

EDINBURGH ART FESTIVAL

Guide

1 August – 1 September 2013

Map

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

You can pick up a copy of the map at any of the Edinburgh Art Festival venues, at our information kiosk on George Street (EH2 3EY), or you can download it from our website.

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

Pricing and Booking

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

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

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

Further information

For the most comprehensive and up-to-date information on this year's programme, please visit the Edinburgh Art Festival kiosk or our website.

www.edinburghartfestival.com

Welcome to our tenth edition

There are art festivals the world over, but our festival is unique in offering the opportunity to experience the very best contemporary work in the context of major solo presentations and historic surveys.

Founded to provide a platform for leading and emerging Scottish and international visual artists at the heart of Edinburgh's summer festivals, over the course of ten years, we have grown to become the UK's largest annual festival dedicated to visual art.

Our 2013 programme features no less than 50 exhibitions in over 30 venues across the city; an ambitious commissioning programme that takes contemporary art beyond the gallery; and daily events offering fresh ways of thinking about and engaging with the work on show.

A tenth anniversary demands a certain degree of flag-waving. We are particularly delighted therefore to have commissioned Peter Liversidge's *Flags for Edinburgh*, as part of this year's *Parley* programme. Liversidge invites institutions across the city to join in a collective welcome by flying in a flag with the simple message, Hello.

Sorcha Carey, Director



Peter Liversidge, *Flags for Edinburgh*, 2013, photograph by Stuart Armitt

Parley Commissions

Parley is an ambitious programme of ten publicly sited commissions by established and emerging artists from Scotland and beyond. Publicly sited work, by its very nature, often incites debate or polarises opinion. *Parley* invites artists and audiences alike to consider how art (and particularly art beyond the gallery) can be an agent of discussion, debate and social change.

True to the spirit of *Parley*, several of the works in the commissions programme stem directly from conversation and collaboration, whether between artists themselves, with our partner galleries, or through a direct invitation to the public to participate in the creation of work.

Krijn de Koning's extraordinary platform, co-commissioned with Edinburgh College of Art for their Sculpture Court, proposes an architecture for debate and dialogue. It will host a series of events throughout the festival, including two parleys, authored by artists Ross Sinclair and Rachel Maclean (co-commissioned with Edinburgh Printmakers) respectively (see page 46 for details).

In August 2004, just as the first Edinburgh Art Festival launched, staff began to move into Scotland's new parliament building. The architects of the building, Barcelona based practice Miralles and Tagliabue, were clear that they sought to create 'not a building in a park or garden but a form for gathering people'. This offers a resonant counterpoint for *Parley* which, like the Miralles and Tagliabue parliament, offers a form for gathering, a site for debate, discussion and exploration.



Rachel Maclean, *The Lion and The Unicorn*, 2012 (film still)

Christine Borland and Brody Condon: *Daughters of Decayed Tradesmen*

1 August – 1 September



Watchtower at New Calton Burial Ground, photograph by Stuart Armitt

Borland and Condon's new work stems directly from conversation and collaboration. While their individual practices are quite distinct – Borland rooted more in the object, Condon in performance – together they find common ground in exploring the intersection of history (personal and social) with the present day.

Their jointly authored project for *Parley* draws on oral histories directly and indirectly related to Edinburgh's Trades Maiden Hospital. This historic institution was founded in 1704 to provide for the 'board, lodging, clothing and education of the daughters and granddaughters of "decayed" tradesmen' and had close connections to Edinburgh's artisan and Incorporated Trades.

Borland and Condon will install the work resulting from their collaboration in the burnt out Watchtower of the New Calton Burial Ground, which was itself initiated by the incorporated trades of the Calton area. The circular tower is one of several such structures built in Edinburgh in the 1820s to address a growing problem with 'Resurrectionists', individuals who dug up recently interred (not yet decomposed) bodies and sold them to the Anatomy School for dissection, and provides a highly resonant site for the artists' exploration of ideas around decay and dereliction from the 18th century to the present day.

Mon–Sun, 10am–6pm

Installed inside the Watchtower, New Calton Burial Ground, off Regent Road EH7 5BL

Supported through The Scottish Government's Edinburgh Festivals Expo Fund and by Edinburgh World Heritage, City of Edinburgh Bereavement Services, National Museum of Scotland and The Convenery of the Trades of Edinburgh. The artists' research was supported by a Creative Scotland Vital Spark Award 2011.

Peter Liversidge: *Flags for Edinburgh*

1 August – 1 September



Peter Liversidge, *Flags for Edinburgh*, 2013, photograph by Stuart Armit

Flags have long been used as a means to communicate – to assert ownership, admit defeat, display allegiance, or indeed request a parley, to draw on the military use of the term. For the duration of the festival, Peter Liversidge invites anyone in the city with a flagpole to fly a white flag which bears the text 'HELLO'.

Liversidge's project reminds us that in its simplest sense, the flag too is a form of hello, 'a greeting, an indication of intent be that benevolent or with malice'.

In a city which doubles in size in August, Liversidge invites visitors and residents alike to join in a collective and universal greeting: a simple welcome across the rooftops. A buoyant, floating 'hello'.

Of course, despite its simplicity, Liversidge's work depends for its realisation on a very real conversation across the city about the significance of flags in contemporary culture. Each individual flag only flies as the result of lengthy conversations about what a flag means to the building which flies it, as much as the individual who sees it.

Flags are situated throughout the city centre. See our website for details.

Supported by The National Lottery through Creative Scotland.

Sarah Kenchington: *Wind Pipes for Edinburgh*

1 August – 1 September

Artist and musician, Sarah Kenchington builds instruments from discarded and abandoned materials. Her most ambitious construction to date, *Wind Pipes*, is created from hundreds of decommissioned organ pipes, assembled from salvage yards and eBay.

Kenchington is fascinated by the connection between body and machine, a connection which is fundamental to early instruction manuals on how to build an organ, where measurements are expressed in terms of the human body (a component should be three fingers wide or the depth of a palm). Precise yet inherently approximate, they suggest an intimate connection between an individual and the product of their labour.

Wind Pipes depends on people to come to life, requiring six people to man the bellows, and offering a gathering place for amateurs and professionals alike to play and produce together.

A profoundly contemporary construction made from historic materials, Kenchington's work enjoys a strong connection with the building in which it is sited. Trinity Apse was rebuilt on its current site in the 1870s, part of a larger 15th century church which was removed to make way for Waverley Station.

For full details of scheduled performances and workshops, visit our website. Please note this historic venue does not offer disabled access.

Mon–Sun, 10am–5pm

Trinity Apse, Chalmers Close, 42 High St, EH1 1SS

Supported through The Scottish Government's Edinburgh Festivals Expo Fund and by PRS for Music Foundation's New Music Plus...UK initiative, Hope Scott Trust and City of Edinburgh Museums and Galleries.



Sarah Kenchington with a prototype of *Wind Pipes for Edinburgh*, photograph by Stuart Armit

Ross Sinclair: *Real Life and How to Live it in Auld Reekie*
1 August – 1 September

In 1993, Ross Sinclair's *Open Letter to whomsoever it may concern...* imagined a referendum held in 2061, in which 'a handsome majority of the Scottish people had voted, en masse, to turn the whole country, and everyone in it, into the world's first national scale theme park...'

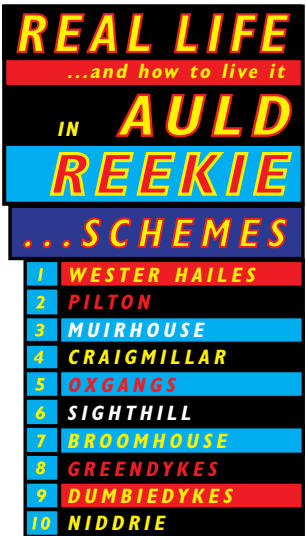
Identity (personal, collective, local, national and international) and its construction have remained central concerns in Sinclair's practice, and Scotland is of particular interest to the artist, precisely, as he has noted, because of the degree to which our sense of Scottish-ness and what it means to inhabit this country, comes as much from the imagination of poets and artists, as real lived experience.

Sinclair's latest project, *Real Life and How to Live it in Auld Reekie* continues to prod at these tensions. At once the least and most (fairytale) Scottish of Scotland's cities, Edinburgh provides a rich context in which to revisit Scotland's complex relationship to her history and culture. In a series of graphic works distributed throughout the city, Sinclair provokes a lively conversation between high and low culture, celebrated facts and uncomfortable truths.

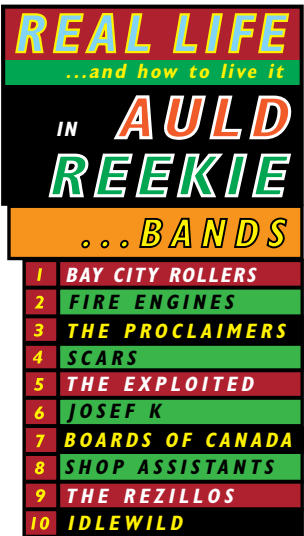
A specially commissioned pamphlet and event (see page 46) accompany this project.

For full details and locations of works, please visit our website.

Supported by The National Lottery through Creative Scotland.



Ross Sinclair, from *Real Life and How to Live it in Auld Reekie*, 2013



Robert Montgomery: *Edinburgh Fire Poem*
1 August – 1 September

Fire rituals have long been a familiar feature of the Scottish landscape – from the Celtic Beltane Fire to the burning of Viking longboats. Indeed, the use of fire in Robert Montgomery's work is connected to his childhood in Bathgate, West Lothian, where an historical fire torch procession is still a key part of the town's annual Gala Day.

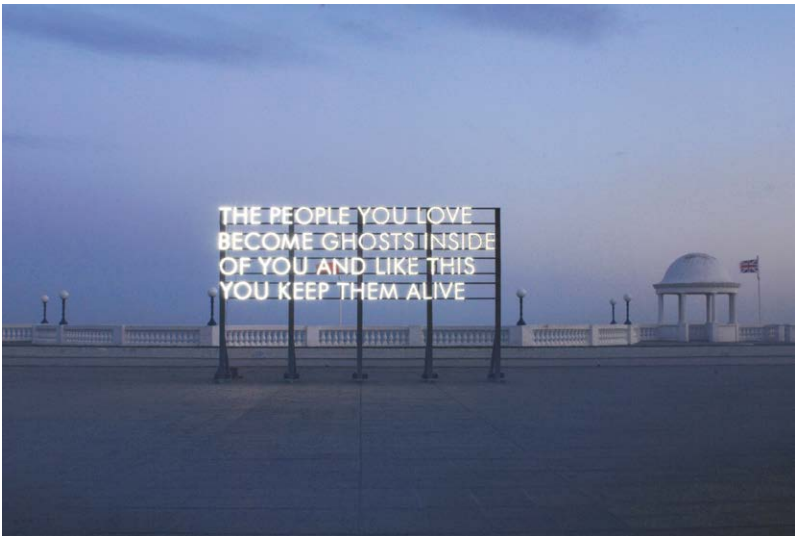
Montgomery's sculptural poem, created in oak to be burnt on the opening day of the festival, references another vivid childhood memory. The artist spent a term receiving lessons in an *adhoc* classroom set up in the hallway of his primary school after it had suffered a serious fire, and keenly recollects the smell of burnt wood which permeated the building.

Free education is a subject very close to Montgomery's heart. His grandparents were miners in West Lothian and Lanarkshire, and he speaks passionately about Scotland's tradition of free education and of the generations of miners who campaigned for education for their children – a concern that, the artist suggests, is just urgent today as it ever was.

Montgomery's latest work reflects on another cornerstone of Scottish identity, the Jacobite tradition of rebellion and exile chosen in the pursuit of freedom. The poem will stand for the duration of the festival, a charred monument to the choice of freedom over power, a literal expression of the artist's words, 'rather burned than captured'.

Accessible 24 hours a day
Installed on The Mound, in front of New College, Mound Place, EH1 2LX

Supported through The Scottish Government's Edinburgh Festivals Expo Fund and by Applied Engineering Design Ltd.



Robert Montgomery, *The People You Love* (De La Warr Pavilion), 2011

Katri Walker: *An Equilibrium Not of this World*

1 August – 1 September

At the heart of Katri Walker's latest project is the dialogue between body and landscape, interior and exterior, man and machine.

