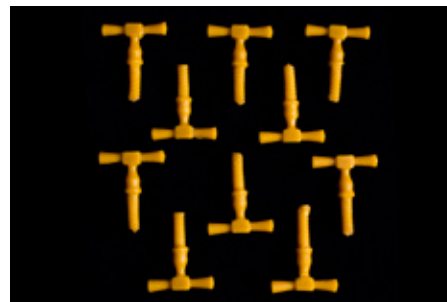
Uist Corrigan

Bell, 2017. Image courtesy of the artist.



Rebecca Howard

Object 003, 2017, production image from *Beyond the Visible* (working title). Image courtesy of the artist.



Kotryna Ula Kiliulyte

Impossible Colonies, 2017, beeswax. Image courtesy of the artist.



Adam Quinn

Bastion, 2016, cast concrete, pine and parcan lights. Image courtesy of the artist.

Platform: 2017 showcases new work by artists Uist Corrigan, Rebecca Howard, Kotryna Ula Kiliulyte and Adam Quinn.

In collaboration with artists Jacqueline Donachie and Graham Fagen, both of whom have previously made new work for the Festival Commissions Programme, we selected four artists' practices from a competitive open call, accessible to artists working across Scotland.

The selected practitioners reflect a wide range of different approaches to art making, from performance, filmmaking, photography, and work with archives, to sound installation and sculpture. The resulting exhibition offers audiences an opportunity to experience the breadth and vitality of contemporary art practice in Scotland.

17 The Fire Station at Edinburgh College of Art,
76—78 Lauriston Place, EH3 9DE,
Mon—Sun, 10am—6pm ♻️ ♿

Events & Activities

Our programme includes a range of events, talks, tours and performances, offering the opportunity to hear artists and experts speak about the wider context of the artworks. A selection are highlighted on the following pages, with full listings and further details available on our website.

Weekly printed events listings will be available from our Kiosk at Gladstone Court, 179 Canongate, Edinburgh, EH8 8BN and participating galleries during the Festival.

We also offer a range of activities and events for Children and Families. Please see page 23 for full details.

#EdArtFest

Performance: Zoë Walker and Neil Bromwich

By leaves we live... not by the jingling of our coins

27 July, 2pm



Zoë Walker and Neil Bromwich, *Love Cannon*, 2005. Photo by Colin Gray.

As part of their new artwork (see p. 10), artists Walker and Bromwich mark the launch of the 2017 Festival with a public performance, in which the *Dragon of Profit and Private Ownership*, an inflatable dragon inspired by the imagery on a 1920s banner from the Northumberland Miners' Association, takes to the streets of Edinburgh. This symbolic act invites us to publicly question the distribution of capital and to conjure up alternative belief systems.

The project takes inspiration from sources ranging from Russian Constructivists, medieval Mummers plays, the pageants of Patrick Geddes, as well as the radical ideas of Geddes and other visionary thinkers from the close of the 19th century who strove to make the world a better place. The artists are working with a range of participants to create the performance including children and families from Canal View Primary School, in Wester Hailes.

With additional support from Canal View Primary through the Scottish Government Pupil Equity Fund, and from Danns-ed, a student dance company from University of Edinburgh, and students from MSc Dance Science & Education at Moray House School of Education, University of Edinburgh.



For details of the performance visit edinburghartfestival.com

Keynote Lecture

Shilpa Gupta

28 July, 4pm



Shilpa Gupta, *Where do I end and you begin*, 2014.
Photo by Stuart Armitt, courtesy of Edinburgh Art Festival.

As a highlight of the opening weekend, we welcome internationally renowned Indian artist Shilpa Gupta to present a keynote lecture, providing a rare opportunity to learn more about her practice, which in recent years has become increasingly concerned with the politics of borders, nation states and everyday life in the age of securitization and surveillance.

Presented in partnership with British Council Scotland, Edinburgh College of Art, University of Edinburgh and National Galleries of Scotland.

£7.50 / £5 concessions.

For information and booking visit
edinburghartfestival.com

42 Scottish National Gallery,
Hawthornden Lecture Theatre,
The Mound, EH2 2EL
♿ ♣ ♣ ♣

Artist Talks

Shannon Te Ao

28 July, 11.30am

In conversation with curator Bruce Phillips,
Te Tuhi, Auckland.

Toby Paterson

18 August, 5pm

The artist introduces his work and discusses
his new commission for Chessels Court.

Artists' Panel

26 August, 12 noon

Sorcha Carey, Festival Director, chairs a
conversation with artists: Kenny Hunter,
Bobby Niven, Toby Paterson, Zoë Walker
and Neil Bromwich

For information and booking visit
edinburghartfestival.com

38 The Saltire Society, 19 Fountain Close,
22 High Street, EH1 1TF

Platform: 2017 Tours

Join us for an introductory tour with
exhibiting artists:

Kotryna Ula Kiliulyte & Uist Corrigan

19 August, 12 noon

Rebecca Howard & Adam Quinn

26 August, 2pm

For information and booking visit
edinburghartfestival.com

17 The Fire Station at Edinburgh
College of Art, 76–78 Lauriston Place,
EH3 9DE, Mon–Sun, 10am–6pm ♿ ♣ ♣

18

Events & Activities

Art Late

3, 10, 17 & 24 August



Jonnie Common, *Art Late at Scottish National Portrait
Gallery*, 2016. Photo by Andy Catlin.

Featuring late gallery openings, artist
performances and talks, workshops, tours and
live music, Art Late is a chance to experience
our varied programme by night.

3 August, 6pm
Talbot Rice Gallery, Dovecot Gallery, The
Number Shop, The Signet Library, Museum
of Childhood and The List Festival Party at
Summerhall.

10 August, 5.30pm
Scottish National Gallery of Modern Art and
Jupiter Artland. With music from BooHooHoo.

17 August, 6.30pm
Collective, Edinburgh Printmakers, Rhubaba
Gallery and Studios, and Custom Lane. With
music from Happy Meals.

24 August, 6pm
Scottish National Portrait Gallery, Stills,
Edinburgh Art Festival Commissions and
The Fruitmarket Gallery. With music from
Hamish Hawk.

All events £9 / £8 concessions, apart from 10 August,
£11 / £10, includes return travel to Wilkieston.

For information and booking visit
edinburghartfestival.com

Film Club

2 August & 23 August, 7pm



Carl Giffney, *I really don't feel them*, 2016.
Image courtesy of the artist.

2 August
Frontiers in Retreat: Edge Effects
Presented by Scottish Sculpture Workshop.
A selection of artists' films exploring art and
ecology produced at various sites across
Europe during a five year EU partnership
project, including works by Carl Giffney,
Janne Nabb & Maria Teeri, and Mirko Nikoli.

Frontiers in Retreat is supported by the EU
Culture Programme and Creative Scotland.

23 August
Dazzle by Preston Lodge High School
Looking back to the success of Ciara Phillips'
Every Woman (2016), Preston Lodge High
School presents a premiere of a student film
about the history and legacy of the Dazzle Ship.

38 The Saltire Society, 19 Fountain Close,
22 High Street, EH1 1TF

EAF Audio Described Tour

16 August, 10am–1pm

Juliana Capes will lead an audio described
tour of selected Festival venues including
Dovecot, Talbot Rice Gallery, Stills and The
Fruitmarket Gallery as well as some of the
Festival Commissions.

This event warmly welcomes people
with disabilities including people with visual
impairments.

For information and booking visit
edinburghartfestival.com

19

Events & Activities

edinburghartfestival.com

A Summer Meeting

4 days of events exploring the legacy of Geddes' *The Making of the Future*
11 August — 14 August

The Making of the Future: Now

11 August, 2pm–5pm



Students and lecturers attending Summer Meeting in 1896. Image © The University of Strathclyde.

Presented in partnership with North Edinburgh Arts which sits at the heart of the communities of Muirhouse and Pennywell – peripheral residential areas that are currently experiencing one of the city's most ambitious programmes of regeneration. In this afternoon of talks, walks and activities, we consider the continuing importance of the ideas of Patrick Geddes in this context, and discuss what might be the role of artists in making the future for our cities and our communities today.

Participants include: artist Frances Whitehead (USA); Natalie Taylor, and Alice Betts, artists in residence at NEA; Diarmaid Lawlor, Architecture & Design Scotland; Jude Barber, Collective Architecture; Creative Carbon Scotland; and James Grimley, Riach and Hall Architects.

£5 / £3 concessions / £1 NEA Good Neighbour Scheme.

For information and booking visit edinburghartfestival.com

29 North Edinburgh Arts,
15a Pennywell Court, EH4 4TZ
northedinburgharts.co.uk 📍

Walker & Bromwich: How do we slay The Dragon of Profit, Private Ownership and Corporate Greed?

12 August, 4pm



National Union of Mineworkers Northumberland Area Banner, recommissioned in the 1990's from the original Ashington Group of Collieries Banner, 1924. Photo by Mark Pinder.

How do we re-imagine dominant mythologies; can a society based on monetary gain re-think its belief systems?

This discussion event employs the metaphor of the *Dragon of Profit and Private Ownership* (originally displayed on a Northumberland Mine Workers banner in a bid for social reform) to ask: what are the alternative systems that offer common ownership and re-align values with the natural world? Building on radical thinking from the turn of the century, speakers from the field of ecology, economy and the arts are invited to pitch their solutions in a bid to slay the dragon.

£5 / £3 concessions.

For information and booking visit edinburghartfestival.com

Events & Activities 20

14 Ramsay Garden: Talks and Tours

14 August



Patrick Geddes, *Plan Showing Open Spaces in Edinburgh Old Town*. Image © The University of Edinburgh.