Walker's immersive video installation conveys an intensely symbiotic relationship between man and the environment, in which the body reveals in its interior all the familiar features of a landscape, and external landscape is transformed into interior experience.

Counterposing microscopic timelapse images of the interior workings of the body, with views of the Scottish landscape as experienced by a hill-runner, Walker establishes a visual conversation in which arteries can equally read as the branches of a bush quivering in the wind; a respiration graph becomes an abstract mountain landscape.

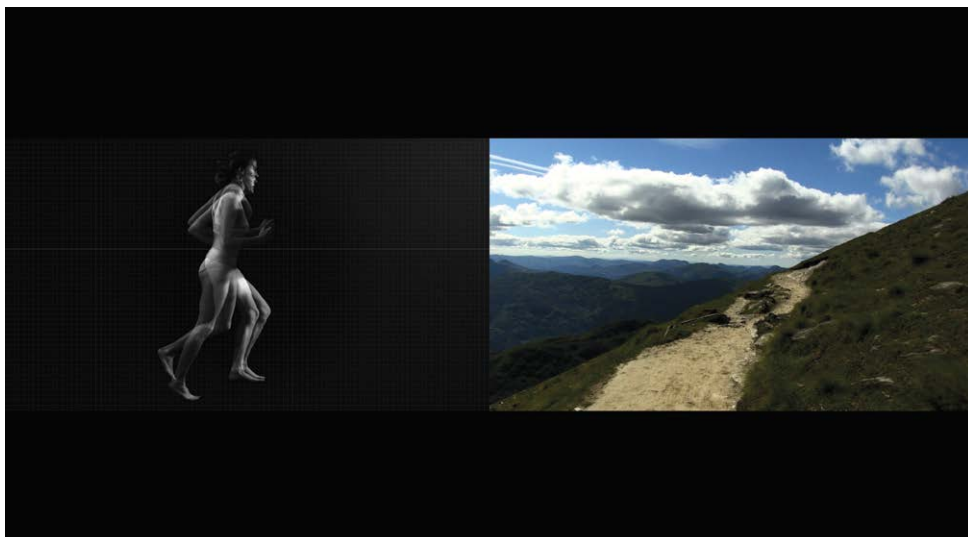
The work relied for its creation on a series of conversations far beyond the discipline of visual art. Commissioned in association with NVA's 2012 *Speed of Light* project, Walker spent several months running alongside the hill runners participating in *Speed of Light*, while the extraordinary imagery of the interior workings of the body are drawn from Walker's collaboration with Dr Trudi Gillespie of the University of Edinburgh's IMPACT project and Consultant Cardiologist, Colin Petrie.

Mon–Sun, 10am–5pm

Edinburgh College of Art, Studio C3, Main Building

74 Lauriston Place, EH3 9DF

Supported by The National Lottery through Creative Scotland and NVA.



Katri Walker, *An Equilibrium Not of this World*, 2012 (film still)

Krijn de Koning: *Land*

Co-commissioned with Edinburgh College of Art

1 August – 1 September



Krijn de Koning, *Work for De Nieuwe Kerk*, 2010

Krijn de Koning builds structures which offer new possibilities to navigate and experience the space they inhabit. Initiating a direct dialogue with the rooms or galleries which host them, his work proposes an architecture where inside becomes outside, windows and stairs offer views of and access to things which normally lie beyond the bounds of sight or experience.

For *Parley* (in what is his first ever UK exhibition), de Koning develops a new work for the extraordinary space of Edinburgh College of Art's Sculpture Court. The artist has spent the past year as John Florent Stone Fellow working with students to explore a collection of Eduardo Paolozzi's works which is currently not on public display. His new work by contrast, makes familiar works disappear from view, or manifest in surprising ways, in a series of platforms encasing several iconic works from the school's cast collection. A site for several *Parley* events during the festival, de Koning's latest work offers an active platform for framing questions, and excavating and exploring ideas.

Mon–Sun, 10am–5pm

Edinburgh College of Art, Sculpture Court, Main Building

74 Lauriston Place, EH3 9DF

Supported through The Scottish Government's Edinburgh Festivals Expo Fund and by The University of Edinburgh.

Sara Barker: *Patterns*
Co-commissioned with Jupiter Artland
 1 August – 15 September



Sara Barker, *Galactic Voyages & Inner Journeys*, 2013, image courtesy of the artist and Mary Mary, Glasgow, photograph by Stephen Robinson

Sara Barker has been attracting increasing attention for her delicate constructions in wire, metal and canvas. Her new work for *Parley* is her most ambitious to date and marks a significant departure for the artist, as the first time she has worked outdoors.

If previous works have established an intensely intimate conversation with the surrounding architecture, here Barker initiates a direct dialogue with the woodland landscape of Jupiter Artland. Set in the landscape, her glass pavilion encircles and incorporates a painted metal structure. Made from interlocking forms in brass, aluminium and steel, the sculpture mirrors and reflects the ever-changing light, weather and temperature of the landscape.

In tune with Miralles and Tagliabue's desire to create 'not a building... but a form for gathering', Barker conceives of her structure as providing a place to gather and pause. Windows, apertures, openings, are a recurring motif in her work. Her newest work, like a three dimensional drawing, articulates a space in the landscape for us to enter and inhabit with our mind's eye.

A free shuttlebus to Jupiter Artland, is available from the city centre during the festival, leaving from and returning to the EAF Kiosk on George Street. Tickets for the shuttlebus also allow free entry to Jupiter. See our website for the schedule and to book:
www.edinburghartfestival.com/commissions/sarabarker

Thurs–Sun, 10am–5pm; Mon 5 August, 10am–5pm
 Jupiter Artland, Bonnington House Steadings, Nr Wilkieston, EH27 8BB

Supported through The Scottish Government's Edinburgh Festivals Expo Fund.

Daniel Padden and Peter Nicholson: *Edinburgh Complaints Choir*
 1 August – 1 September

The Complaints Choir invites people to come together and sing their complaints out loud. Originally conceived by the Finnish artists Tellervo and Oliver Kochta Kalleinen since 2007, Complaints Choirs have been formed around the world, following a nine-step guide established by the artists.

For *Parley*, composers Daniel Padden and Peter Nicholson will work with the city's residents to develop a Complaints Choir for Edinburgh. Known for their experimental new music compositions, Padden and Nicholson will work with non-professional singers and their complaints to build striking and unconventional pieces for this newly formed choir. The Edinburgh Complaints Choir will perform live at public sites throughout the festival. See our website for details.

Placing Edinburgh's complaints in a global context will be the first UK showing of Kalleinen and Kalleinen's *The Complaints Choir*, a video installation documenting Complaints Choirs in Birmingham, Helsinki, St. Petersburg, Hamburg, Chicago, Singapore, Copenhagen and Tokyo.

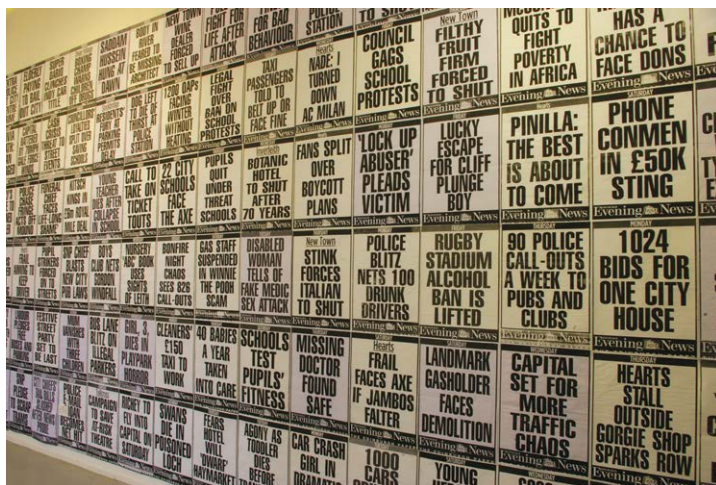
Mon–Sun, 10am–6pm
 169 Rose Street (behind The Roxburghe Hotel), EH2 4HQ

Supported by The National Lottery through Creative Scotland, New Media Scotland and Crowne Plaza Edinburgh – The Roxburghe.



Complaints Choir of Chicago, 2007, photograph by Claire Britt

1 August – 1 September



Kenny Watson, *The Days*, 2008

For *Parley*, Watson brings a familiar element of the streetscape indoors, cladding a rectangular room from floor to ceiling with bill posters used to advertise the Edinburgh Evening News. Watson spent over 12 months from 2006–8, painstakingly amassing individual posters from newspaper vendors around the city. The resulting work, refigured here especially for *Parley*, is a highly unsettling portrait of a city and its press, in which, through sheer dint of repetition, the headlines, each deeply emotive and individually sensational, collectively dissolve into a visual noise.

Watson's new hoarding for the exterior of the exhibition space enacts a similar strategy. Laboriously achieved by hand, at first glance, the complex imagery of the exterior speaks the familiar language of advertising. Watson's densely worked surface is built up from successive layers of text, whose provocative message, through repeated application, literally writes itself out of existence.

Mon–Sun, 10am–6pm
169 Rose Street (behind The Roxburghe Hotel), EH2 4HQ

Supported through The Scottish Government's Edinburgh Festivals Expo Fund and by Crowne Plaza Edinburgh – The Roxburghe.

Permanent Commissions

Callum Innes: *The Regent Bridge*

Commissioned by Edinburgh Art Festival and Ingleby Gallery for the 2012 edition of the festival, *The Regent Bridge* is Callum Innes's first light-based work: a simple intervention which floods a dark tunnel on Calton Road with colour to reveal the magnificent architecture of the Regent Bridge above. Working with architect and lighting artist Gavin Fraser, of FOTO-MA Lighting Architects, Innes has evolved a scheme that transforms the flat sides of the lower arch at street level into an illuminated plinth of floating colour. The work follows a series of set rules to create a structured and yet deliberately random order of coloured light, revealing and lifting the giant curve of the arch above.

Accessible 24 hours a day, best experienced in darkness
Installed at the base of the Regent Bridge on Calton Road, under
Waterloo Place

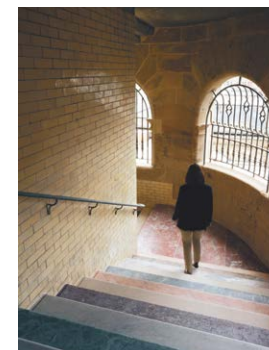
Martin Creed: *Work No. 1059*

Commissioned by The Fruitmarket Gallery for the Edinburgh Art Festival 2011, *Work No. 1059* is a major public artwork by Turner Prize winning artist Martin Creed for the historic Scotsman Steps. Each one of the 104 steps which lead from the Scotsman Hotel on North Bridge to Market Street has been clad in a different colour of marble. Creed describes the project as a microcosm of the whole world – stepping on the different marble steps is like walking through the world, the new staircase dramatising Edinburgh's internationalism and contemporary significance while recognising and respecting its historical importance.

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



Callum Innes, *The Regent Bridge*, 2012, photograph by Stuart Armitt



Martin Creed, *Work No. 1059*, 2011

Richard Wright: *The Stairwell Project*

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

The work is composed of a flower-like motif, hand painted and repeated thousands of times to dizzying effect. The orientation, size, and alignment of the motif changes according to its placement on the complex three-dimensional structure of the architecture, producing a spectacular canopy above the viewer.

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

Alison Watt: *Still*

Commissioned by Ingleby Gallery for the Edinburgh Art Festival 2004, *Still* is a monumental painting by Alison Watt which hangs in the Memorial Chapel of Old Saint Paul's Scottish Episcopal Church. As Richard Holloway, former Bishop of Edinburgh, once said 'No building as far as I am concerned so powerfully contains its past in the living present'. Watt's painting responds to particular aspects of the building and its history: Jacobite women attending the chapel wore the white rose in support of Bonnie Prince Charlie, whilst in the church's beautiful Memorial Chapel, built to honour the dead from the Great War, is a small iron cross that originally hung in the Grassmarket. It was the last object seen by the condemned before execution, past members of the congregation among them.