A rare opportunity to visit 14 Ramsay Garden, designed and built in the 1890's as the family home of Patrick Geddes, when much of the Old Town of Edinburgh was a slum. Now, the Royal Mile is a tourist heritage destination, and 14 Ramsay Garden (born out of an initiative to engage university professors, students, and the local community) is, like many residencies of the Royal Mile, a holiday apartment.

Tours of the Geddes home offer insights into his ideas about families and communities, cities and landscapes, and about how we should live in them, and with them.

Including:

2pm: Historian and activist, Jim Slaven:
The Home as a Site of Social Activism

4pm: Architectural historian & writer, Prof Edward Hollis: *'Domestic Geddes' – an exploration of the Patrick Geddes city region in the home*

With additional support from Russell Architecture Ltd. and the National Trust for Scotland.

£10 / £5 concessions.

For information and booking visit edinburghartfestival.com

33 14 Ramsay Garden, EH1 2NA

Outlook Walks

13, 14 and 20 August



Photo by Erika Stevenson.

A series of guided walks in the Old Town exploring sites associated with the work and legacy of Patrick Geddes, visiting Festival Commissions along the way.

13 August, 12 noon

Jean Bareham, Founder of Greenyonder Tours, with Sorcha Carey, Festival Director.

23 Meet at: Johnston Terrace, top of Patrick Geddes Steps / Castle Wynd South, EH1 2PW (duration 90 mins)

14 August, 11am & 3pm

Russell Clegg, Learning Officer, Patrick Geddes Centre.

36 Meet at: Riddle's Court, 322 Lawnmarket, EH1 2PG (duration approx 1 hour)

20 August, 12 noon

Jean Bareham, Founder of Greenyonder Tours, with Jane Connarty, Festival Programme Manager.

49 Meet at: Trinity Apse, Chalmers Close, EH1 1SS. This walk will be accompanied by a BSL interpreter (duration 90 mins).

£5 / £3 concessions.

For information and booking visit edinburghartfestival.com

Events & Activities 21

edinburghartfestival.com

Children & Families

Explorers is our programme of activities, workshops and events for children, families and young people. A selection of events is highlighted across the following pages. For full listings of events for families and family friendly exhibitions, please see our Explorers Families Guide to Edinburgh Art Festival at edinburghartfestival.com

In 2017 we are expanding our work with schools, to run a week of free visits for school groups, working in partnership with City Art Centre. For further details: helena@edinburghartfestival.com

During the Festival drop by our Kiosk at Gladstone Court, 179 Canongate, EH8 8BN for free activities in the family area, and to pick up weekly printed events listings for families.

Supported by Barcapel Foundation, with additional support from The Fawcett Society.



Art Early

5, 19 August, 10am—12.30pm

Art Early is a series of specially programmed tours and activity trails for families with children of all ages, inspired by our Art Late programme. Join us for a morning tour of festival venues, with fun art activities along the way, and ending with an outdoor picnic.

5 August

The Fruitmarket Gallery, Bobby Niven's *Palm House* and Little Sparks by Jupiter Artland.

19 August

Stills Gallery, Dovecot Gallery and Festival Commissions.

Free, all materials included, BYOP (Bring Your Own Picnic). Children must be accompanied by an adult.

Various venues. For information and booking visit edinburghartfestival.com



Explorers Outdoors

4, 11, 18, 25 August, 10am—12pm

Join us every Friday at Bobby Niven's *Palm House* for free outdoor art workshops for ages 3—7 in the Scottish Wildlife Trust garden. Inspired by the Forest School ethos, these fun outdoor sessions will include a mix of play, woodland games, art activity and fire-building.

For ages 3—7. Free, all materials included, booking essential. Children must be accompanied by an adult.

23 Johnston Terrace Wildlife Garden, Patrick Geddes Steps / Castle Wynd South, EH1 2PW

Explorers at the Library

6, 13, 20 July; 3, 10 August, 2—4pm

Explorers comes to the Central Library for weekly creative art making workshops suitable for ages 8—13. Inspired by the *Making of the Future: Now* programme and focussing on a different artist each session, join us weekly or drop in for a one-off to creatively reimagine your city.

For ages 8—13. Free, all materials included, booking recommended but not essential.

3 Central Library, 7—9 George IV Bridge, EH1 1EG

Activities at the Kiosk

5, 12, 19, 26 August, 2pm

Drop by our Kiosk at Gladstone Court for free worksheets and activities in the family area. Every Saturday at 2pm our Kiosk team will run drop-in fun and creative arts activities inspired by our Commissions Programme.

Suitable for all ages.

10 Gladstone Court, 179 Canongate, EH8 8BN



Partner Exhibitions

#EdArtFest

Presented across the city in venues ranging from leading national institutions to artist run spaces, this rich programme of exhibitions developed by our partners is a chance to experience ambitious and innovative presentations of some of the very best historic and contemporary artists from Scotland, the UK and beyond.

Edinburgh Alphabet: An A–Z of the City's Collections

19 May — 8 October



Wilhelmina Barns-Graham, *Untitled – Firth of Forth Series*, 1996–97. Image courtesy of Wilhelmina Barns-Graham Trust.

For the first time, Museum and Galleries Edinburgh has brought together a huge range of objects from their combined collections into one major temporary exhibition. On display are items from Edinburgh's acclaimed fine and applied art, archaeology, childhood, literary and social history collections. The exhibition has been arranged to coincide with the Scottish Government's Year of History, Heritage and Archaeology, and is packed with objects that will intrigue, enthuse and delight visitors.

The exhibition takes a less traditional approach in favour of one which the City Art Centre hopes will appeal to everyone. Themes have been chosen for each letter of the alphabet around which the exhibits are grouped, allowing for a display of incredible variety and colour – everything from historic shop signs and comic books to jewellery and umbrellas. Each item in the exhibition has a connection to Edinburgh. It is sure to stir the memories of local visitors and fascinate those from further afield.

Partner Exhibitions 26

Patrick Staff: To Those in Search of Immunity

From 27 July



Path by the wall of Regent Gardens, Calton Hill, 2017. Image courtesy of Collective.

Patrick Staff works with film, installation, dance and performance to investigate dissent, labour and the queer body.

Using research into the ecology and botanical formations of Calton Hill, *To Those In Search of Immunity* melds audio essay, memoir, and story to examine illness, health, and both the social and individual body. Exploring ideas of immunity and the possible effects of ingestion of substances on the body, Staff's new *Observers' Walk* reflects social concerns such as sex, gender and the construction of community.

Observers' Walks are a series of downloadable audio guides commissioned by Collective and created by artists specifically to be listened to on Calton Hill, an iconic and historic location in Edinburgh city centre.

Ross Little

22 July — 10 September



Ross Little, *Alang Ship Breaking Yard, India* (film still), 2016. Image courtesy of the artist.

Ross Little is based in Glasgow and predominantly works with film and painting.

For this film project he will trace different forms of globalised labour found in the ship breaking yards of India and on board a transatlantic cruise ship.

Little graduated from The Glasgow School of Art in 2011. Recent projects include an expanded cinema performance at Counterflows Festival 2016, and 1957 *Chevy Apparition* at Market Gallery, Glasgow for which he presented films made in Cuba with Florrie James.

Little is part of Collective's Satellites Programme for emergent artists and producers based in Scotland.

Partner Exhibitions 27

5

2 Market Street, EH1 1DE ☎ 0131 529 3993

edinburghmuseums.org.uk 🐦 @EdinCulture

Wed—Sat, 10am—5pm, Sun, 12 noon—5pm ♿ 🚶 🚼 🚶 🚼 🚶 🚼

6

City Observatory and City Dome,

38 Calton Hill, EH7 5AA ☎ 0131 556 1264,

collectivegallery.net 🐦 @1984_collective

Mon—Sun, 10am—6pm, Outside August: Tue—Sun, 10am—5pm 📅

Daughters of Penelope

20 July — 20 January 2018



Linder, *Diagrams of Love, Marriage of Eyes*, 2015, rug tufted by Dennis Reinmüller and Kristi Vana. Photo by Michael Wolchover.

This exhibition interweaves the work of artists who are investigating women's stories and textile histories with the unique story of women artists at Dovecot, providing a new structure within which both can be held, re-examined and strengthened.

The story of women's work in both the textile industry and in textile art and tapestry is a complex one and the history of Dovecot intertwines with both. Some key pieces in tapestry will be shown alongside work by contemporary women artists who are exploring the history and cultural identity of women expressed in their work in textile, featuring work by Claire Barclay, Elizabeth Blackadder, Christine Borland, Julie Brook, Caroline Dear, Sonia Delaunay, Maureen Hodge, Georgia Hogan, Aino Kajariemi, Linder, Fiona Mathison, Erin Riley, Naomi Robertson and Hanna Tuulikki.

Supported by Creative Scotland, The Dovecot Foundation.

9

10 Infirmary Street, EH1 1LT ☎ 0131 550 3660

dovecotstudios.com f /Dovecotstudios @DovecotStudios @dovecot_gallery
Mon—Sun, 10am—6pm, outside August: Mon—Sat, 10.30am—5.30pm ♿ ♀ ♂ 📺 📱

Edinburgh College of Art's Masters Show



Katie Dobberstein, Fabien Florek and Karen Campa, *Olfact*, 2017. Photo by Olivia Auld.

Edinburgh College of Art is delighted to welcome visitors to multiple sites across our campus and beyond, as postgraduate students showcase their work:

14

11 August — 20 August
North-East studio building,
Lauriston Campus, EH3 9DF
This show combines new work from postgraduate students studying Contemporary Art, Illustration, Interdisciplinary Creative Practices and Art, Space & Nature.

12

18 August — 27 August
Minto House, Volume 1,
20 Chambers Street, EH1 1JZ
Featuring the work of students in the Kolkata Studio, MSc in Architectural and Urban Design.

12

18 August — 27 August
Minto House, Matthew Architecture
Gallery, 20 Chambers Street, EH1 1JZ
Featuring the work of students from the Athens studio, Master of Architecture.

13

3 August — 26 August
Design Informatics Pavilion,
George Street, EH2 2LR
Featuring work by researchers and students on the Design Informatics masters programme. A range of objects and experiences will be shown that invite you to live a little further into the future.

11

25 August
7pm onwards
Atrium, Alison House,
12 Nicolson Square, EH8 9DF
Concert featuring brand new experimental live electronic music and installations from Sound Design and Digital Composition Masters students.

Tickets available via Eventbrite. For details visit edinburghartfestival.com



Multiple locations. See above.



Edinburgh Printmakers

New Edition

28 July — 21 October



Emer Tumilty,
Collage 1, 2017.
Courtesy of the artist.

Curated by Sarah Lowndes, *New Edition* is a group exhibition displaying newly-commissioned screen-printed works by Museums Press, Poster Club and Emer Tumilty, created during spring residencies at Edinburgh Printmakers' studio.

The title *New Edition* underlines the generational group of the exhibiting artists, who were born between the late 1960s and the early 1980s, and are part of a reinvigorating wave of young Scotland-based artists working in print. *New Edition* is presented as the special 50th-year anniversary exhibition of Edinburgh Printmakers.

Small press publisher Museums Press was founded by visual artist Jessica Higgins and graphic designer Matthew Walkerdine in Manchester in 2009. Now based in Glasgow, Museums Press works with artists and practitioners on publishing, live and international projects. For *New Edition* they have produced a series of screen-prints with letterpress and gloss effects, inspired by Edinburgh Printmakers' archive.

Poster Club is a collective comprised of six artists (Anne-Marie Copestake, Charlie Hammond, Tom O'Sullivan, Nicolas Party, Ciara Phillips and Michael Stumpf) who use the medium of print as a site for experimental collaborative practice. During their residency, Poster Club produced a series of new screen-prints, experimenting with both monochrome and colour processes.

Emer Tumilty is an illustrator and screenprinter from Northern Ireland, now based in Glasgow, whose work incorporates commercial illustration, screenprinting, digital image-making and installation. For *New Edition*, Tumilty explored the process of translating collages to screen prints, producing a series of original works with different registrations and ink opacities.

Supported by Creative Scotland.

15 23 Union Street, EH1 3LR ☎ 0131 557 2479
edinburghprintmakers.co.uk f /EdinburghPrintmakers
@edinburghprints @edinburghprints
Tue—Sat, 10am—6pm ♿ ♻ ♻

Partner Exhibitions 30

Edinburgh Sculpture Workshop

Charlotte Barker *Flotilla*

29 July — 26 August



Charlotte Barker, *Untitled*, 2017. Photo by Graeme Yule.

Charlotte Barker's work sits at the intersection of sculpture and design. Her exquisitely made objects bridge the gap between functionality and aesthetics to float precariously between states. Produced with traditional methods these works strike an elegant balance between simplicity and complexity, the historical and the contemporary. Their minimal forms are opposed by the intricate tracteries of tool marks that form their surfaces, exposing their material beauty, their tactile history and their means of production.

This new body of work maintains many of the idiomatic elements that are associated with ceramics and furniture, exploring their sculptural potential and deconstructing the hierarchical relationships between fine art, craft and the decorative arts.

16 21 Hawthornvale, EH6 4JT ☎ 0131 551 4490
edinburghsculpture.org f /edinburghsculpture @eswsculpture
Mon—Sat, 11am—5pm ♿ ♻ ♻

Partner Exhibitions 31

edinburghartfestival.com

Jac Leirner: Add It Up

1 July — 22 October



Jac Leirner, *120 Cords*, 2014. Courtesy of the artist, Fortes D'Aloia & Gabriel, and White Cube

Brazilian artist Jac Leirner (born 1961) presents her first solo exhibition in Scotland, combining work from major collections with new work made especially for Edinburgh audiences. Leirner's work uses everyday materials over and over again, combining them into astonishingly beautiful sculptures that reveal the material poetry of the mundane.

Leirner juggles obsession and addiction, ordering and reordering objects from rulers and spirit levels to cigarette papers and sudoku. Highlights of this exhibition include *Little Light*, a work made from a lightbulb and several miles of copper wire; *Skin (Randy King Size Wired)*, an ethereal grid made from hundreds of cigarette papers, and *120 Cords*, a work made from as many one metre lengths of different colour and type of rope that she could find at the time and place of making the work. These works are joined by a selection of luminously beautiful watercolours, small works in which the artist layers a limited selection of colours over and over each other with the same additive aesthetic which informs her three-dimensional work.

18 45 Market Street, EH1 1DF ☎ 0131 225 2383
fruitmarket.co.uk f /fruitmarketgallery @fruitmarket
@fruitmarketgallery /fruitmarketgallery
4–28 August, Mon–Sun, 10am–7pm
Outside of August: Mon–Sun, 11am–6pm ♿ ♿ ♿ ♿ ♿

and per se and, parts XI–XIII

26 July — 2 September



Giorgio Morandi (1890–1964), *Natura Morta*, 1953, oil on canvas, 33.5 x 43cm. Vitali n. 882. Private collection. Photograph by John McKenzie. Image courtesy Ingleby, Edinburgh.

In the early years of the 19th century the English alphabet was considered a system of twenty-seven characters and any schoolroom recitation of ABC's would end with the 27th letter '&' ... *and per se and*.

Of and by itself and: a connecting symbol, linking one thing with another. In the spirit of that linkage, and to celebrate the gallery's 20th year, Ingleby is presenting a circular sequence of pairings which opened in March 2017 and will end, where it began, one year later.

August 2017 will see three different pairings as the sequence reaches parts XI, XII and XIII, beginning with a new painting by James Hugonin and a classic 1953 still life by Giorgio Morandi, a celebration of two artists whose work is connected by a spirit of obsession and isolation.

For full listings visit inglebygallery.com

19 6 Carlton Terrace, EH7 5DD ☎ 0131 556 4441
inglebygallery.com f / @inglebygallery
Tue–Sat, 11am–5pm ♿

Plant Scenery of the World

29 July — 29 October



Oliver Osborne, *Rubber Plant*, 2014, Oil on Linen, 28x38cm. Courtesy of the artist.

Plant Scenery of the World presents new, commissioned and existing work by Laura Aldridge, Charlie Billingham, Bobby Niven, Oliver Osborne and Ben Rivers alongside rare and unseen archival material, botanical paintings by Işık Güner, Jacqui Pestell and Sharon Tingey and historical paintings by R.K. Greville from the Garden's own collection.

The exhibition celebrates the 50th anniversary of the Botanics' iconic modernist glasshouses, the 'Front Range', opened in 1967 to house plants collected in tropical regions by British explorers. Reflecting on the Garden's 200 year history of building for plants, dialogical displays of newly commissioned artwork, exotic plants and archival material will critically examine the glasshouses' past, current and future use, and evoke the theatrical, awe-inspiring, utopian and naturalistic display of plants under glass.

Considering the glasshouses as a nexus between culture and nature, contemporary works investigate plants through human culture, Enlightenment values and utopian ideologies, questioning human enquiry and the limits of perception. Artworks demonstrate the way plants are used as symbols, reflect on captivity and false habitats, and consider changing attitudes towards collection, exploration, study and display, mindful of historical narratives dominated by Western imperial exploration.

Plant Scenery of the World is accompanied by a programme of workshops, talks and family activities. Please see rbge.org.uk/inverleith-house for more information.

21 Inverleith House and the Front Range Glasshouses, Royal Botanic Garden Edinburgh, Arboretum Place / Inverleith Row, EH3 5LR ☎ 0131 248 2849 rbge.org.uk/inverleith-house @InverleithHouse Tue—Fri, 11am—5.30pm, Sat—Sun, 10am—5.30pm ♿ ♿ ♿ ♿ ♿

Partner Exhibitions 34

Marco Giordano: Self-Fulfilling-Ego

28 July — 1 October



Marco Giordano, *asnatureintended*, Frutta Gallery, 2016. Courtesy of the artist and Frutta Gallery.

This year's 'Temporary commission for Emerging Artists in the Outdoors' is by Italian artist Marco Giordano, who lives and works in Glasgow. His work spans multiple media, including painting, sculpture and installation. He often involves groups of people to produce certain elements of his work, which acts as a conductor to his research. By inviting members of the community to contribute to his research, his aim is to clarify the complex processes locked behind what it takes to make art and exhibitions.

For the artist's first outdoor commission, he has drawn interest from Le Cento Fontane (The Hundred Fountains) at Villa D'Este, Tivoli and the iconic and historic stonework set around the Jupiter estate. Giordano will create an avenue of sculptures that emit a mist of water that symbolically offer a blessing to each person who passes along the road. This project will be accompanied by a publication that includes drawings brought together from a community workshop at Jupiter Artland.

Meet the Artist: Marco Giordano, Saturday 12 August, 2pm (+ Artist Publication Launch) £12 (includes entry to Jupiter Artland).

Artsparks Drawing Workshop with Marco Giordano
9 August, 10am—4pm, for children aged 10—13.
£40 (booking essential).