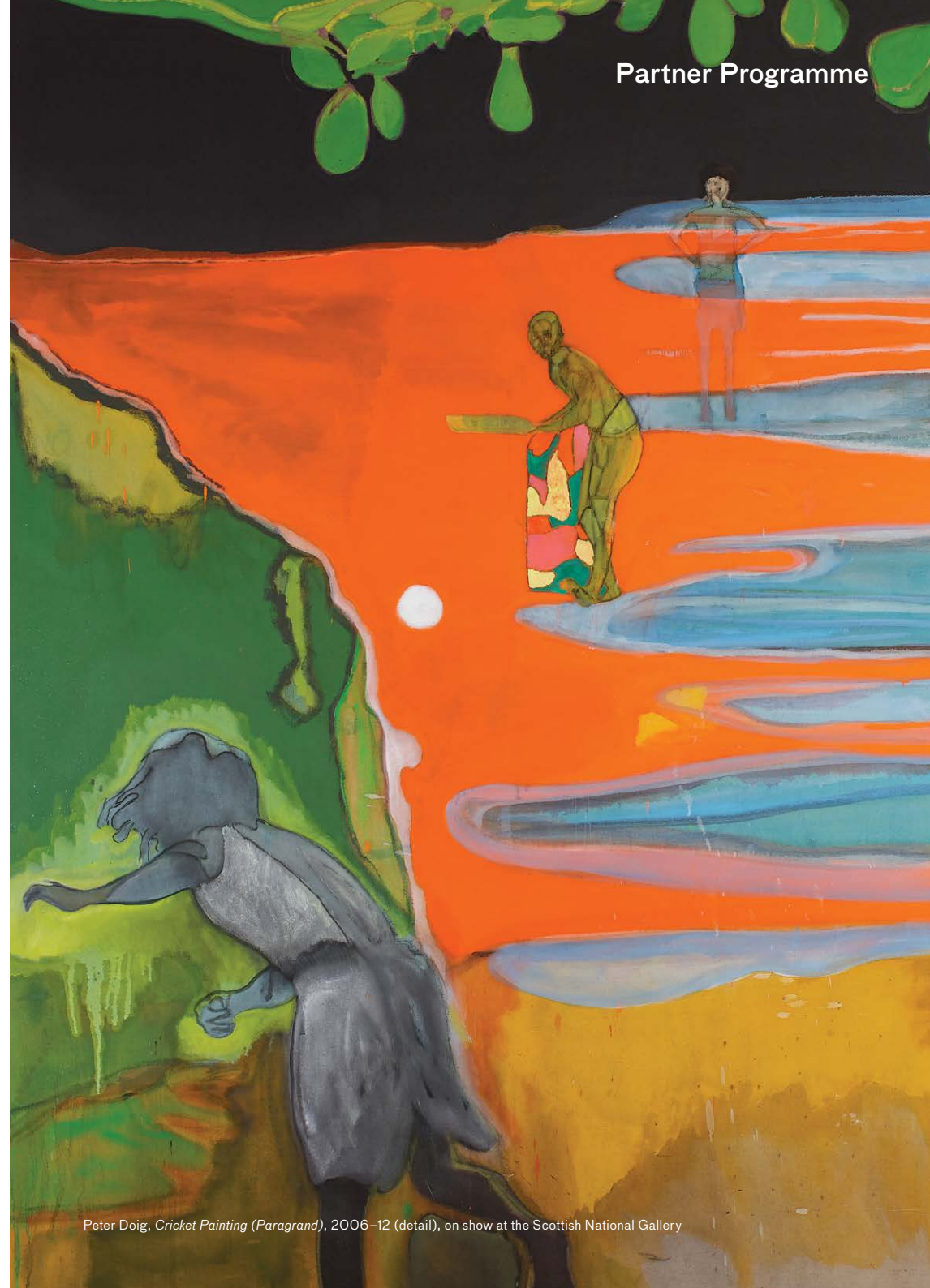
Mon–Sun, 8am–6pm
Old Saint Paul's Episcopal Church
39 Jeffrey Street, EH1 1DH



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



Alison Watt, *Still*, 2004



Peter Doig, *Cricket Painting (Paragrand)*, 2006–12 (detail), on show at the Scottish National Gallery

City Art Centre

Coming into Fashion

A Century of Photography at Condé Nast

15 June – 8 September

Glamorous, provocative, beautiful, magical – fashion photography has been associated with some of the most famous names in the history of the medium since the early years of the 20th century.

With unprecedented access to the Condé Nast archives in New York, Paris, London and Milan, curator Nathalie Herschdorfer's selection includes works by such luminaries as Cecil Beaton, Erwin Blumenfeld, Helmut Newton, David Bailey, Guy Bourdin, Corinne Day, Mario Testino and Sølve Sundsbø. The photographs are displayed as they appeared in the pages of *Vogue*, *Glamour* and other Condé Nast publications.

This exhibition has been organised by the Foundation for the Exhibition of Photography, Minneapolis/Paris/Lausanne, in collaboration with City Art Centre.

Adult £5, concessions £3.50

(Admission is free for school or college groups of ten or more)



Deborah Turbeville, *American Vogue*, May 1975 © 1975 Condé Nast

Also showing:

Dressed to Kill

Fashion, Costume and Dress in Scottish Art

15 June – 29 September

Selected to complement *Coming into Fashion* and drawn from the City Art Centre's own collection, *Dressed to Kill* is a free exhibition showcasing how Scottish artists have captured fashion, costume and dress from the late 17th century to the present day.

Two iconic Colourist portraits, J.D. Fergusson's *The Blue Hat* and F.C.B. Cadell's *The Black Hat*, are at the heart of the display which includes works by a wide variety of artists, from Allan Ramsay and Henry Raeburn to John Bellany and Moyna Flannigan.

2 Market Street, EH1 1DE

0131 529 3993

www.edinburghmuseums.org.uk

Mon–Sat, 10am–5pm

Sun, 12–5pm

Dovecot Studios



Nicolas Party, *Landscape*, 2012, courtesy Dovecot Studios

Follow the Thread

2 August – 14 September

A celebration of weaving and wool, *Follow the Thread* comprises three distinct exhibitions that reveal the diversity, skill and ingenuity of artists, designers and makers who choose to work with yarn and textiles.

Fleece to Fibre: The Making of the Large Tree Group Tapestry explores the process behind the creation of a major new tapestry, based upon Victoria Crowe's celebrated painting *Large Tree Group* (1975), which uses only the natural palette and textures of un-dyed wool sourced from around the country.

Artist Rugs: Dovecot's Contemporary Rug Collection showcases vibrant hand-tufted rugs created in collaboration with well known contemporary artists including John Byrne,

William Crozier, Alan Davie, Nick Evans, Ruth Ewan and Alasdair Gray.

Returning for a second consecutive year and on show until 26 August, *Dazzle@Dovecot* brings together work by over 50 contemporary jewellery designers, including pieces which incorporate textiles, yarns and fabrics.

10 Infirmary Street, EH1 1LT

0131 550 3660

www.dovecotstudios.com

Mon–Sun, 10.30am–6.30pm

2–14 September: Mon–Sat, 10.30am–5.30pm

Edinburgh College of Art



Paul Rooney, *Feral-Knowledge*, 2012 (video still)

Paul Rooney and Leeds United 1 August – 1 September

In 2011 Leeds United and Paul Rooney began working on a project in which each scrutinised and fictionalised the other's practice. This exhibition extends that relationship and deliberately blurs the edges between the work of the artists.

On display will be new video and text works, including a video documenting an attempt to claim the Loch Ness monster for the collection of the Museum of Modern Art and a dark and ominous film concerning Yorkshire rhubarb sheds.

Trained at ECA, Paul Rooney won the prestigious Northern Art Prize in 2008 and was shortlisted for the Liverpool Art Prize in 2010.

74 Lauriston Place, EH3 9DF
0131 651 5800
www.ed.ac.uk/schools-departments/edinburgh-college-art

Mon–Sun, 10am–5pm

Also showing:

Collins & Goto: *Spirit in the Air*, CO₂Edinburgh 1–22 August

An initiative by the artist-partnership Collins & Goto Studio and collaborators, in which the artists will measure – and create responses to – the actual rate and flow of CO₂ in Edinburgh's environment.

Tent Gallery, Evolution House
78 Westport, EH3 9DF

Mon–Fri, 12–5pm or by appointment

Supported by Creative Carbon Scotland and ecoartscotland.com.

MA Art & Design 17–25 August

Discover a new generation of stars at the MA shows.

Mon–Sun, 10am–5pm

Edinburgh Printmakers

Rachel Maclean: *I HEART SCOTLAND* 2 August – 7 September

This solo exhibition by Glasgow based artist Rachel Maclean premieres a new film and a series of screenprints, commissioned and published by Edinburgh Printmakers over the last two years.

Maclean explores Scotland's romantic past through the lens of contemporary political debate. Employing a monstrously alluring aesthetic, the work explores a hybrid of styles that reference the rugged romance of Scottish landscape painting, the all-smiling, futurist visions of political propaganda and the hyper-saturated pop colours of *Oor Wullie*.

Maclean is the only actor or model in the work, using costume and face paint to invent characters that drink North Sea oil from Jacobite crystal, divide up pieces of a Union Jack cake and incite conflict over the mispronunciation of the poetry of Robert Burns. At once violently positive and grotesquely kitsch, Maclean's work employs dark humour to create a complex and surreal vision of contemporary Scottish and British national identity. Maclean will also be curating an event for *Parley* exploring notions of identity on 31 August – see page 46 for details.

23 Union Street, EH1 3LR
0131 557 2479
www.edinburghprintmakers.co.uk

Tues–Sun, 10am–6pm



Rachel Maclean, *I HEART SCOTLAND*, 2013

The Fruitmarket Gallery

Gabriel Orozco

1 August – 18 October

Gabriel Orozco (born Jalapa, Veracruz, 1962) is one of the foremost international artists of our age. Rising to prominence in the early 1990s, he has developed a consistently innovative practice, making work that not only captures the imagination but also powerfully engages with key material and conceptual issues of what it is to make art.

This new exhibition takes the 2005 painting *The Eye of Go* as its starting point, and looks at how the circular geometric motif of this painting – part of a way of thinking for Orozco, a way to organise ideas – migrates into other paintings, sculptures and photographs. A highlight of the

exhibition is a series of large geometric works on acetate, made in the mid 1990s, yet never before exhibited.

Rather than surveying the whole range of Orozco's practice, the exhibition looks deeply into the mechanics of the artist's thinking and working process, providing a new perspective on Orozco's major contribution to changes in art in the 1990s and bringing to the fore the urgent problem of art's 'makeability' now.

45 Market Street, EH1 1DF

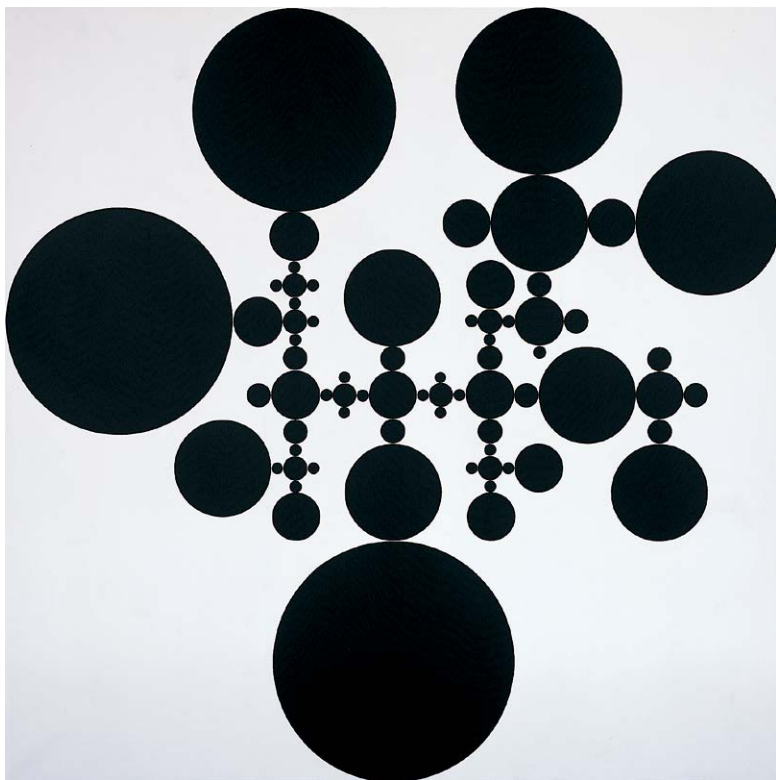
0131 225 2383

www.fruitmarket.co.uk

Mon–Sun, 10am–7pm

27 August – 18 October: Mon–Sat, 11am–6pm;

Sun, 12–5pm



Gabriel Orozco, *The Eye of Go*, 2005, courtesy the artist; Marian Goodman Gallery, New York; Galerie Chantal Crousel, Paris; and Galeria Kurimanzutto, Mexico City

Ingleby Gallery

Peter Liversidge: doppelgänger

1 August – 21 September

Peter Liversidge's exhibition unpicks the powerful and strange story of *Ein Handschuh*, a suite of etchings from 1881 by the Austrian Symbolist Max Klinger. Klinger's ten prints tell the story of a lost glove, dropped by a beautiful, rollerskating woman, and picked up by the artist, in whose imagination the glove goes on to live a bizarre and independent life of its own.