24 Bonnington House Steadings, Nr Wilkieston, EH27 8BB ☎ 01506 889 900 jupiterartland.org f/JupiterArtland @jupiterartland @jupiterartland Mon—Sun, 10am—5pm, Outside August: Thu—Sun, 10am—5pm ♿ ♿ ♿ ♿ ♿

Partner Exhibitions 35

Pester and Rossi: Lunarnova Campout

26 & 27 August, 8pm—8am



Pester & Rossi, *Creature Comforts*, 2016.
Image courtesy of the artists.

Glasgow-based duo Ruby Pester and Nadia Rossi have been working together since 2008. They create wearable sculpture, DIY costume and props working with an anarchic and feminist approach often creating interventions around the body, sexuality and rituals.

At Jupiter Artland they will produce an overnight event focusing on finding hope in the dark. Responding to nocturnal rituals, notions of destruction, and renewal that come with cycles of the moon, Pester & Rossi have invited performances from artists and musicians. Participants are invited to camp overnight in the grounds with site specific events happening between sunset and sunrise, centred around their stage sculpture, the 'Divine Heart Centre'.

£30 for adults, £20 for children (+10 yrs),
£80 for Families (2 Adults + 2 Children).
Please note that food will be provided and participants are required to bring their own tents.

24 Bonnington House Steadings,
Nr Wilkieston, EH27 8BB
☎ 01506 889 900 jupiterartland.org
Mon—Sun, 10am—5pm,
Outside August: Thu—Sun, 10am—5pm
♿ ♿ ♿ ♿ ♿

Pablo Bronstein: The Rose Walk

From 28 July



Pablo Bronstein, *Historical Dances in an Antique setting*,
Tate Britain, London 2016. Photo by BorthertonLock.
Courtesy of the artist and Herald St, London.

Pablo Bronstein's work ranges from drawing and installation to performance and choreography, each with a focus on architecture and pre-20th century European design.

Bronstein views drawing as the central core of his artistic practice, from which many other elements arise. His articulate draughtsman-like technique represents iconic and familiar architectural sights; however they are often not real places, but rather have been envisioned as new designs by the artist's imagination, albeit in an older style.

At Jupiter Artland, the artist will create his most ambitious site specific piece to date as part of the permanent collection. Two ten-meter-high pavilions, one Gothic and the other in a Chinoiserie style will be connected by a twenty-five-meter-long rose garden. These imposing and elaborate follies will simultaneously act as entrance to, and ornamental framing of, the narrow promenade.

Meet the Artist: Pablo Bronstein
26 August, 2pm
£12 (includes entry to Jupiter Artland).

Live Performances: The Rose Walk
Daily, 29 July—5 August, 11am, 12am, 1pm, 2pm, 3pm
& 4pm, £12 (includes entry to Jupiter Artland).

36
Partner Exhibitions

Bonnie Prince Charlie and the Jacobites

23 June — 12 November



Portrait of Prince Charles Edward Stuart, artist
and date unknown, detail from a miniature
© National Museums Scotland.

Through treasures from Scotland's national collections and objects from across Europe, this major exhibition explores the real story of Bonnie Prince Charlie and the rise and fall of the Jacobites.

The history of the exiled Stuart dynasty and their supporters has held an enduring and romantic fascination for generations, from the writings of Sir Walter Scott to the current *Outlander* series. Featuring more than 300 spectacular objects including paintings, costumes, documents and weapons, the exhibition presents the wider story of the Jacobites, one which is more layered, complex and dramatic than any fictional imaginings. Discover who the Jacobites were and examine some of the misconceptions that still surround their cause.

Sponsored by investment managers Baillie Gifford.
Adult £10, Concession £8, Child (12—15) £7, (under 12s free)
National Museums Scotland Members: Free.
National Art Pass holders: 50% discount.

28 Chambers Street, EH1 1JF ☎ 0300 123 6789
nms.ac.uk f /NationalMuseumsScotland @NtlMuseumsScot
@nationalmuseumsscotland
Mon—Sun, 10am—5pm ♿ ♿ ♿ ♿ ♿

Age of Oil

21 July — 5 November



Sue Jane Taylor, *View from Market Street, Aberdeen Harbour*, 2015, mixed media on paper,
1000mm x 700mm © Sue Jane Taylor.
Photographer: Ewen Weatherspoon.

This multi-media exhibition brings a unique perspective to the relationship between art, environment and industry while revealing a relatively alien way of life on board a North Sea oil platform.

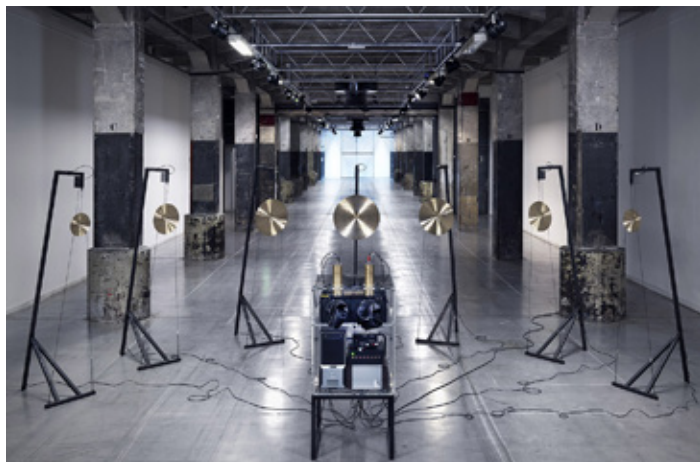
Exploring the people and places of Scotland's offshore energy industry, this contemporary art exhibition showcases the work of visual artist Sue Jane Taylor alongside industrial artefacts and personal objects from those whose stories are featured in the exhibition.

Over the years Taylor has gained access to extremely remote and publicly prohibited offshore installations. This exhibition represents a unique method of using objects, film footage, artworks and diary extracts to describe a significant period in human history: the Age of Oil.

37
Partner Exhibitions

Thought Collider

27 July — 27 August



Thought Collider, *Rhythm of Life*, 2014, metal & electronics, varies.
Image © Gert jan van Rooij.

Susana Cámara Leret and Mike Thompson's practice explores metabolic processes, bodies and spaces. Motivated by emergent nature cultures, their artworks span various media, generating experiential insights that confront the norm.

As Thought Collider they experiment with the meanings and values that can be derived from alternative ways of experiencing built and mediated environments. This exhibition, in the new Alt-w LAB for creative technology, is the first solo presentation of their work in the UK.

Cámara Leret studied Fine Arts at Complutense University of Madrid, before obtaining an MA in Conceptual Design in Context from Design Academy Eindhoven. In subsequent research on their Creative Industry Scientific Programme she focused on the role of design fictions in clinical settings.

Thompson also studied at Design Academy Eindhoven and is currently collaborating with Arne Hendriks (The Incredible Shrinking Man) on the creation of the world's first community built floating island of fat – The FATBERG. Thought Collider are now in residence at Somerset House Studios, London.

With the support of NHS Lothian's Art & Therapeutic Design programme Cámara Leret is the current Design Fellow at the Department of Clinical Neuroscience in Edinburgh. The Alt-w LAB at the City Art Centre is home to a joint research partnership between MAKLab and New Media Scotland.

Partner Exhibitions 38

MELON

29 July — 3 September



Flo Gordon, *Robot Wars*, 2016. Image courtesy of the artist.

MELON is a showcase of new emerging contemporary art made in-house at The Number Shop – Studios and Gallery.

Themes such as nationalism and border control, superheroes, digital landscapes and super-tasters are being approached with a variety of practices such as archival sound and video, graphic design, expanded photography, large scale painting, printmaking and sculptural installations.

MELON is made up of five week-long exhibitions (slices), with two artists presenting at each 'slice'. We are hosting the third iteration of our 'Friends of TNS' talks where local creatives are invited to present their practices, current research or creative business. Alongside this we are also hosting workshops, critiques and music jam sessions. Come and have a juicy bite, it's ripe.

Supported by Creative Scotland.

Partner Exhibitions 39

The Queen's Gallery, Palace of Holyroodhouse

Shadows of War: Roger Fenton's Photographs of the Crimea, 1855

4 August — 26 November



Roger Fenton, *Sir John Miller Adye*, 1855. Image: Royal Collection Trust © Her Majesty Queen Elizabeth II 2017.

This is the first exhibition to focus exclusively on Roger Fenton's pioneering photographs of the Crimean War, taken in 1855. Fenton was already an accomplished and respected photographer when he was sent by the publishers Agnew's to photograph a war that pitched Britain, France and Turkey as allies against Russia. Arriving several months after the major battles were fought in 1854, Fenton focused on creating moving portraits of the troops, as well as capturing the stark, empty battlefields on which so many lost their lives.

Published in contemporary newspaper reports, Fenton's photographs showed the impact of war to the general public for the first time. Through his often subtle and poetic interpretations Fenton created the genre of war photography, showing his extraordinary genius in capturing the futility of war.

Adult £7.00. Concessions £6.40. Under 17 / Disabled £3.50. Under 5 free.
Family (2 adults, 3 under 17s) £17.50

32 Palace of Holyroodhouse,
The Royal Mile, EH8 8DX ☎ 0303 123 7306
royalcollection.org.uk
Mon—Sun, 9.30am—6pm (last admission 5pm) ♿ ♿ ♿ ♿ ♿

Partner Exhibitions 40

Rhubaba Gallery and Studios

You hardboiled I softboiled

26 July — 27 August



Jessica Yu,
Paddling on a trip to Dunbar, 2016.
Image courtesy of the artist.

Rhubaba presents an ongoing polyvocal project centering around the work of Melbourne-based writer Jessica Yu. Initiated in 2016 in association with Hospitalfield and the Royal Over-Seas League, the project will bring together the voices of Yu, editor Claire Walsh and poet Sam Riviere, amongst others.

Yu is interested in reconstituting memory and place through her writing, specifically addressing 'home' as an indefinite, extensible sensation. In other strands of her writing, 'love' is interrogated, stretched and practiced as a creative and productive force. Incorporating diasporic identity and postcolonial concerns, she explores how these notions are distorted over geographical distance and periods of time. These ideas will form a framework to inform and reflect a long-distance working practice between Jessica Yu and her collaborators.

You hardboiled I softboiled consists of an in-gallery press, and a purpose built street-front display case. Making public the process of writing, editing and publishing, both elements will highlight the ongoing conversations and negotiations between writers and editors and expose how these voices may intertwine, contradict or support one another.

Supported by ROSL Arts and Hospitalfield.

35 25 Arthur Street, EH6 5DA ☎ 0131 629 8821
rhubaba.org f /Rhubaba @Rhubaba @Rhubaba
Fri—Sun, 12 noon—5pm or by appointment ♿ ♿

Partner Exhibitions 41

edinburghartfestival.com

Beyond Caravaggio

17 June — 24 September



Caravaggio, *The Taking of Christ*, 1602.
Photo © The National Gallery of Ireland, Dublin.
On indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St., Dublin who acknowledge the kind generosity of the late Dr Marie Lea-Wilson.

Michelangelo Merisi da Caravaggio (1571–1610) was a radical and revolutionary artist whose work had a transformative impact on art in Italy and beyond during his lifetime and in the decades following his death. Brilliant, challenging, argumentative and violent, our image of his work is inseparable from his tumultuous personal life.

This is the first exhibition of works by Caravaggio and his followers – the so-called Caravaggesque painters – ever to be shown in Scotland. Caravaggio's dramatic lighting and compositions, and his radically new approach to subject matter, exerted a huge influence on a host of contemporary artists from all over Europe, many of them painters of the very highest calibre, such as Gentileschi, Ribera, Valentin and Ter Brugghen.

Supported by Our Friends.
£12 / £10.

Constable & McTaggart: A Meeting of Two Masterpieces

8 April 2017 — 25 March 2018



John Constable (1776–1837), *Salisbury Cathedral from the Meadows*, exhibited 1831 © Tate, London 2013. Purchased with assistance from the Heritage Lottery Fund, The Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members.

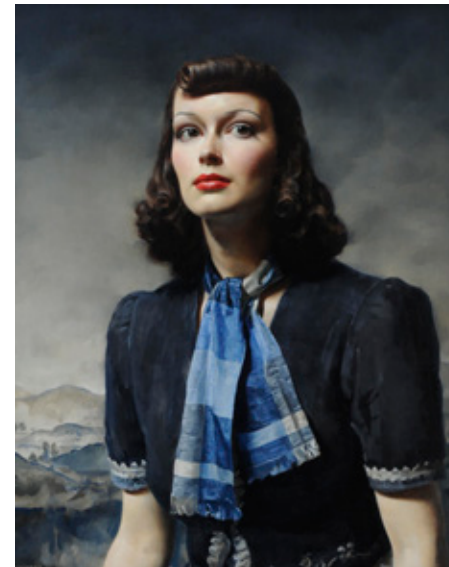
One of the greatest masterpieces of British art, *Salisbury Cathedral from the Meadows*, exhibited 1831, is the culmination of the remarkable series of 'six-footer' canvases painted by John Constable and was the work he regarded with the greatest pride, referring to it as 'The Great Salisbury'. This iconic painting will be shown in dialogue with one of the most celebrated Scottish landscape paintings, William McTaggart's *The Storm*. Constable's extraordinary painting comes to Edinburgh through the Aspire programme, a partnership programme touring *Salisbury Cathedral from the Meadows* across the UK. Aspire is supported by Art Fund, and by National Lottery players through the Heritage Lottery Fund.

Supported by the Heritage Lottery Fund and Art Fund.

42 The Mound, EH2 2EL
nationalgalleries.org f /nationalgalleries @NatGalleriesSco @natgalleriesco
Mon–Sun, 10am–6pm, Thu, 10am–7pm
Outside August: Mon–Sun, 10am–5pm, Thu, 10am–7pm ♿ ♿ ♿ ♿ ♿ ♿

True to Life: British Realist Painting in the 1920s and 1930s

1 July — 29 October



Gerald Leslie Brockhurst, *By the Hills*, 1939
© Ferens Art Gallery: Hull Museums.

True to Life is the first ever survey of British realist painting from the interwar period. Out of favour and out of fashion for many years, realistic, figurative art of this period is now ripe for rediscovery. Featuring more than 80 stunning paintings by nearly 60 artists, the exhibition aims to show that there is more to British art of the period than the emergence of abstraction on one side and traditional, conservative art on the other. There were many supremely gifted artists who were in neither camp – artists whose work was modern and realistic.

Realist artists of the period did not belong to a single school or style, and did not share the same aims and ambitions. What they did have in common were fine draughtsmanship and superb technical skills. *True to Life* will focus in particular on the hard-edged style of artists such as Stanley Spencer, Gerald Leslie Brockhurst, Meredith Frampton, Laura Knight, Winifred Knights, Harold Harvey, Bernard Fleetwood Walker and Dod Procter, who were major figures in the 1920s and 1930s. There will also have the chance to discover the work of some extraordinary artists who have been almost entirely forgotten. This exhibition, which is showing only in Edinburgh, offers a unique chance to see the full range and depth of British art of the 1920s and 1930s.

Exhibition sponsored by investment managers Baillie Gifford.
Modern Two
£10 / £8.

44 75 Belford Road, EH4 3DR
0131 624 6200 nationalgalleries.org @NatGalleriesSco
Mon–Sun, 10am–6pm, Outside August: Mon–Sun, 10am–5pm ♿ ♿ ♿ ♿ ♿ ♿

NOW

Nathan Coley, Louise Hopkins, Pete Horobin,
Tessa Lynch, Rivane Neuenschwander,
Tony Swain and others

25 March — 24 September



Nathan Coley, *The Lamp of Sacrifice, 286 Places of Worship, Edinburgh 2004*, 2004 Collection of Scottish National Gallery of Modern Art. The Fruitmarket Gallery / Bloomberg Commission: purchased with funds from the Cecil and Mary Gibson Bequest 2004 © Studio Nathan Coley.

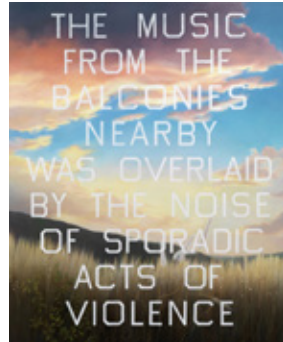
NOW is a dynamic new three-year programme of contemporary art exhibitions, showcasing the work of some of the most compelling and influential artists working today.

The first exhibition in the series begins with a three-room solo presentation by Scottish-based artist Nathan Coley, featuring Coley's iconic *The Lamp of Sacrifice, 286 Places of Worship, Edinburgh 2004*, alongside two more recent sculptural works by the artist. Themes in Coley's practice, in particular around place and time, have driven the selection of further works in the exhibition by a range of artists. These include immersive room installations by Brazilian artist Rivane Neuenschwander, Glasgow-based artist Tessa Lynch and Pete Horobin, as well as a display featuring paintings by Louise Hopkins and Tony Swain.

Modern One

ARTIST ROOMS *Music from the Balconies* *Ed Ruscha and Los Angeles*

29 April — 29 April 2018



Ed Ruscha, *The Music from the Balconies*, 1984. Collection: Scottish National Gallery of Modern Art. ARTIST ROOMS National Galleries of Scotland and Tate. Presented by the artist 2009 © Ed Ruscha.

Ed Ruscha (b.1937, Nebraska, USA) is widely regarded as one of the most significant artists working today. This two-room display has been selected from the substantial collection of Ruscha's work held in ARTIST ROOMS to explore the artist's relationship with Los Angeles. Ruscha has consistently drawn upon its urban landscape and architecture, cinema, brands, automobile-culture and language to create works that engage with the aspirations and seduction of the American Dream. His unique style and coolly rendered images defy categorisation, melding characteristics common to Conceptual practices and Pop Art.

The current programme of ARTIST ROOMS around the UK is a partnership between National Galleries of Scotland, Tate and lead Associate Ferens Art Gallery, and is supported by the National Lottery through Arts Council England, Art Fund and the National Lottery through Creative Scotland.

Modern Two

A Perfect Chemistry: Photographs by Hill & Adamson

27 May — 1 October



David Octavius Hill and Robert Adamson, *Lady Mary Hamilton (Campbell) Ruthven, 1789—1885*, Collection of Scottish National Portrait Gallery.

Only four years after the invention of photography was announced to the world in 1839, two Scots had mastered the new medium and were producing works of breathtaking skill in extraordinary quantities. *A Perfect Chemistry: Photographs by Hill & Adamson* explores the uniquely productive and influential partnership of David Octavius Hill and Robert Adamson, which lasted from 1843 until Adamson's untimely death in 1848. Featuring over 100 photographic works, the exhibition shows how these two men changed the path of photography and created a remarkable body of work that has had an unparalleled impact on the medium. The Scottish pair not only mastered the incredible technical challenges of this complex new medium but their innovative images still appear surprisingly fresh today. Their subjects range from intimate portraits to changing cityscapes and their views of the Newhaven fisherfolk are arguably among the first examples of social documentary photography.