Liversidge's response re-imagines Klinger's narrative as a life-size cycle of giant screen-prints with the dropped glove as a recurring motif, carved from white marble and dropped out of the image onto the gallery floor.

Every element in an exhibition of work by Peter Liversidge begins at his kitchen table with the artist writing proposals on an old typewriter. These hand-typed pages present an array of possible and impossible prompts for ideas and artworks in almost every conceivable medium. In a sense the first articulation of every work is in Liversidge's head, then on the typed page, then in the mind of the reader, and finally (perhaps) as a realized object or happening.

Over the past few years Liversidge has worked in this way with an increasingly diverse body of institutions including the Whitechapel Art Gallery, the Finnish National Gallery, the National Galleries of Scotland, Tate, the British Council and Jupiter Artland. A major new book about Liversidge's realized proposals will be published this summer.

15 Calton Road, EH8 8DL

0131 556 4441

www.inglebygallery.com

Mon–Sat, 10am–6pm

Sun, 12–5pm (during August only)



Peter Liversidge after Max Klinger, *Entführung*, 2013
courtesy Peter Liversidge and Ingleby Gallery

Inverleith House



Franz West (1947–2012), photograph by Markus Rossle, 2009, courtesy of the Franz West Foundation and Gagosian Gallery

Mostly West:
Franz West and Artist Collaborations
 13 July – 22 September 2013

The first exhibition by the great Austrian artist Franz West (1947–2012) of works made in collaboration with other leading visual artists, including Douglas Gordon, Marina Faust, Mike Kelley, Sarah Lucas, Albert Oehlen, Michelangelo Pistoletto, Rudolf Polanszky, Andreas Reiter Raabe, Anselm Reyle, Rudolf Stingel and Heimo Zobernig.

Mostly West encapsulates West's belief in art as a participatory activity and the juxtaposition of various artistic viewpoints through collaboration. His hugely influential *Adaptives*, early sculptural works begun in 1974, were made to be held and adapted to the human body. Later works also invited participation and interaction, including furniture and his brightly-coloured aluminium sculptures which were the subject of *Meeting Points*, an outdoor

exhibition held at the Royal Botanic Garden Edinburgh in 2002. Throughout his life, West combined works from different periods to produce new readings, often integrating works by other artists with his own. The exhibition is curated by Ines Turian, Chair of the Franz West Foundation.

Royal Botanic Garden Edinburgh
 Arboretum Place/Inverleith Row, EH3 5LR
 0131 248 2971 / 2489
www.rbge.org.uk/inverleith-house

Tues–Sun, 10am–5.30pm
 Outdoor works: Mon–Sun, 10am–6pm

Supported by The Austrian Consulate and Gagosian Gallery.

Jupiter Artland

Jeremy Deller with Alan Kane
 3 August – 15 September

In the year he represents the UK at the Venice Biennale, Jeremy Deller and his long-standing collaborator, Alan Kane will be exhibiting works including their *Steam Powered Internet Machine* – inspired by, as Deller describes it, 'thinking about something that connects the industrial revolution with the digital revolution'.

Also on show will be Deller's series of colourful and evocative banners, made with Ed Hall. Paraded through the streets of Manchester in 2009, they were a key element in Deller's *Procession*, a march coordinated by the artist to celebrate life in contemporary Britain.



Jeremy Deller with Alan Kane, *Steam Powered Internet Machine*, 2006

Sam Durant: Scaffold
 3 August – 15 September

Scaffold is an arresting, immense and powerful wooden structure by the Los Angeles-based, American artist Sam Durant. The first installation in a new programme of temporarily sited sculptures amidst Jupiter's 60 acres of landscape, Durant's work is placed within a new orchard. *Scaffold* will command outstanding views of the Pentland Hills and surrounding area, and visitors are invited to climb upon and explore this vast structure.

First shown last year in Kassel, Germany at dOCUMENTA (13), this will be the first showing of *Scaffold* in the UK before it travels to The Hague in the autumn.

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

Bonnington House Steadings
 Nr Wilkieston, EH27 8BB
 01506 889900
www.jupiterartland.org

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



Sam Durant, *Scaffold*, 2012, photograph by Rosa Maria Ruehling

Scottish National Gallery

Peter Doig
No Foreign Lands
3 August – 3 November

Peter Doig is one of the most internationally-renowned painters working today. His first major exhibition in the country of his birth, *No Foreign Lands* surveys works created during the past ten years with a particular emphasis on Doig's approach to serial motifs and recurring imagery.

Having left Edinburgh as a small child, a peripatetic life – including growing up in Canada and time spent between Trinidad, London, New York and Düsseldorf – has given Doig a particularly rich visual archive of motifs which enlivens his paintings. As fellow Scot, Robert Louis Stevenson, wrote in *The Silverado Squatters*: 'There are no foreign lands. It is the traveller only who is foreign.'

A willingness to take up the challenge still posed by the paintings of Gauguin, Matisse, Bonnard, Marsden Hartley and Edward Hopper places Doig in a long line of great colourists, expressive handlers of paint and creators of richly textured worlds.

After Edinburgh, this exhibition will travel to Canada, where it will be shown at the Montreal Museum of Fine Arts.

Adult £8, concessions £6

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

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



Peter Doig, *Cricket Painting (Paragrand)*, 2006–12

Scottish National Gallery of Modern Art

From Death to Death and Other Small Tales: Masterpieces from the Scottish National Gallery of Modern Art and the D. Daskalopoulos Collection
Until 8 September

From Death to Death and Other Small Tales brings together works from the D. Daskalopoulos Collection, one of the most important private collections of modern and contemporary art, with major works from the Scottish National Gallery of Modern Art.

Through surprising juxtapositions the exhibition highlights the significance of the body as a theme in 20th and 21st century art practice and includes many works that have never been seen in Scotland before. The show includes works by Marina Abramović, Matthew Barney, Hans Bellmer, Joseph Beuys, Louise Bourgeois, Mike Kelley, Sarah Lucas and Ernesto Neto.

Please note this exhibition features nudity and imagery of an explicit nature.

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

Mon–Sun, 10am–5pm (6pm during August)



Ernesto Neto, *It happens when the body is anatomy of time*, 2000, D. Daskalopoulos Collection © the artist, courtesy Tania Bonakdar Gallery and Galeria Fortes Vilaça



John Raphael Smith after Henry Fuseli, *The Weird Sisters*, 1785
© British Museum

Witches & Wicked Bodies
27 July – 3 November

An exploration of how witches and witchcraft have been depicted by artists over the past 500 years, including works by Albrecht Dürer, Francisco de Goya and William Blake, alongside pieces by 20th century artists such as Paula Rego and Kiki Smith.

An investigation of extremes, *Witches & Wicked Bodies* explores the highly exaggerated ways in which witches have been represented, from hideous hags to beautiful seductresses. The show includes 16th and 17th century prints and drawings that successfully spread fears about witches across Europe and modern works that challenge how these myths have contorted representations of women ever since.

Adult £7, concessions £5

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

Mon–Sun, 10am–5pm (6pm during August)

Supported by the Patrons of the National Galleries of Scotland.
In association with the British Museum.

National Galleries of Scotland

Scottish National Portrait Gallery

Man Ray Portraits

22 June – 22 September

Presented in collaboration with the National Portrait Gallery in London, *Man Ray Portraits* is the first major museum retrospective of this highly influential artist's photographic portraits and features over 100 works from his career in America and Paris, dating from 1916 to 1968.

The exhibition demonstrates Man Ray's central position among the leading artists of the Dada and Surrealist movements and includes works drawn from internationally significant collections



Man Ray, *Solarised Portrait of Lee Miller*, c.1929, Trust ADAGP Paris and DACS London 2012, courtesy The Penrose Collection Image courtesy the Lee Miller Archives

including those of the J. Paul Getty Museum and New York's The Museum of Modern Art and Metropolitan Museum of Art.

The portraits on display include the artist's lovers, friends and contemporaries: ranging from two of his most significant muses, Lee Miller and Kiki de Montparnasse, to fellow artists, Pablo Picasso and Salvador Dali, and American author, Ernest Hemingway.

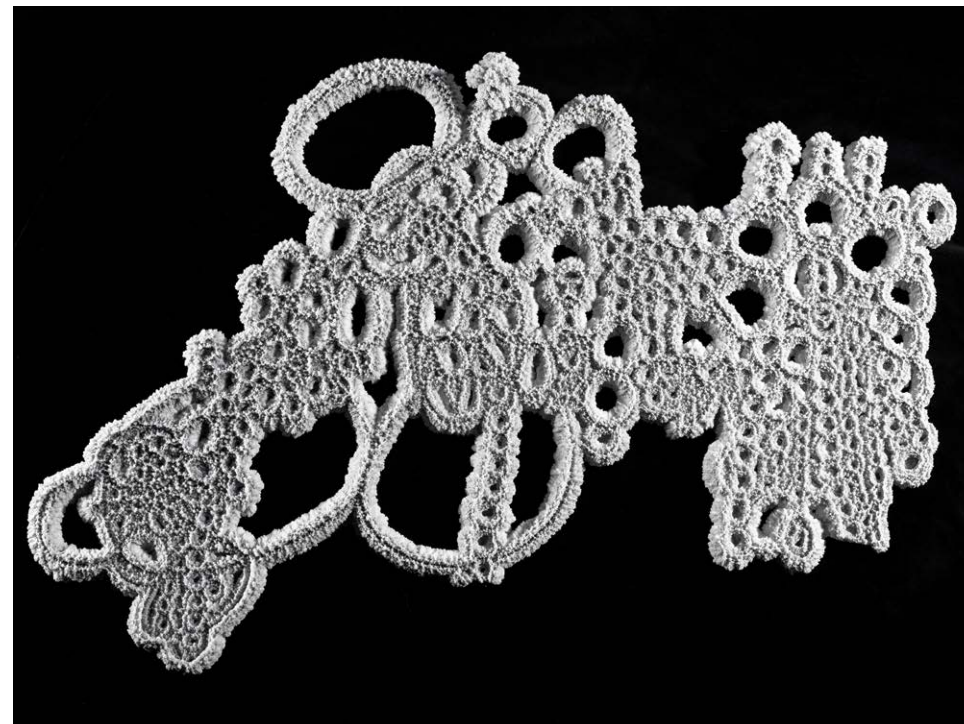
Adult £7, concessions £5

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

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

Sponsored by Baillie Gifford Investment Managers.

National Museum of Scotland



Ilana Halperin, *Geothermal sculpture formed over the course of one year in the Blue Lagoon, Iceland*, 2013 (detail)

Ilana Halperin: The Library

Until 29 September

Artist Ilana Halperin explores notions of time in *The Library*, a new exhibition that presents rocks, minerals and geological artefacts in a new and remarkable light.

Tracing a thin and permeable line between geology and biology, culture and nature, Halperin introduces visitors to the 'alphabet' of geology: including agates that share the artist's birthday, minerals that record the collision of Earth and outer space, and artworks slowly formed in caves and geothermal springs. At the heart of the exhibition is her most ambitious project to date: a 1.3 ton stone library featuring 'books' of the mineral mica.

Originally from New York, Halperin trained as a stone carver before her growing fascination

and interest in the substance of the earth drew her to Scotland, recognised as the birthplace of geology.

Halperin is the first recipient of an Artist's Fellowship at National Museums Scotland, during which she has been researching the Museums' own collections and exploring geological phenomena in the wider world, from the Blue Lagoon and active volcanoes in Iceland to the Fontaines Petrifiantes, family owned petrifying caves in France.