The success of Hill and Adamson's partnership relied on professional alchemy as well as personal affinity, with both men working and living in Rock House, a landmark building located on Edinburgh's Calton Hill.

The death of Adamson in January 1848, at the age of 26, marked the end of this partnership, but their legacy continues. The fact that the photographs continue to delight is indicative of the special chemistry shared by these two Scottish pioneers.

Exhibition sponsored by EY.
£10 / £8.

Graham Fagen: *The Slave's Lament*

20 May — 29 October



Graham Fagen, Still from *The Slave's Lament*, 2015. Image courtesy of the artist.

'The Slave's Lament' was Robert Burns' only work to empathise with the appalling hurt of the displaced, the trafficked and the enslaved. A beautiful lyric written over two hundred years ago, it is a narrative that remains entirely contemporary as we think of current tragedies unfolding on borders and in hinterland locations.

Replete with a moving score written by Sally Beamish, performed by the Scottish Ensemble and reggae singer Ghetto Priest, and produced by legendary On-U-Sound founder Adrian Sherwood, Graham Fagen creates a fascinating soundclash, where Burns' poetry finds a haunting bedfellow in Jamaican reggae music – and finds much common ground. This evocative video installation was curated by Hospitalfield, Arbroath and exhibited at Scotland + Venice 2015, when Graham Fagen represented Scotland at the Venice Biennale.

Douglas Gordon: *Black Burns*

29 July — 29 October



Douglas Gordon, *Black Burns* (in progress), 2017
© Studio lost but found / VG Bild-Kunst, Bonn 2017.
Photo credit: Studio lost but found / Francesco Paterlini.
Courtesy Studio lost but found, and Gagosian.

Douglas Gordon's specially commissioned installation, *Black Burns*, is a response to the full-length marble statue of the poet Robert Burns, which stands in The Great Hall of the Scottish National Portrait Gallery.

Created by John Flaxman in 1824 and originally housed in Thomas Hamilton's Burns Monument to the south of Edinburgh's Calton Hill, the statue now occupies pride of place in the heart of the building designed to enshrine Scotland's greatest figures. Gordon's work often takes as its subject something familiar and explores the ways in which memories and expectations surrounding it can be thrown off-balance by subtle interventions in the way it is presented and displayed.

This new site-specific installation aims to render Flaxman's totemic sculpture of Scotland's national hero at once more human, more vulnerable and more exposed.

45 1 Queen Street, EH2 1JD ☎ 0131 624 6200
nationalgalleries.org f /nationalgalleries @NatGalleriesSco @natgalleriesco
Mon—Sun, 10am—6pm, Thu, 10am—7pm
Outside August: Mon—Sun, 10am—5pm, Thu, 10am—7pm ♿ ♿ ♿ ♿ ♿

Kate Davis

28 July — 8 October



Kate Davis, *Charity*, 2017, video still. Courtesy of the artist.

Using moving image, photography, drawing and printmaking, Davis's work questions how historical narratives are produced and perpetuated. This has often involved probing the aesthetic and political ambiguities of particular artworks, and historical moments, from a contemporary feminist perspective. A recent series of prints, *On Sensitive Ground*, use soft ground etching techniques to explore the parallels between housework and the print studio.

Davis's work frequently references the theory and practice of photography, and how that relates to other media such as drawing and the moving image. This is her first solo exhibition in Edinburgh and Stills is an inspiring context for Davis to make and present new work. This is also the first gallery presentation of her recently commissioned Margaret Tait Award film, *Charity*. Inspired by the ways in which Margaret Tait's films invite us to contemplate fundamental emotions and everyday activities that are often overlooked, *Charity* questions how the essential, but largely invisible and unpaid, processes we employ to care for others, and ourselves, could be reimagined.

Supported by Creative Scotland and City of Edinburgh Council with additional support from The Elephant Trust and Outset Scotland.

47 23 Cockburn Street, EH1 1BP ☎ 0131 622 6200
stills.org f /StillsGallery @StillsEdinburgh @stillsedinburgh
Mon—Sun, 11am—6pm ♿ ♿ ♿

*Stephen Sutcliffe:
Sex Symbols
in Sandwich Signs*

28 July — 30 September



Lindsay Anderson Archive, University of Stirling.

Sex Symbols in Sandwich Signs takes its title from a damning review of David Storey's novel, *Radcliffe*, which was critical of all the qualities Sutcliffe admires, namely its bleak, alienating narrative and 'garrulous' characters. The exhibition pulls at the seams of identity, expanding upon recurrent themes in Sutcliffe's work: self-doubt, obsession, cultural constructs and class conflict. Central to the exhibition, a new video work draws parallels between the story of *Radcliffe* and the unrequited homosexual fixations of British filmmaker, Lindsay Anderson, toward possessive actor, Richard Harris. The exhibition also features a collection of working notes and images from Sutcliffe's personal archive associated with previous video works, placing emphasis on the central role of collage within his creative thought.

Jacob Kerray

28 July — 30 September



Jacob Kerray, *The Officer's Mess*, oil on canvas, 2016. Image courtesy of the artist.

Jacob Kerray's work draws on the visual cultures that surround his main interests – particularly football, pro-wrestling and historical painting. Engaging with the hierarchies of culture, social distraction, mob mentality, myth, belief and taste, his paintings become emblematic revisions of the redundant fantasies that circulate around these concerns. Observing their deification, power and relation to morality within the media, Kerray traces history's attempt to produce consumable reified threads of meaning around them, pictures and words being seen as manipulative tools of magic for both 'good and evil'.

For his TRG3 commission, Kerray has been invited to explore and respond to the University of Edinburgh's vast collections, to create a new body of work for the Talbot Rice Round Room.

Pop Up Exhibitions and Events

Each year, we issue a call for projects and events conceived especially for the Festival. Taking place in pop-up venues across the city, this programme is a chance to discover new work in unusual spaces.

#EdArtFest

Sam Adamson, Lachlan Mcfeely Bolt, Harriet Morley & Rachael Simpson
28 July — 28 August



Eh? What's This? is comprised of four Scottish based contemporary artists of varying medium, who will respond both collaboratively and independently to the surrounding community of Portobello. The artists will react socially, politically, and architecturally with performance, installation and sculpture, with a core emphasis on audience and accessibility.

Exhibiting together for the first time, these emerging artists will show why the creative community of Portobello should be celebrated and recognised.

Inspiration comes from the history of the venue – originally a neck tie retailer, and will play on the word 'tie', focusing on the ties that hold and connect us to areas and people, as well as acknowledging the current architectural function of the venue and Portobello's community.

Wind Sock Workshop: 12 August, 1pm–3pm, for children aged 5–12.
£3.

For booking details visit edinburghartfestival.com

Supported by A449 Architects and The Skylark.

1 A449 Architects,
266–268 Portobello High Street, E15 2AT
#Eh?whatsthis
Thu–Sun, 10am–4pm

Scott vs Demons
25 & 26 August



Robin Smith, *Work in progress*, 2017.
Image courtesy of the artist.

What responsibilities do cultural organisations have, to engage with social care, welfare reform and politics in civic society?

The decimation of the UK welfare system and subsequent victimisation of very vulnerable people through humiliating and dehumanising benefits assessments, demands greater public awareness. In response, Artlink asked a writer and an artist to reimagine a young man's experience of his Personal Independence Payment assessment and the unfolding consequences.

Artlink launches *Scott vs Demons*, a comic written by the well-known writer Alan Grant, drawn by the renowned artist Robin Smith and informed by the brilliant Scott Davidson. Together they have arrived at an alternative reality, one in which the victim begins to fight back.

This two day event will include comic signing, installation and launch of *Scott vs Demons*.

Supported by Creative Scotland.

2 Artlink, 13a Spittal Street, EH3 9DY
☎ 0131 229 3555
🐦 @artlinkedin 📷 @artlinkedin
f /ArtlinkEdinburgh
artlinkedinburgh.co.uk
25 & 26 August 2017, 10am–5pm ♿

Exhibition, Workshops & Performance
12 August — 27 August



Pauline and the Matches, 2017. Image courtesy of the artist.

A group of well-known, established, multi-media performance and sound artists, collectively known as Pauline and the Matches, create an interactive performance space and installation.

The project is based on Heinrich Hoffmann's cautionary tales, the allegory of which has exploded within contemporary culture. We hear how microscopic actions, when they become collective, have a global impact.

Whilst performing under anonymity, this collective look at how to navigate a world where an accumulation of seemingly innocent actions are loaded with enormous unintended consequences. The simplicity of this tale reveals something more complicated about the way catastrophizing our impact on the world has entered our psyche.

Performance: 24 August, 7pm

An associated programme of workshops accompanies this project. For information contact: hello@customlane.co

8 Custom Lane, Custom Wharf,
67 Commercial Street, EH6 6LH
Mon–Sat, 10am–5pm, Sun 11am–4pm
f / 🐦 @CustomLaneLeith
♿ ♿ ♿

Manaf Halbouni:
What If?
29 July, 2.30–5.30pm



Manaf Halbouni, *What If?*, 2015, map. Image courtesy of the artist.

The Sykes-Picot Agreement, 1916, involved the drawing of borderlines in the Middle East by French and British diplomats. Consequences of the deal are felt heavily a century later, but what if there was a different history?

Manaf Halbouni has created an alternative timeline, fictionalising a world where the Ottoman Empire and United States of Arabia split Europe instead. He has created a play with resettled Syrian refugees and the residents of Huntly, showing a meeting between two representatives planning the split.

This event questions and clarifies our rarely challenged history regarding continuous threat from terrorism, increased Islamophobia, and conflict in the Middle East. Europe will also be called into question, with Scotland's role being a particular focus. Speakers include Manaf Halbouni, Professor Paul Starkey and Dr Janet Starkey.

Artist Talk, followed by *What If?* screening and discussion: 'Understanding the Middle East', followed by a reception.

For booking details visit edinburghartfestival.com
Supported by Creative Scotland and The Goethe Institute

37 The Royal Scottish Academy,
The Mound, EH2 2EL
deveron-projects.com ♿ ♿ ♿ ♿ ♿

Episodes

27 July — 27 August



Ethel Maude, *Episode 1*, 2017.
Image Courtesy of Ethel Maude.

Episodes is an online episodic film piece released weekly via the website episodes1-4.org.

Ethel Maude is a collective of women artists and filmmakers who work collaboratively and anonymously to encourage experimentation in the work they create. *Episodes* is the third work made by Ethel Maude.

Each episode has been created in private by three members of the group within a one month time frame. Each film had a one day shoot and lasts 3 minutes. The first film began with a blank canvas while each subsequent film responded to the previous one, echoing the last shot in its opening frames.

With thanks to Simon Abbot, Charis Fraser, Ryan Gerrard, students from the Diploma in Physical Theatre Practice, Fife College at Summerhall and the band members of Sink.

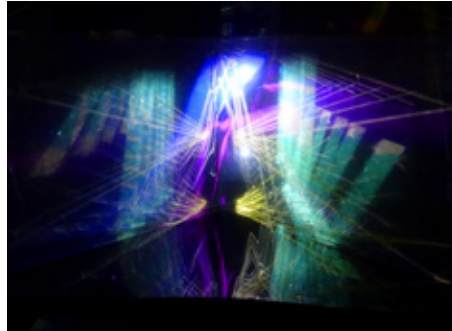
Online film release dates on episodes1-4.org

Episode 1: 27 July
Episode 2: 3 August
Episode 3: 10 August
Episode 4: 17 August

Online only at episodes1-4.org
@_EthelMaude

Nearer Future

4 August — 28 August



Heather Lander, *Nearer Future*, 2017.
Image courtesy of the artist.

Opening discourse about the physicality of the natural world and our virtual horizons, Heather Lander uses projection and sound to create a mesmerising moving image installation, *Nearer Future*.

Seeking to explore our perception of reality, and how this may be altered by phenomena within illusions and technology, Lander considers how we will recognise and keep hold of reality in a world that is working towards complete virtual immersion.

Nearer Future is a collaboration with composer Robert Bentall, whose ambient work *Telian*, interweaves within this immersive sonic light sculpture.

A Cryptic Commission for Sonica. Presented by Cryptic in partnership with the Institut Français Écosse.

20 Institut Français Écosse,
13 Randolph Crescent, EH3 7TT
☎ 0131 225 5366
Mon—Sat, 10am—8pm; closed 7, 14,
15 August.
cryptic.org.uk f /glasgowcryptic
@cryptic_glasgow @crypticglasgow

The Making of Landscape

1 August — 27 August



Josef Koudelka, *Wall*, 2016. Installation view.
Photo by Fred Ernst.

This exhibition produced with Magnum Photos reflects on Czech-French photographer Josef Koudelka's landscape photographs, through large displays of his 20+ metre long concertina photo-books and documents from his personal collection.

'Where are the people?' Henri Cartier-Bresson asked Koudelka (born 1938) when presented with his friend's first panoramic landscape photographs in the 1980s. Some 30 years later, landscapes have become the main subject of the multiple award winning photographer's work, and *the people* are in fact everywhere in the empty landscapes captured in Poland, France, Wales, Israel or the Mediterranean area. These are man-made landscapes, for economic or political reasons and they tell human stories, belonging to a time long ago or contemporary. It takes all Koudelka's talent to make us accept that, despite the grim views, this is still our land.

In association with The Times Scotland.

46 The Signet Library,
Parliament Square, EH1 1RF
☎ 0131 220 32 49
wssociety.co.uk @thewssociety
Mon—Sun, 10am—4pm ♿ ♿ ♿ ♿

Earthly Bodies

9 August — 27 August



Juliana Capes, *Pavement Astronomer*, 2006, chalk,
dimensions variable. Image courtesy of the artist.

Earthly Bodies is a street based artwork, tour and exhibition that charts the significance of the city's chewing gum constellations. It casts the artist in the role of 'Pavement Astronomer/Astrologer', charting and analysing the results created by these constellations. Beginning from an activity of looking for meaning in the outcome of processes that shape the everyday environment, a simple intervention turns a usually unnoticed part of urban human geography into a theatre of wonder and belief.

Durational Artwork: *Earthly Bodies*
Lady Stair's Close, 9—12 August, 24-hours
a day.

Exhibition: *Artefacts of Earthly Bodies*
Edinburgh Writer's Museum.

Artist's Tour: *Fortune for Earthly Bodies*
12 August, 3pm.

For booking details visit edinburghartfestival.com

50 The Writers' Museum, Lady Stairs House,
Lady Stairs Close, Lawnmarket, EH1 2PA
☎ 0131 529 4901
Wed—Sat, 10am—5pm, Sun, 12—5pm
julianacapes.co.uk ♿ ♿ ♿ ♿

People and Places Make Leith Better

17 August — 21 August



Leith Creative, Leith Creative Brunch, 2015.
Photo courtesy of Kat Gollock.

Over the last six months, place-based research project Leith Creative has been working with a range of specialists and local residents to answer a simple question, 'What would you do to make Leith better?'

With the aim of enhancing Leith through creative thinking, the resultant programme is a series of interventions and round table conversations, pairing citizen knowledge with skills in design, architecture, art, planning and community development.

Utilising this unique combination of expertise, understanding and resource, events will explore opportunities for creative and multi-disciplinary intervention, and how we can all Make Leith Better.

Walks, talks and tours

17 August — 21 August, 1pm—4.30pm

Events and times vary.
For booking details visit edinburghartfestival.com

Supported by the Scottish Government's Design Charrettes Fund and Open Project Funding from Creative Scotland, with investment from the City of Edinburgh's Cultural Services.

25 Leith Creative,
Leith Community Education Centre,
12A Newkirkgate, EH6 6AD
☎ 0131 554 4750
leithcreative.org @LeithCreative
f/LeithCreative ♿ ♻️

Day Trip to Little Sparta & Crawick Multiverse

13 August, 9.30am—6.30pm



Charles Jencks, *Multiverse*, 2014. Photo courtesy of the artist.

Join a unique day trip by bus to two symbolic arlands, Little Sparta and Crawick Multiverse.

Little Sparta is 25 miles from Edinburgh in the Pentland Hills. Ian Hamilton Finlay's celebrated garden contains over 270 of his artworks.

Crawick Multiverse is a 55 acre land art restoration project in Dumfries & Galloway designed by Charles Jencks.

Cosmic Collisions is an exhibition at the nearby MERZ Gallery, which includes new work by Jencks alongside cosmologists, Carlos Frenk and Noam Libeskind and architect Daniel Libeskind. On the same site the B-52 Gallery exhibits David Rushton's Art Particle models.

£45.
Places are limited and booking is essential.
For booking details visit edinburghartfestival.com

Admission to all locations and return transport are included.
Lunch is not provided but packed lunches are welcome. Involves walking over rough terrain so please dress appropriately.

Various locations. See above.
☎ 01659 50242
info@crawickmultiverse.co.uk
crawickmultiverse.co.uk

Reject, Respond, Repurpose

19 August — 26 August



place+platform, *Reject, Respond, Repurpose*.
Image courtesy of Julia Barbour.

Artist-run collective place+platform host a group exhibition responding to abandoned thrift shop art in Leith Walk's renowned bric-a-brac shop.

Over time, a large collection of discarded artworks has accumulated in the basement of the shop. Invited artists will respond to and re-purpose this collection, making new artworks in the process.

Featuring Seamus Killick, Edward Summerton, Michael Kay Terence, Rowan Paton, Brian Cheeswright, Julia Barbour, Jake Russell, Molly Kent, Emma Macleod, Harry Maberly, Abi Lewis, Luke Thomas Edwards, Emma Drye, Krish Krush and Sam Wood.

Performance with live music and DJ's
18 August, 7pm—9.30pm

Supported by Settlement Projects and Brewstore.

39 The Settlement Projects,
34a Haddington Place, Leith Walk,
EH7 4AG ☎ 07805 274004
placeandplatform.com
@Placenplatform
@placeandplatform
Mon—Sat, 10am—5.30pm (closed Sun)

....starting to see the end

2 August — 27 August



Yvonne Buskie, *Bathe*, 2017. Photo by Yvonne Buskie.

An integration of drawing, sound, performance, projection and sculptural objects, Yvonne Buskie collaborates with Christine Devaney, Luke Sutherland, Evy Tjåland, Margarita Vazquez Ponte, Nik Paget-Tomlinson, to create an evolving environment influenced by ideas of piety and vandalism.

Within walking distance of St Margaret's House is St Triduana's Chapel, a medieval site where these polarised themes become the impetus for new work. The landscape of the exhibition will change moment to moment. Visitors entering the space will essentially witness a performance as the artists create the work in situ. Audiences are invited to participate in this emergent process by offering their own drawn or written response.

Supported by St Margaret's House and Edinburgh Palette.