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

Mon–Sun, 10am–5pm

Supported by Creative Scotland.

Mary, Queen of Scots
28 June – 17 November

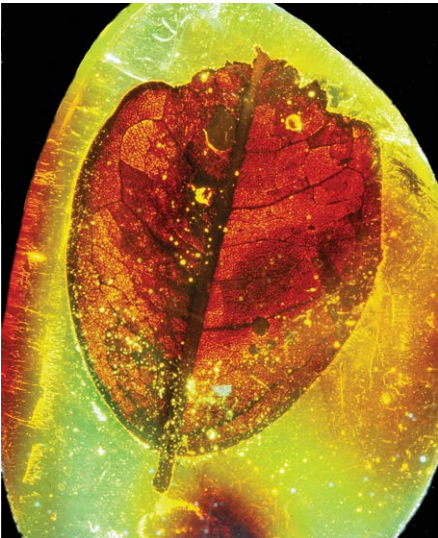
Mary, Queen of Scots is arguably one of the most enigmatic figures in Scottish history, and her story can still arouse strong emotions: was she betrayed by those she trusted, condemned to die a Catholic martyr, or was she a murdering adulteress with her husband's blood on her hands?

Showing only in Edinburgh, this major exhibition provides a unique opportunity to re-evaluate much that has been written and speculated about this charismatic monarch.

Drawing together surviving relics intimately connected with Mary and wider Renaissance material from public and private collections, the exhibition takes a fresh, innovative approach by using jewellery, textiles, furniture, documents and portraits to explore the dramatic story of the sovereign, the woman and this fascinating period in Scottish history.

Adult £9, concessions £7.50, children (12–15) £6, under 12s free

Sponsored by Baillie Gifford Investment Managers.



Leaf in Mexican Amber © National Museums Scotland



Memorial painting of Mary Queen of Scots dressed as she was on the day of her execution © Blairs Museum Trust

Also showing:

Amazing Amber
Until 8 September

Bringing together highlights from the National Museums Scotland's collection for the first time, *Amazing Amber* explores the many facets of this beautiful and versatile material, revealing its origins and diverse properties, and showcasing the many uses it has been put to across the globe – from decorative artefacts and charms to ward off evil spirits, to the scientific study of life forms preserved in amber for millions of years.

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

Mon–Sun, 10am–5pm

Summerhall

Gregor Schneider: Süßer Duft Edinburgh 2013
(Sweet Scent Edinburgh 2013)
2–31 August

A major new installation by this forceful German artist, created especially for Summerhall's imposing and ominous basement. For one month the space will be transformed into a series of contrasting light and dark rooms and corridors. The work promises a deeply intense experience and a strong, perhaps controversial statement about racism and slavery.

Mon–Sun, 1–6pm



Gregor Schneider, *ur 1, Rheydt*, 1986

Ryan The Wheelbarrow: Werkr
2 August – 27 September

Typography and live performance are intrinsic to the work of Miami-based street artist Ryan The Wheelbarrow. For the first exhibition of his paintings to be held outside of the US, the artist will also be painting directly onto the clothes of visitors to the exhibition during a two day event (3pm on 3 and 4 August), creating unique works of wearable art for a small fee of £15 per person. Exhibition in the Square Gallery.

Fiona Banner: *The Vanity Press*
2 August – 27 September

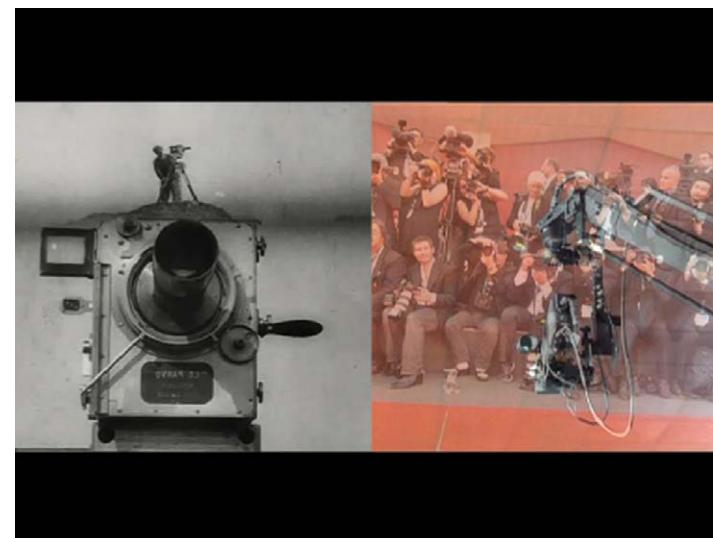
Fiona Banner's presentation at Summerhall premieres new film works and recent publications with a focus on performance. Publishing, in the broadest sense, is at the heart of Banner's practice and the artist considers publishing to be a performative act. In 1997 she started working under the imprint The Vanity Press, and has published an extensive archive of books, objects and performances, many questioning the notion of authorship and copyright. Exhibition in the Meadows Gallery and surrounding galleries.



Fiona Banner, *Copyright*, 2012

Martin Green: *Scuffed Underside*
2 August – 27 September

Martin Green creates delicate artworks half-way between sculpture and paintings. Using a strange assortment of unusual found objects, a series of experiments lead this quiet contemplative man to form works that see dye from discarded baseball hats seeping into strips of paper transcribed with lines from Philip Larkin, torn painted paper held against the wall solely with umbrella spokes and images of footballers' faces lined with pocket fluff. This is his first solo exhibition, presented in the Dean's Office Gallery.



Michael Nyman, *Man With A Movie Camera*, 2010 (film still)

Michael Nyman: *Man With A Movie Camera*
2–31 August

The first ever exhibition in Scotland by the internationally acclaimed video film-maker, photographer and composer Michael Nyman. This major installation presents Nyman's ten remakes of the film *Man With A Movie Camera* by the Russian film-maker Dziga Vertov, each of which shares identical frames, synchronised exactly to the original, with a soundtrack written by Nyman.

All ten films and the original work will be able to be seen from a single viewpoint or the visitor may walk amongst the screens and monitors in what promises to be a spectacular and arresting experience of sound and vision. Exhibition in the Upper Church Gallery, Hope Park Terrace.

Scotland in Europe: *Europe in Scotland*
2 August – 27 September

The Demarco European Art Foundation presents its exhibition from the Italo-Scottish Pavilion at this year's Venice Biennale.

Timothy Neat and John Berger: *Last Of The Heroic Modernists*
2 August – 27 September

An exploration of John Berger's contribution to the culture of Scotland, including photography, drawings and Berger and Timothy Neat's film *Play Me Something*, featuring Tilda Swinton. The show is accompanied by a series of public seminars.

Paul Robertson: *Exhibition In A Pocket*
2–31 August

Entirely based on small avant-garde artworks kept in his jacket pockets, the artist and Summerhall curator Paul Robertson will offer interested visitors the chance to experience and discuss a curated exhibition at a café table over a pint, glass of wine or even a coffee. This exhibition is offered on a chance encounter basis at irregular times during the festival.

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

Derek Jarman: *The Blue Book*
2 August – 27 September

Blue was the last film made by the acclaimed film-maker Derek Jarman, written at a time when Jarman knew he was likely to die from AIDS-related causes. Less known is the artist book he planned before his death which reproduces the text of the film, contained in hand-painted blue boards, end papers and a solander box. Although Jarman sadly died before their completion, Summerhall will be exhibiting one of only four proof copies made on Jarman's behalf before his death, alongside texts and other related material.

One Hundred Multiples By Lawrence Weiner
2 August – 27 September

Weiner's multiples are an essential aspect of the artist's practice and may be seen as an act of democratising art and making works affordable. Posters, badges, cups, t-shirts, pens, cutlery and tables are all means by which the artist's statements may be mediated, with the choice of object crucial to the interpretation of the work. Exhibited for the first time, this survey is taken from the collection of Piet de Jong. Exhibition in the Courtyard Gallery and War Memorial Gallery.



Lawrence Weiner, *Lost at Sea*, 1994



Johnny Miller, *Senegal*, 2013

Johnny Miller: *Hut Drawings*
2–31 August

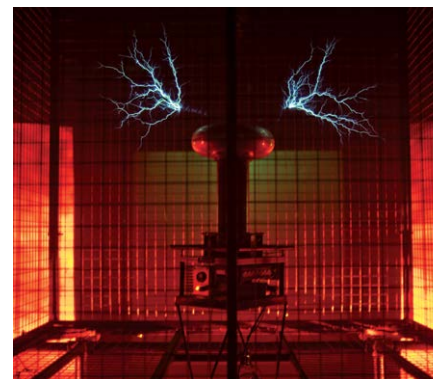
Tokyo-based artist Johnny Miller will be exhibiting hundreds of his detailed ink and gouache drawings in a large purpose built hut. Taking his inspiration from graffiti, *The Rake's Progress*, Japanese culture and woodcuts, Miller creates a deliberately confusing and overwhelming environment for those who enter. Exhibition in Summerhall Courtyard.

Stewart McCaffer: *Saki and Flynn*
2–31 August

A conceptual artist and trained barber, Stewart McCaffer will open a reconstruction of his barbershop, 25 years after it first opened its doors, as part of Summerhall's Pop-Up-Art installations in the main courtyard. The barbershop will be run alongside a project in which the artist will catalogue the hair collected from the floor of the shop before making hair candles as mementos.

Robbie Thompson: *Ecstatic Arc*
2 August – 27 September

Combining music and mechanical choreography, *Ecstatic Arc* is a stunning theatrical installation based on a dystopian future of masks and sculptures, created using found objects, recording devices and a caged Tesla coil. *Ecstatic Arc* was commissioned by Cryptic for Sonica 2012 and sold out – this is another chance to experience this unique work. Exhibition in the Library Gallery.



Robbie Thompson, *Ecstatic Arc*, 2012

Mads Teglers: *Looking For Eva*
2–31 August

Tegler's photographic installation documents a young woman's attempt to understand her itinerant and adventurous grandmother through role play. Exhibition in Summerhall Courtyard.



Mads Teglers, *Looking For Eva*, 2012

Also showing:

Summerhall's programme also includes an exhibition of unseen cover art and ephemera relating to Sun Ra and the Arkestra; *Moving Beyond*: a UK premier of works by six contemporary Chinese abstract painters; Jane Frere's installation *Return of the Soul – The Wall – The Void*; Marius Alexander's photographs of 30 years of the Edinburgh Festivals; *Troubles in Europe* by Robert McDowell; *Phenotype Genotype (PhG)*, an evolving exhibition of over 400 avant-garde works; and another chance to experience *Pain Thing*, an arresting permanent installation by the Polish artist Robert Kuśmirowski in Summerhall's former stables.

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

All exhibitions are open Mon–Sun, 11am–9pm during the festival unless stated.



Still images from Nam June Paik's various videos, courtesy the Nam June Paik Art Centre Video Archives © Nam June Paik Estate

Transmitted Live: Nam June Paik Resounds 9 August – 19 October

No other artist has had greater influence on the use of technology in art than Nam June Paik; he prophesied changes that would shape the contemporary world, exemplified in his pioneering ideas *Participation TV*, *Random Access Information* and *Video Commune*.

Transmitted Live: Nam June Paik Resounds celebrates the 50th anniversary of Paik's first solo exhibition, *Exposition of Music – Electronic Television* (Wuppertal, 1963), when the artist brought television into the realm of art for the first time, presenting it as a tactile and multisensory medium. As part of the counter-cultural movements of the 1960s, Paik believed that artists should humanise technology, get their 'fingers in and tear away the walls' of the establishment. Paik, a trained musician, treated technology as a material part of his repertoire,

which later expanded to include video, satellite transmissions, robots and lasers.

Featuring in the Edinburgh International Festival and Edinburgh Art Festival, and drawn primarily from the Nam June Paik Art Center's collections, the exhibition demonstrates how revolutionary the artist remains for contemporary audiences in encouraging creative engagement with technology.

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

Mon–Sun, 10am–5pm
From September: Tues–Sat, 10am–5pm

Part of the Edinburgh International Festival, supported by GyeongGi Cultural Foundation, Global Inspiration GyeongGi-Do, The University of Edinburgh, Creative Scotland and The Henry Moore Foundation.



Ângela Ferreira, *Political Cameras (For Mozambique series)*, 2007, on show at Stills

Bourne Fine Art

Scottishness in Art: 1750–1980

5 July – 31 August

In ten works, this exhibition concisely explores the competing romanticism, rationalism and realism of Scottish art from 1750–1970. If Walter Scott created a literary idea of Scotland as the site of the romantic 'other', painters have sought the images that would do the same for visual art.

From William Hamilton's c.1780 portrait of Mary, Queen of Scots, the archetype of the Scottish heroine-victim, through Alexander Nasmyth's Italianate depictions of Scotland's landscapes, to the work of artists as varied as Sir Henry Raeburn, Arthur Melville and John Bellamy, this show offers fascinating alternative interpretations of 'Scottishness'.

6 Dundas Street, EH3 6HZ

0131 557 4050

www.bournefineart.com

Mon–Fri, 10am–6pm

Sat, 11am–2pm (4pm during August)



William Hamilton RA, *Mary, Queen of Scots*, c.1780

Canongate Venture

Doig Klasse: Düsseldorf – Edinburgh

1 August – 1 September



Studio interior at Kunstakademie, Düsseldorf, photograph by Stanton Taylor

The artist Peter Doig, whose recent paintings are on show at the Scottish National Gallery, has maintained a professorship at Kunstakademie in Düsseldorf since 2004, part of a tradition at the academy of classes being taught by artists that has previously included Joseph Beuys, Gerhard Richter, Paul Klee, Markus Lupertz and Georg Herold.

Despite embodying a wide variety of practices, Doig's students will show together for the first time in Edinburgh, around a shared interest in narrative. While the students' work stands at a distance from the traditional forebears of German art, the exhibition develops the artistic exchange between the city of Edinburgh and the Kunstakademie Düsseldorf initiated by Richard Demarco in 1970.

5 New Street, EH8 8BH

www.doigklasse.tumblr.com

Mon–Sun, 11am–6pm

Collective

Game Changer

1 August – 1 September



Jacob Dahlgren, *Heaven is a place on earth*, 2007

Bringing together works by Rachel Adams, Jacob Dahlgren, Nilbar Güreş and Haroon Mirza, this exhibition considers materials, space, physicality and body image within the context of the sporting arena. The show is situated at Meadowbank Sports Centre, the main athletics venue for the 1970 and 1986 Commonwealth Games in Edinburgh.

Meadowbank Sports Centre, EH7 6AE

Mon–Sun, 10am–6pm

Supported by anCnoc Highland Single Malt Scotch Whisky.

Observers' Walks

The first in a series of artist-devised walks and audio guides to the Calton Hill area, where Collective will shortly be opening its new home at the City Observatory. In this edition, Ruth Ewan creates a new work in response to the Political Martyrs' Monument. Download at Collective's space on Calton Hill.

Next to Old City Observatory

Calton Hill, EH7 5AA

www.collectivegallery.net

Mon–Sun, 10am–6pm

Supported by Outset Scotland.

Doubtfire Gallery

The Vodnjan Collective: Croatia Scotia

3–31 August

The Vodnjan Collective comprises ten artists based in Scotland: Annie Broadley, Hans K Clausen, Paul Clowney, Tessa Clowney, Amanda Egerton-King, Alexander Hamilton, Diana Hoare, Susie Johnston, Susanna Laing and Anna Welsh.

To coincide with the admission of Croatia to the European Union in 2013, *Croatia Scotia* presents works created in response to time each of the artists has spent in the small town of Vodnjan on the Istrian peninsula of Croatia, across the Adriatic from Venice. The exhibition will include a catalogue providing critical context to the connections between the collective and the town that inspired the work on show.

3 South East Circus Place, EH3 6TJ

0131 225 6540

www.doubtfiregallery.com

Mon–Sat, 10am–5pm



Susie Johnston, *Wonder Land*, 2013

Edinburgh Sculpture Workshop

PRODUCT

3–17 August

Edinburgh Sculpture Workshop presents new works produced through its residency and curatorial programmes.

Kate Owens presents a new installation and live public performance, based upon a 1954 children's book, which occupies an indefinite position between directions for a stage play and a loose proposal for a creative workshop.

Performative in nature but defying easy classification, Andrew Gannon's new work focuses on ideas of lightness, exploring how close to nothing something can be.

Modern Edinburgh Film School is a temporary participatory film school. Curated by Alex Hetherington in association with ESW, this exhibition represents the school's final instalment.

Bill Scott Sculpture Centre
21 Hawthornvale, EH6 4JT
0131 551 4490
www.edinburghsculpture.org

Mon–Sat, 11am–5pm

Supported by Creative Scotland and Edinburgh College of Art.



Alex Hetherington, *Modern Edinburgh Film School*, 2013

GARAGE

GARAGE

3–4, 10–11 & 17–18 August



Kati Niemela, *Recite-Respond 2 (from Queen Position)*, 2012

GARAGE presents new works and collaborations by artists created during a series of micro-residencies in this unique project space which comprises three garages and a garden.

The artists exhibiting include Ailie Rutherford, Ary D Cahyono, Belinda Gilbert Scott, Bob Moyler, Christine Hilditch, David MacDiarmid, Emma Bowen, Holly Fulton, James Lambert, Jo Arksey, Jo Marsh, Kati Niemelä, Kirsten Welsh, Malcy Duff, Owen Davison, Pester & Rossi with The Bearded Clams, Rebecca Key, Sarah Kenchington, Sharon Quigley, Steff Norwood, Stéphane Cattaneo and Thomas MacGregor. The curators and several of the artists will be available for interview and discussion on site.

Northumberland Street
North West Lane, EH3 6JQ
07917 668 044
www.edinburgh-garage.com

Sat–Sun, 12–4pm
(or by appointment 07917 668 044)

Old Ambulance Depot

Bobby Niven: *Palm of the Hand*

1 August – 1 September

Made from mud, sprayed concrete and carved wood, Bobby Niven's sculptures act as plinths for found objects and artefacts which they generously offer up to the viewer. A complex layering of motifs between prop, artefact and sculpture is repeated and distorted through scale and form across the installation, creating a conversation between the objects on display and their component parts.

The works presented here were developed during Niven's residency at Triangle France in Marseille as part of the Glasgow Sculpture Studios exchange programme, supported by Glasgow Life.

77 Brunswick Street, EH7 5HS
0131 558 5400
www.theoldambulancedepot.co.uk

Tues–Sun, 12–6pm



Bobby Niven, *Leg Platter*, 2012, co-produced with Triangle France

Open Eye Gallery

Alberto Morrocco: *Drawing on Life*

12 August – 4 September



Alberto Morrocco OBE, *The Green Shutter*, c.1970

This exhibition of works by Alberto Morrocco OBE (1917–98) spans the artist's entire career, from early student drawings and sculptures to paintings and graphics produced in his final years.

Many of the works are being exhibited in public for the first time. Ranging from classical studies to abstract composition and from landscapes to portraiture, the exhibition helps to illustrate Morrocco's influence on artists of the 20th and 21st centuries. Quality of line and meticulous draughtsmanship were fundamental to his approach and this exhibition highlights the importance that observational drawing continues to play in stimulating and facilitating the development of contemporary artists and makers.

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

Mon–Fri, 10am–6pm
Sat, 10am–4pm

Patriothall Gallery

Staple Matter
6–25 August



Despina Nissiriou, *Recovering my Fathers' Arms*, 2012

At the start of the 20th century, the Patriothall building was used as a co-operative bakery that provided food for Stockbridge and the wider area. Abandoned in the 1940s it was converted by artists into studios in the 1980s and today, housing WASPS artist-run studios, retains many architectural elements from its former use.

In *Staple Matter*, Kjersti Sletteland and Despina Nissiriou explore the secrets of this building, creating site-specific work that enters a playful dialogue with its history. The ground is laid rich with analogies: between making bread and making ceramics, and between bread and notions of the body.

1D Patriothall, off Hamilton Place
Stockbridge, EH3 5AY
0131 226 7126
www.patriothallgallery.co.uk

Tues–Sun, 12–6pm

This exhibition is supported by an Edinburgh Art Festival bursary.

Rhubaba Gallery and Studios

Lovely Sky (Participatory Imagineering)
1 August – 1 September

For the duration of the festival, artist Lucy Pawlak will adopt the role of Producer for a narrative feature. The resulting structure will develop through collaboration with a writing team of imagineers and advisors made up of visitors to the gallery and invited experts.

Through constant brainstorming and hothousing, participants will be party to the construction of a narrative according to the 3 Act Rule (A.K.A. 'The Hero's Journey' – Hollywood's failsafe screenwriting structure). The unfolding script will inform the design of Rhubaba, with the intention of deploying narrative in the production of a strategically induced, scripted experience in actual space.

In the era of the 'Experience Economy', Pawlak's work questions who gets to be an author and what might be gained from becoming an actor. A series of public round table events called 'Magic Hours' will accompany the exhibition. See website for details.

25 Arthur Street, EH6 5DA
www.rhubaba.org

Thurs–Sun, 12–5pm and by appointment

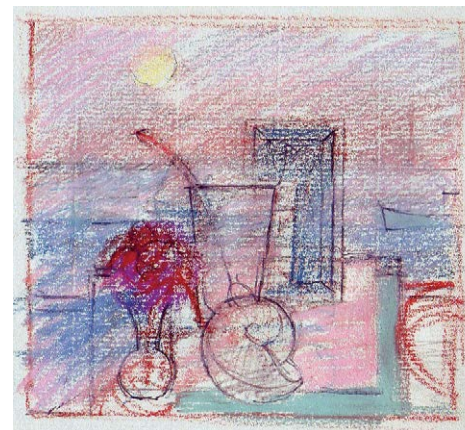
This exhibition is supported by an Edinburgh Art Festival bursary and by Creative Scotland.



Lucy Pawlak, *Lovely Sky (Participatory Imagineering)*, 2013

The Royal Scottish Academy of Art & Architecture

Collectors' Choice
20 July – 8 September



William Littlejohn RSA, *Mirror Harbour Shell Rose (Sketchbook 3)*, c.1980

An examination of the motivations, processes and benefits of collecting contemporary art, through a survey of works owned by a wide variety of participating collectors: from first-time buyers to corporates, and from family collections to those held by national institutions.

The artists whose works are displayed by the collectors have also been invited to exhibit new works from their studios, offering visitors the opportunity to begin or to enhance their own collections.

Also on show will be *21 Revolutions*, a celebration of Glasgow Women's Library through 21 commissioned prints by artists including Claire Barclay, Sam Ainsley and Corin Sworn; and until 24 August, a survey of the work of *Richard Murphy Architects*.

The Mound, EH2 2EL
0131 624 6556
www.royalscottishacademy.org

Mon–Sat, 10am–5pm
Sun, 12–5pm

Supported by Own Art and Creative Scotland.

St. Albert's Catholic Chaplaincy

Ana Maria Pacheco: Memória Roubada
1–30 August

Translated literally, Ana Maria Pacheco's title *Memória Roubada* means 'stolen memories'. At the heart of this exhibition are two sculptural works characteristic of both Pacheco's practice and her personal and political concerns about the exercise of power. Entering a dialogue across the exhibition space, the works together speak both to the brutal history of colonisation and to Protestant and Catholic religious traditions.

Presented in the beautiful context of the chaplaincy, the exhibition also includes a series of the artist's drypoint prints entitled *Dark Event* (2007) and a documentary narrated by Colin Wiggins, produced to accompany Pacheco's exhibition at The National Gallery in 1999.

23 George Square, EH8 9LD
0131 650 0900
www.scotland.op.org/Edinburgh

Mon–Fri, 11am–5pm



Ana Maria Pacheco, *Memoria Roubada I*, 2001

Scottish Arts Club

James Lumsden: Chromatic Visions
20–31 August

Specially commissioned for the festival, this exhibition presents Edinburgh based artist James Lumsden's highly personal, enigmatic abstract paintings. Process driven, each work reveals its own rhythms, movement and atmosphere, evoked by the play of light and colour through the depth of the painted surface.

Built from multiple layers of translucent glazes, the paintings emerge both by chance and by deliberation, each final piece revealing its own chromatic strata: 'I am fascinated by how the raw materials innate to the medium can be turned into something poetic – an object filled with light, feeling and emotion' (Lumsden).