40 St Margaret's House, G1, G2, G3
151 London Road, EH7 6AE
☎ 0131 661 1924
edinburghpalette.co.uk
Wed—Sun, 12 noon—6pm ♿ ♻️

Fault Lines

5 August — 27 August



Susan Michie, *For a Composer*, 2014, French sepia ink on paper, 54 x 135 cm. Image courtesy of the artist.

An exhibition of emerging and mid-career contemporary abstract drawing by British and Irish artists whose primary practice is drawing, particularly those exploring abstract, reductivist, minimalist and system-based approaches.

Drawing is becoming increasingly important for contemporary artists, both as an adjunct to other types of work and as an activity in its own right. This exhibition presents drawings by six artists, in a variety of scales and media. Featuring Fiona Robinson, Julia Hutton, Susan Michie, Eric Cruikshank, Steven Maybury and Nigel Bird.

Workshop:
Abstract drawing with artist Steven Maybury
19 August, 10am—1pm

£25 inc. materials (for ages 15+)
For information on the talks programme, and booking details visit edinburghartfestival.com

31 Patriohtall Gallery,
1d Patriohtall, off Hamilton Place,
EH3 5AY ☎ 0131 2267126
thedrawingworks.com f /thedrawingworks
@thedrawingworks
Tue—Sun, 12—6pm (19 Aug, 1—6pm)
Opening: 4 Aug, 6—8.30pm ♿ ♿ ♿

Stina Wirfelt, Angela Catlin and John Brown

1 August — 14 August



Craigmillar Festival Society Photography Club
Angela Catlin, 1970s, black and white photograph.
Image courtesy of the Craigmillar Archives.

In the 1970s Craigmillar was a hub for community arts. Local people created their own Festival Society and staged plays, exhibitions and commissioned public artworks. The arts were used as a tool for social empowerment in an area that was, and continues to be, one of the most deprived communities in Scotland.

This exhibition looks at the practices of Angela Catlin and John Brown, active members of the Festival's photography club in the 1970s. Their work will be shown alongside a new film, *Rolls and Shutters* (2016), created by Stina Wirfelt, made during a residency in Craigmillar in 2016.

7 Craigmillar Library,
101 Niddrie Mains Rd, EH16 4DS
☎ 0131 529 5597
Mon—Fri, 10am—5pm, Sat, 12—4pm
♿ ♿ ♿

56

Pop Up Exhibitions & Events

On Residual Agencies

3 August, 7pm—8pm



Basma Alsharif, *Deep Sleep*, 2014, video still.

Telfer Gallery artist-in-residence Leontios Toumpouris, collaborates with artist-filmmaker Maria Anastassiou, to present a choreographed screening of performance, film and expanded cinema in sync with his research project on alchemical thinking.

In *Sexual Alchemy*, the subject observes their own transformation from within their own body. What takes place in the laboratory is moved into the body itself, which eventually becomes the subject, the tool and the object.

On Residual Agencies negotiates with the alchemical quality and materiality of the celluloid and the distribution of agency in filmic practices. The body and the apparatus are employed, represented, fragmented and suggested in a choreographed screening of appropriated works by artists and filmmakers such as Joanna Byrne, Basma Alsharif and David Gatten.

£3.
For booking details visit edinburghartfestival.com

26 Morningside United Church,
15 Chamberlain Road, EH10 4DJ
☎ 0131 447 7943 ♿ ♿ ♿

Lauren Printy Currie

22 August — 26 August



Lauren Printy Currie, *If by chance in our walking, we happen to walk in step*, 2017, performance, CCA Glasgow. Image courtesy of the artist.

Lauren Printy Currie works in sculpture, writing and installation, creating assemblages that hybridize the material and psychological qualities of objects.

The exhibition derives from a residency at Glasgow Women's Library where the collection and archive served as a repository from which Currie drew material and inspiration to make a new body of work for the Travelling Gallery. Exploring feminist self-organising and economies of production, *Her body remembered a night blooming cereus, sweated industry and salt (what came near)* will endeavor to respond to the materiality and immateriality of the archive as an entity constantly in flux, which adds to, performs, removes and reconfigures its contents. The artist will consider experiences that have been marginalised and explore the defining principles of the creation of cultural archives.

Supported by Heritage Lottery Fund and Outset Scotland.

Various locations and times.
@ARTinaBUS f /Travelling Gallery
For information visit
edinburghartfestival.com

57

Pop Up Exhibitions & Events

edinburghartfestival.com

Let's Go to a Place

27 July — 4 September



Wendy McMurdo,
Young Boy (ix),
2016. Image
courtesy of the
artist.

Edinburgh-born artist Wendy McMurdo uses photography to observe and document the relationships between children and computers. Her portraits are of contemporary children, caught between the imaginary digital landscape and the real world.

Last summer, McMurdo documented a class of Edinburgh children in their final days of primary school. It was also the summer of Pokémon Go and she noticed how children 'roamed the city, inhabiting two worlds at the same time – one geographic and one imaginary'.

This site-specific installation is a series of portraits presenting the multiple subjectivities of a generation of digital natives, to be discovered throughout the atmospheric galleries of the Museum of Childhood.

27 Museum of Childhood, 42 High Street, EH1 1TG ☎ 0131 529 4142
edinburghmuseums.org.uk/venues/museum-of-childhood
f /MuseumOfChildhood
Mon, Thu—Sat, 10am—5pm, Sun, 12—5pm ♿ 👤 🚶 🚼

Useful Information

In 2017, the Edinburgh Art Festival Kiosk will be at a new festival venue, Gladstone Court, on Canongate, part of Edinburgh's historic Royal Mile.

Open everyday throughout August, the Kiosk is our central hub and EAF Shop. Pop in to pick up brochures, maps or programme information; enquire about events; ask about our festival theme, commissions, exhibitions and locations; and buy exclusive merchandise.

You can also visit one of our commissions, a new multimedia installation by New Zealand artist Shannon Te Ao, *With the sun aglow, I have my pensive moods*. See page 12 for details.

10 Edinburgh Art Festival Kiosk
Gladstone Court,
179 Canongate, EH8 8BN
☎ 0131 226 6558
Mon—Sun, 10am—6pm
♿ 👤 🚶 🚼

Travelling to Edinburgh and getting around

Edinburgh is extremely walkable as a city and we encourage our audiences to think green and explore the city on foot, by bike or by public transport wherever possible. Visitors may wish to download the free Transport for Edinburgh app which provides up to date information on buses and trams, available for iPhone users on the Apple store, and Android users on Google Play. For more information and transport advice, visit edinburghfestivalcity.com

Accessibility

Edinburgh is a historic city with its Old Town and New Town listed as a UNESCO World Heritage Site. Please note that some of our commissions are located in historic buildings or Edinburgh closes which can present challenges for access. For more information and advice on access to individual venues please see our full accessibility guide at edinburghartfestival.com and our dedicated page on Euan's Guide at euansguide.com/edinburghartfestival. Alternatively please contact us on 0131 226 6558 or info@edinburghartfestival.com

Pricing & booking

Unless otherwise stated, exhibitions and events are free to attend. Where there is a charge, full prices and concessions are listed; tickets should be purchased from the relevant venue or via the booking links on our website. For full event listings, pick up a weekly guide from the Kiosk, from one of our listed venues, or visit edinburghartfestival.com

Festival merchandise

This year, the festival has collaborated with the artist Toby Paterson to create an exclusive tote bag to purchase.

Merchandise will be on sale at the Festival Kiosk and select venues across the city, and includes special editions by artists previously commissioned by the festival, including Ciara Phillips, Charles Avery, Hanna Tuulikki, Craig Coulthard, Jacqueline Donachie, and Susan Phillips.

Other festivals

This year, Edinburgh celebrates its 70th anniversary as the world's leading festival city, bringing talents from around the world to our streets and stages. 4 other major festivals also run throughout August:

The Royal Edinburgh Military Tattoo
4–26 August 2017
edintattoo.co.uk

Edinburgh Festival Fringe
4–28 August 2017
edfringe.com

Edinburgh International Festival
4–28 August 2017
eif.co.uk

Edinburgh International Book Festival
12–28 August 2017
edbookfest.co.uk

To find out about all 11 Edinburgh Festivals: edinburghfestivalcity.com

Core Festival Team

Director
Sorcha Carey

Learning & Engagement Coordinator
Helena Barrett

Festival Administrator
Katie Bharaj

Programme Manager
Jane Connarty

Marketing Manager
Tessa MacGregor

Development Manager
Rosheen Murray

Programme Assistant
Mary Watson

Board of Trustees

Robert Wilson (chair)
Matthew Benson
Patricia Convery
Euan Duncan
Pat Fisher
Ruth Gill
Richard Ingleby
Chloe Kippen
Philip Long
Iain McFadden
Tom Nolan

Graphic Design

Tangent

PR

Sutton PR

Thank you to our 2017 team of Co-ordinators, Technicians, Assistants and Volunteers

Edinburgh Art Festival
2 Market Street
Edinburgh, EH1 1DE
0131 226 6558
info@edinburghartfestival.com



Core Funders:



Programme Funders:



Project Funders & Supporters:



Media Partners:





#EdArtFest

edinburghartfestival.com

Founded in 2004, Edinburgh Art Festival is the UK's largest annual festival of visual art. We bring together the capital's leading galleries, museums and artist-run spaces, alongside new public art commissions by established and emerging artists and an innovative programme of special events. Our programme is unique in combining ambitious presentations of contemporary art alongside major solo and survey shows of artists from the 20th century and historic movements. Our Commissions Programme champions new work by Scottish and international artists. The vast majority of the festival is free to attend.

Registered charity no. SC038360
Company registration no. SC314596