24 Rutland Square, EH1 2BW
0131 229 8157
www.scottishartsclub.co.uk

Tues–Sat, 2–5pm



James Lumsden, *Contrapuntal* (22), 2012

The Scottish Gallery

Paul Reid: New Paintings
2 August – 4 September



Paul Reid, *Theseus and the Minotaur*, 2009

The poetic narratives of Ovid have inspired painters since the Renaissance, but the paintings of Paul Reid uniquely focus on incidental details and precursory moments from these classical myths, creating curious, enigmatic and sometimes disquieting images. The technical skill and allusions to classicism in Reid's paintings invite us to look for a conventional narrative but the scenes the artist constructs confound easy reading.

Also on show will be a display of new works on paper by Dame Elizabeth Blackadder and an exhibition of expressive, sometimes profane ceramics by Australian artist Stephen Bird.

16 Dundas Street, EH3 6HZ
0131 558 1200
www.scottish-gallery.co.uk

Mon–Fri, 10am–6pm
Sat, 10am–4pm

Stills

Ângela Ferreira: Political Cameras
2 August – 27 October

For her first solo exhibition in a public gallery in the UK, Ângela Ferreira presents her renowned project *Political Cameras* (*For Mozambique series*) from 2011 alongside a new commission which will reference the legacy of David Livingstone's life and work, and the relationship between Africa and Europe from colonial days to the present. Although considered a sculptor, photography and film have become an integral part of Ferreira's sculptural proposition since the early 1990s.

Experiencing reference images together with the sculptural forms which the artist has rendered from them enables the viewer to move between the two realms, devising their own personal content from this action. The meaning of each project can be found in the space between the reading of the photographic documentation image and the sculptural image: the two become an integral part of one artwork.

23 Cockburn Street, EH1 1BP
0131 622 6200
www.stills.org

Mon–Sun, 11am–6pm

Supported by The Calouste Gulbenkian Foundation, UK Branch and The Henry Moore Foundation.



Ângela Ferreira, *Political Cameras* (*For Mozambique series*), 2007, courtesy the Walther Collection

Selected Events



Parley for Power, Michael Pedersen, Alan Bissett, Carla Easton and Eugene Kelly, photograph by Chris Scott

Beyond major exhibitions and new public art, the festival includes a wide range of unique events, talks, tours and performances. Every day of the festival, visitors have the chance to deepen their experience of the art on show and to gain new insights from the artists and curators involved. What's more, the majority of these events are free to attend.

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

EAF Kiosk

To find out more about the festival programme or to book a place on any of our events, pop into the EAF Kiosk where our staff will be happy to help. Situated on George Street, the Kiosk is a pop-up information centre which includes displays of short films about some of the artists on show. Designed by Four-by-Two Design Consultants.

Located on George Street
between Frederick Street and Castle Street, EH2 3EY
Mon–Sun, 10am–6pm

Supported by EventScotland and Four-by-Two Design Consultants.



Concept drawing for EAF Kiosk, courtesy of Four-by-Two

Guided Tours 1–2pm every day

Every lunchtime we're running a series of free guided tours, leaving from the Kiosk on George Street and winding their way through the festival. With five different routes and some special guest-led routes, the tours offer a great way to sample a selected range of art around the city. Free to join, no booking required.

Parley Discussions

For the opening and closing of the festival, we've commissioned two artists to curate their own parley. Both events are free to attend, please visit www.edinburghartfestival.com to book tickets.

Real Life Parledonia

Curated by Ross Sinclair

2 August, 2–5pm

Artist Ross Sinclair adopts the role of ring master to direct a loose array of speakers, performers and artists, in debating such questions as: 'what is Parley? And what is Caledonia? And how might they come together locally, nationally and internationally? What is the job description of 'artists' in a small damp Northern European country in 2013? What is a 'creative life' and how can the idea be articulated by ourselves and others at this particularly complicated moment in time?'

Tae Think Again: Rethinking Identity in Contemporary Scotland

Curated by Rachel Maclean, co-commissioned with

Edinburgh Printmakers

31 August, 2–5pm

Responding to the upcoming 2014 referendum on Scottish Independence, this symposium curated by Rachel Maclean intends to delve deeper than a simple yes/no debate and look at the broader social, cultural and historical background to a discussion of contemporary Scottish national identity. The event will begin with a screening of the artist's recent work *The Lion and The Unicorn*.



Rachel Maclean, *The Lion and The Unicorn*, 2012 (film still)



Ross Sinclair, *Real Life Parledonia*, 2013

Parley for Power

2 August, 5.30–6pm

22 August, 6.30–7pm

Based in a world where cats and dogs engage in wild debate over issues of identity and independence. A vote will determine whether they rid themselves of the moniker of 'pet' and all associated ties to their petitude.

Parley for Power is a short play written for the festival by poet Michael Pedersen (Neu! Reekie!) and award-winning playwright/novelist Alan Bissett.

Performed alongside visuals and puppets crafted by artist Carla Easton and with music written and performed by Easton (TeenCanteen) and Eugene Kelly (of indie legends The Vaselines).

Parley for Power promises humour, pathos, a potpourri of philosophy, plus the odd dash of something political.

Free to attend, booking essential via our website.

Edinburgh College of Art, Sculpture Court, 74 Lauriston Place, EH3 9DF



Alan Bissett, Michael Pedersen, Carla Easton and Eugene Kelly, photograph by Chris Scott

EAF Artist Talks

6, 13, 20, 27 August

6–7pm

Every Tuesday during the festival you can hear from this year's commissioned artists, including Katri Walker, Peter Liversidge and Krijn de Koning, discussing their work in an informal setting with specialists from areas related to their practices.

Free to attend, booking essential via our website.

Edinburgh College of Art, Sculpture Court, 74 Lauriston Place, EH3 9DF

EAF Film Club
7, 14, 21, 28 August
7–9.30pm

Join us every Wednesday for an evening of artists' films, performances and discussions, and a chance to meet emerging artists and curators from around the UK. Each evening is curated by a different artist-run space, including: The Royal Standard (Liverpool), Circa (Newcastle), Generator Projects (Dundee) and The Telfer Gallery (Glasgow).

Booking via our website. Tickets: £4 including a beer or glass of wine.

Edinburgh College of Art, Sculpture Court, 74 Lauriston Place, EH3 9DF



An EAF Film Club evening in 2012, curated by Alexis Milne/Embassy Gallery, photograph by Stuart Armitt

Tourists-in-Residence: Tom Nolan & Catherine Payton
11, 18, 25 August
2pm

Offering visitors to Edinburgh the unique perspective of artists based in the city, Tom Nolan and Catherine Payton are this year's *Tourists-in-Residence*.

The artists will lead a series of one-off tours which explore the geography of lived experience within the capital and encourage discovery and discussion. Reference points taken in by the tour groups will become departure points for divergent narratives in which public and private histories become confused.

Tours will depart from the Edinburgh Art Festival Kiosk on George Street. Free to join, booking via the festival website. The artists are also preparing a pamphlet containing a self-guided tour, which will be freely available from the Kiosk.

Supported by Arts Trust Scotland.

Festival Detours

Providing fresh perspectives on visual art, *Festival Detours* is a series of intimate live performances in Edinburgh's leading galleries by stars from the worlds of music, poetry and theatre.

This year's *Festival Detours* include contemporary folk singer Roddy Woomble (Idlewild), choreographer and performer Louise Ahl (Ultimate Dancer) and poet Billie Letford.

For details of performances and to book tickets, please visit our website. Tickets: £4.

Art Late
15 & 22 August
6–10.30pm

An annual celebration in the Edinburgh Art Festival calendar, Art Late is two specially programmed evenings of late openings and events – one evening focused on galleries north of the Royal Mile, the other on those to the south. Join us for live music, performances, artist talks and tours.

Free to attend but booking is essential. For full details and to book, please visit our website.

Art Late North, Thurs 15 August

Including City Art Centre, Edinburgh Printmakers, The Fruitmarket Gallery, Ingleby Gallery, Rhubaba, Stills and Trinity Apse.

Art Late South, Thurs 22 August

Including Edinburgh College of Art, Dovecot Studios, National Museum of Scotland, Summerhall and Talbot Rice Gallery.



Louise Ahl, *Intercourse*, 2013 (performance)



Muscles of Joy performing at Art Late South in 2012, photograph by Stuart Armitt

Children & Families: EAF Explorers

A free activity trail through the festival designed for children and families. Pick up your *EAF Explorers* passport and map from participating galleries and learn about some of the art on show by completing a series of fun, creative activities. Complete each activity and get your passport stamped at each gallery, then show us your stamped passport at Sarah Kenchington's *Wind Pipes for Edinburgh* at Trinity Apse (see page 5) to receive a special prize.

The *EAF Explorers* passport and map, and entry to the exhibitions related to the activities are free.

The galleries participating in *EAF Explorers* this year are City Art Centre, Dovecot Studios and The Fruitmarket Gallery.

Commissioned by the festival, *EAF Explorers* has been developed by Alchemy Arts and is supported by The Barcapel Foundation.



Art Cycle Tours 11 & 18 August

Exercising legs and minds, we'll be running two guided cycle tours that reach some of the more far-flung areas of the festival.

The first tour will be a gentle ride suitable for anyone comfortable with city cycling. Orbiting the city centre, the tour will introduce you to emerging artists spaces in Leith and a tour of the Scottish National Gallery of Modern Art.

The second tour, designed for committed cyclists, will leave the city and head to Jupiter Artland where the group will get the chance to hear artist Sara Barker introduce her major new commission for the festival, to experience the Jeremy Deller and Sam Durant installations, and to picnic in the grounds.

Check our website for information on each tour, recommended equipment and fitness levels, and to book a place. Free to join, including free entry to galleries.

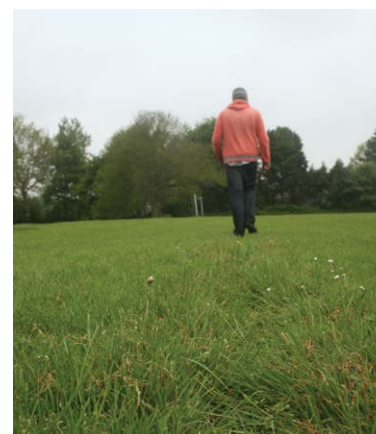
1 August Walk and Discussion: *Lines Lost* 1.40–5pm

Join artist Stuart McAdam and Claudia Zeiske (Director, Deveron Arts) for a guided walk along the Innocent Railway Path, the route of the capital's first railway line which was closed in 1968, and learn about his nomadic journeys and walking as a methodology for art production.

His latest project, part of a residency at Deveron Arts, is based around the infamous Beeching Railway cuts of the 1960s which saw a network of rail routes closed in Aberdeenshire as a result of Dr. Richard Beeching's recommendations. Through a series of performative walks along these routes, McAdam aims to bring into focus the contemporary issues surrounding this legacy. The day will finish with a discussion with a panel of specialists in the fields of art and the history of the railways.

Free to attend. The walk starts at the entrance to the Innocent Railway path at Duddingston Road West and will finish at the Engine Shed, St Leonards Lane. For those travelling from the city centre to join the walk, the number 42 bus stops close to the start of the walk. The discussion event starts at 4pm at The Royal Scottish Academy, The Mound, EH2 2EL.

01466 794 494
www.deveron-arts.com



Stuart McAdam, *The mountains are calling and I must go* (2012), photograph by John Muir

1 August Talk: *Lisa Le Feuvre on Mostly West: Franz West and Artist Collaborations* 2–3pm

To celebrate the opening of the festival, Lisa Le Feuvre – curator, writer and Head of Sculpture Studies at The Henry Moore Institute, Leeds – will give a talk on the exhibition *Mostly West: Franz West and Artist Collaborations*.

Free to attend, booking is essential by emailing ihvents@rbge.ac.uk.

Inverleith House, Royal Botanic Garden Edinburgh
Arboretum Place/Inverleith Row, EH3 5LR
0131 248 2971/2849
www.rbge.org.uk/inverleith-house

1 August Artist Talk: *Rachel Maclean* 6–7pm

Discussing everything from *Oor Wullie* to Scottish landscape painting, Rachel Maclean will guide guests around her solo exhibition *I HEART SCOTLAND*. She will provide an insight into the ideas and process behind each piece and explore broader themes relating to Scottish national identity and its founding mythologies. Free to attend.

Edinburgh Printmakers
23 Union Street, EH1 3LR
0131 557 2479

2 August Artist Talk: *Ângela Ferreira* 11am–12pm

Ângela Ferreira discusses her exhibition *Political Cameras*, her practice and the dynamics within her work between photography and sculpture, with curator Filipa Oliveria. Free to attend.

Stills, Scotland's Centre for Photography
23 Cockburn Street, EH1 1BP
0131 622 6200
www.stills.org

2 August

**Talk: 'Round about the Cauldron':
The Witchcraft Scenes of Salvator Rosa
12.45–1.30pm**

Salvator Rosa's witchcraft scenes are among the strangest and most bizarre of 17th-century paintings. Providing insights into the themes within the exhibition *Witches & Wicked Bodies*, Dr Helen Langdon, curator of *Salvator Rosa; Bandits, Wilderness and Magic* at Dulwich Picture Gallery in 2010, explores how Rosa's paintings may be read; as parody or satire; as part of a Florentine literary taste for the macabre and astonishing; or as dark works that suggest the social realities and obsessive fears of baroque Italy. Free to attend.

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

3 August

**Performance: Steel Harmony
1–5pm**

To celebrate the opening of Jeremy Deller and Alan Kane's exhibition, the Caribbean steel drum band Steel Harmony – another of Deller's long-term collaborators – will perform covers of hits by Joy Division, Buzzcocks and other seminal UK indie bands. Free with entry ticket to Jupiter: Adult £8.50, children (6–16) £4.50

Jupiter Artland Bonnington House Steadings
Nr Wilkieston, EH27 8BB
01506 889 900



Steel Harmony

3 August

**Film screening: Geological Home Movies
3–4.30pm**

Offering further context to her exhibition at the museum and insights into her artistic concerns, Ilana Halperin selects and introduces a special screening of films in which artists interact with geological processes, play with the laws of physics and embrace nature's capacity to create and destroy. Includes films by Joan Jonas, Seth Kelly, Allan McCollum, Takehito Shiina and a new work by Ilana Halperin. Free to attend, booking essential via www.nms.ac.uk/halperin.

National Museum of Scotland
Chambers Street, EH1 1JF
0300 123 6789

3 August

**Discussion:
Peter Doig in conversation with Keith Hartley
5–6pm**

Peter Doig is one of the most internationally renowned painters working today. To celebrate the first major exhibition of Doig's work in Scotland, the artist will be in conversation with Keith Hartley, Chief Curator at the Scottish National Gallery of Modern Art. They will discuss his paintings and works on paper created over the last ten years, in particular, exploring Doig's approach to serial motifs and recurring imagery.

Tickets: £5, concessions £4. Please call 0131 624 6560 or visit the information desk near the Garden Entrance of the gallery.

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

6 August

**Film Screening and Discussion: The Inspection House (training for the family in how to act)
7–10pm**

Rhubaba Gallery and Studios present a one-off screening of Lucy Pawlak's 2011 feature length film, *The Inspection House (training for the family in how to act)*.

In Pawlak's film, the structural principles of the 'Hero's Quest', Hollywood's standard narrative arc, are chewed up and regurgitated in a blackly comic look at roles and patterns within the family and society. The film screening will be followed by a Q&A with Lucy Pawlak and guests. To book tickets, please visit the festival website.

Edinburgh College of Art, Studio C3
74 Lauriston Place, EH3 9DF

6 & 7 August

**Performance: Gavin Evans, Diving
7pm**

A world premiere of cinematic movements by Gavin Evans, composed and performed live by virtuoso violinist Richard Moore and sonic artist Tom Hull. In *Diving* the film is the lyric, the violin the voice. Exposing themes of hurt, impulse and desire in the setting of Summerhall's Dissection Room, *Diving* demands the audience to look deep within. To book tickets, please contact Summerhall box office.

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



Gavin Evans, *Diving*, 2012 (still)



Lucy Pawlak, *The Inspection House (training for the family in how to act)*, 2012 (still)

7 August

**Rachel Maclean's Costume Workshop
2–4.30pm**

Artist Rachel Maclean leads a creative, costume-making workshop in which participants will dress-up and learn about Scottish history. Design your character's mask or hat, get your face painted and pick an outfit from our dressing-up wardrobe, to become your own Scottish hero or heroine. Each participant will then pose for a photo and pick a computer-generated environment, which Rachel will use to create a magical digital artwork for you to keep. £12 per child accompanied by one adult. To book a place call the gallery or email bookings@edinburghprintmakers.co.uk.

Edinburgh Printmakers
23 Union Street, EH1 3LR
0131 557 2479

8 August

**Performance: The Aquillos Ensemble
6–6.30pm**

The Aquillos Ensemble respond to the *Man Ray Portraits* exhibition, playing works by Satie, Poulenc and Taffanel all composed in the late 19th and early 20th century, and Zemlinsky's last composition, *Humoreske*. Free to attend, no booking required.

Scottish National Portrait Gallery
1 Queen Street, EH2 1JD
0131 624 6200

8 August
Film screening and performance: *Continuum*
7–8.30pm

Continuum is an immersive, visceral experience featuring work by visual artist Catherine Street, poet JL Williams and composers and improvisers Martin Parker and Owen Green.

At the heart of this performance, Street's film *Continuum* derives its intense sound and images from the exhausted body of the artist. Street is shown engaged in a sensual and bodily encounter, not only with the physical world but also with the conceptual world of mathematical ideas. She probes her physical limits and at the same moment gives voice to a text that seems to explore those limits in cool theoretical terms. Live readings by Street and Williams weave hallucinatory narratives that allude to the experiential world of human perception alongside a theoretical conception of time and space. William's rich, emotive delivery is contrasted with Street's precise voice. Taking cues from the intense audio of the film, Green and Parker's live performances fill the space with sound that builds in intensity over time. Tickets: £4. Booking in advance is essential via <http://continuumedinburgh.eventbrite.co.uk>

Edinburgh College of Art, Studio C3
 74 Lauriston Place, EH3 9DF



Continuum performance, 2012, photograph by Ross Fraser McLean

10 August
Talk: *Nam June Paik*
12–1pm

Curators from the Nam June Paik Art Center and Talbot Rice Gallery discuss the work and legacy of the seminal video artist Nam June Paik. Free to attend but booking essential via www.eif.co.uk/curators-talk.

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



Collins & Goto, *Plein Air: The Ethical Aesthetic Impulse*, 2010

10 August
Parley Discussion: *Is All This Hot Air Worth It?*
1.30–4pm

Artistic activity produces tonnes of CO₂ – particularly the international movement of artists, artworks and audiences. What responsibility do artists and arts organisations have to use the form, content and framing of their work to address climate change? With a provocation from the artists Collins & Goto, Creative Carbon Scotland's discussion invites contributions from across the arts. Free to attend, booking via the festival website.

Tent Gallery, Edinburgh College of Art
 Evolution House, 78 Westport, EH1 2LE
 0131 651 5800



Kjersti Sletteland, *Epidermis*, 2012

10 August
Guided tour: *Staple Matter*
3–3.30pm

Artists Kjersti Sletteland and Despina Nissirou will give an exclusive guided tour of their exhibition at Patriothall Gallery, providing insights into the works on show and the history of the building which the works respond to. Free to attend.

Patriothall Gallery
 1D Patriothall, off Hamilton Place
 Stockbridge, EH3 5AY
 0131 226 7126

12 August
Talk: *Colin Wiggins on Ana Maria Pacheco*

Special Projects Curator at The National Gallery in London, Colin Wiggins will give an introduction to the work, themes and concerns of Ana Maria Pacheco, within the award-winning building of St Albert's Catholic Chaplaincy. Tickets: £5.

St. Albert's Catholic Chaplaincy
 23 George Square, EH8 9LD
www.colinwigginstalksanamariapacheco-es2.eventbrite.co.uk

13 August
Talk: *Man Ray the Magic Man*
by Anthony Penrose
12.45–1.45pm

Lee Miller was one of Man Ray's artistic collaborators and together in Paris in the heyday of Surrealism, they discovered the technique of solarisation which became the hallmark of their artistic association. In their youth, they were lovers and this evolved into an enduring friendship in later life.

Anthony Penrose, son of Roland Penrose and Lee Miller, shares his unique perspective of growing up surrounded by his parents' Surrealist friends. He adored Man Ray who in turn encouraged Anthony to make his own objects and puns. As the Director of the Lee Miller Archives and the Penrose Collection, he has been working on the conservation and dissemination of his parents' work for over 30 years. Free to attend, tickets available from the information desk at the Scottish National Gallery.

Scottish National Gallery
 Hawthornden Lecture Theatre
 The Mound, EH2 2EL
 0131 624 6200

15 August
Performance:
Rosie Nimmo and Stuart Allardyce
6–6.30pm

Rosie Nimmo (vocals) and Stuart Allardyce (guitar) will present a programme of music and songs inspired by Man Ray and his contemporaries. Evoking Paris of the 1920s and 1930s, they will explore jazz and contemporary music of the period that helped shape the imagery and imagination of this great artist. Free to attend.

Scottish National Portrait Gallery
 1 Queen Street, EH2 1JD

17 August

**Talk: *Dr Dominic Paterson on Franz West*
2–3pm**

Dr Dominic Paterson, Lecturer in Art History at the University of Glasgow, will give a talk on the work of Franz West and his approach to artistic collaborations. Free to attend, booking essential via ihvents@rbge.ac.uk.

Inverleith House Royal Botanic Garden Edinburgh
Arboretum Place/Inverleith Row, EH3 5LR
0131 248 2971/2849

17 August

**Guided tour: *A Tour of the Library*
4–4.45pm**

Andrew Patrizio, Professor at Edinburgh College of Art, and long-term collaborator with the artist Ilana Halperin, leads a tour around *The Library*. Free to attend, booking via www.nms.ac.uk/halperin.

National Museum of Scotland
Chambers Street, EH1 1JF
0300 123 6789

22 August

**Book Launch: *Craig Coulthard's Forest Pitch*
4.30–5.30pm**

Forest Pitch saw the creation of a full size football pitch deep within a commercial forest in the Scottish Borders as a major part of the London 2012 Festival and Cultural Olympiad. A book celebrating the project is being published by Edinburgh College of Art. Free to attend.

Sculpture Court, Edinburgh College of Art
74 Lauriston Place, EH3 9DF
0131 651 5800

23–24, 27–30 August

**The Travelling Gallery: *This Land*
11am–6pm**

This Land presents a beautifully alternative view of the Scottish landscape through works by artists with a diverse range of practices, including Henry Coombes, Andy Holden, Hannah Imlach, Michael Reisch and Iain Sarjeant.

Initially located for the festival beside the City Art Centre, The Travelling Gallery – Scotland's unique mobile gallery of contemporary art – will then visit various venues within the city before touring the exhibition around Scotland.

23–24 August: 11am–6pm at City Art Centre
2 Market Street, EH1 1DE
27–30 August: for the gallery's locations visit
www.travellinggallery.com
0131 529 3682



Hannah Imlach, *Icosahedron on Eval, North Uist*, 2012
(digital still)

27 August

**Talk: *Man Ray's Portraits of Duchamp –
Questions of Identity*
12.45–1.30pm**

Professor David Hopkins, University of Glasgow, will examine themes of identity and gender as they are dramatised in Man Ray's portraits of Marcel Duchamp, contextualising them in relation to Dada and Surrealism. Free to attend.

Scottish National Gallery
Hawthornden Lecture Theatre
The Mound, EH2 2EL
0131 624 6200

Edinburgh Art Festival

City Art Centre
2 Market Street
Edinburgh EH1 1DE

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

Director
Sorcha Carey

Operations Manager
Navida Galbraith

Marketing Manager
Stuart Barnes

Festival Assistant
Meriel Bunney-Gillies

Programme Assistant
Agnes Gryczkowska

Events Assistant
Tessa Pierce

Book-keeper
Emma Chapman

Press & Media
David Field and Louise Collins
Sutton PR

Design
Fraser Muggeridge studio

Edinburgh Art Festival Board

Chair
Robert Wilson

Company Secretary
Ros Lamont

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

Project supporters, sponsors and partners



