

**Guide**  
26 July —  
26 August

# EDIN BURGH ART FEST IVAL 2018

[edinburghartfestival.com](http://edinburghartfestival.com)

#EdArtFest

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# Welcome

As we celebrate our 15th edition, we are delighted to bring you yet another packed programme of exhibitions, off-site projects and special events, the vast majority of which is free to attend.

Our origins lie in the dynamic and ambitious visual arts scene that characterises Edinburgh year-round. This year our Partner Galleries continue to bring you an unrivalled array of must-see exhibitions, with 36 exhibitions presented at 25 venues across the city. Collective and Ingleby both open major new gallery spaces, while Travelling Gallery, Jupiter Artland and Dovecot Gallery all celebrate important anniversaries.

Each year we also invite proposals from artists and curators to participate in the festival platform. Our 2018 Pop Up Exhibitions and Events features 13 projects selected from across Scotland.

Our Commissions Programme supports artists to develop ambitious new projects outside the formal gallery context. Five artists have developed new work specifically for the 2018 programme, while in Scotland's Year of Young People, *Platform* brings you four of Scotland's most promising early-career practitioners.

A rich programme of accompanying events includes artist talks, special tours, our popular *Art Late* series and a whole range of activities designed for families and young children.

Enjoy!

Sorcha Carey, Director

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# Commissions Programme

Each year, our Commissions Programme supports Scottish and international artists to develop ambitious new projects as part of the Festival. Our focus is on bringing artists into conversation with the city, taking work out of formal gallery settings and into public spaces, often offering rare public access to key buildings or sites, and always engaging local residents and international visitors alike in citywide debates around wider social issues.

Our 2018 programme features new work by Shilpa Gupta, Ross Birrell & David Harding, Ruth Ewan and Adam Lewis Jacob. Collectively through music, poetry, conversation and magic the artists invite us to reflect on urgent political issues. Strategies of collaboration, orchestration and the act of close listening inform a number of the works; and freedom of expression and a questioning of our consumer culture feature prominently as themes within the programme. To hear more about the artists and their practice come along to our series of artist talks (see page 20 for more information).

Several of our earlier commissions have remained as permanent projects in the city, and we are particularly pleased this year to be able to share one of our 2017 commissions with festival audiences. Bobby Niven's *Palm House* will be open daily and play host to a range of activities and events throughout August.

For full details of permanent commissions, please visit our website: [edinburghartfestival.com](http://edinburghartfestival.com).

Our Commissions Programme is made possible thanks to the generous support of the Scottish Government's Festivals Expo Fund and EventScotland.

## Shilpa Gupta

*For, in your tongue I cannot hide: 100 Jailed Poets*

26 July — 26 August

Shilpa Gupta,  
*For, in your  
tongue I cannot  
hide: 100 Jailed  
Poets*. Courtesy  
of the artist.



This multi-channel sound installation by internationally renowned Indian artist, Shilpa Gupta, gives voice to poets who have been jailed through the centuries. Bringing together fragments from the work of 100 poets from around the world, the artist offers a powerful reflection on freedom of expression.

Working across a wide range of media, Gupta demonstrates a deep engagement with the power of language, the written word, and the role of the individual vis-à-vis those structures that seek to define and control mobility, whether of the body or even the imagination, through the use of mechanisms such as censorship or borderlines. Her newest work draws directly on the work of poets who over centuries have found themselves in conflict with political powers as a direct result of their ideas expressed in the written form, highlighting the fragility and vulnerability of our right to freedom of expression today.

The artist has conceived an associated performance for the Burns Monument, a neoclassical monument commemorating Scotland's national poet Robert Burns (1759–96), modelled on the ancient Choragic Monument of Lysicrates in Athens.

For full details of the performance please see [edinburghartfestival.com](http://edinburghartfestival.com).

Co-commissioned with YARAT Contemporary Art Space, Baku. With additional support from Scottish Poetry Library, PEN International and Edinburgh College of Art, The University of Edinburgh

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Engine House, The Fire Station, Edinburgh College of Art,  
76—78 Lauriston Place, Lauriston Campus, EH3 9DE

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Mon—Sun, 10am—6pm | ♿ ♿ ♿ ♿ ♿ FREE

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Burns Monument,  
Regent Road, EH7 5BL

*For opening times, see website.*

## Ruth Ewan

*Sympathetic Magick*

26 July — 26 August

Hieronymus  
Bosch,  
*The Conjurer*,  
1502. Collection  
of Musée  
Municipal,  
Saint-Germain-  
en-Laye.



*Sympathetic Magick* is a new project devised by artist Ruth Ewan which uses the ancient art of street performance to bring magic onto the streets of Edinburgh.

Based in Glasgow, Ewan creates artworks as a direct response to particular public spaces, and her projects involve a process of focussed research and close collaboration. Her newest work responds to the extraordinary explosion of street theatre in Edinburgh at festival time, and is developed in collaboration with magician Ian Saville, who has worked with Marxist magic and ventriloquism for over 30 years.

Ewan and Saville are collaborating with professional and amateur magicians, to devise a series of socially engaged tricks to infiltrate the streets of Edinburgh. Visitors can expect to encounter magical experiences such as 'The Class Struggle Rope Trick' popping up as part of the street performances around West Parliament Square, or in programmed performances at venues including *Palm House*, and Edinburgh museums and pubs.

For more information on these regular performances see page 16.



Various Times & Locations – see page 16 and [edinburghartfestival.com](http://edinburghartfestival.com) for more information

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[edinburghartfestival.com](http://edinburghartfestival.com)

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Ross Birrell & David Harding, *Lento*, 2017. Film still: Soprano Rasha Rizk.  
Cinematography: Ross Birrell, Samuel Devereux, Hugh Watt.

During their 12 year collaboration, artists Ross Birrell and David Harding have explored the thresholds between music and politics, poetry and place, composition and colour.

Their new project for our 2018 Festival, *Triptych*, reflects on themes of flight and dispossession through a film installation in the historic setting of Trinity Apse.

Framed by the high vaulted arches of the former kirk, is a film documenting the powerful recital of Henryk Gorecki's 1976 *Symphony No. 3: Symphony of Sorrowful Songs*, initiated by the artists for documenta 14 and performed in the Megaron Concert Hall, Athens, by the Athens State Orchestra with the Syrian Expat Philharmonic Orchestra, and featuring Syrian soprano Rasha Rizk.

Newly edited across 3 channels, the film sits at the heart of a wider architectural installation which directly transposes musical notation into a design of colour and light, echoing a shattered mosaic.

During the closing weekend of the Festival, Birrell & Harding will present live performances with Syrian composer and violinist Ali Moraly. See page 17 for more information.

With additional support from Museums and Galleries Edinburgh.



Adam Lewis Jacob, pre-production research image.  
Courtesy of the artist.

'The suburbs dream of violence.'  
JG Ballard, *Kingdom Come*, 2006.

For our 2018 Festival, Adam Lewis Jacob presents *No Easy Answers*, an experimental moving image installation combining manipulated animations, found material and interviews between the artist and his Nan, which are interrupted by short narrative excursions. Using the language of video advertising, *No Easy Answers* centres on the contradictory nature of the shopping centre as both a 'nurturing space' and 'decaying womb', a contested political arena representative of Britain's shift from industrial producer to service provider.

The work takes J G Ballard's novel *Kingdom Come*, Brexit, and the increasing abstraction of economics as starting points, to look into the role these spaces play in the construction of identity and political opinion within late capitalism.

With additional support from  
Institut Français d'Écosse.

# Platform: 2018

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

## #Platform2018

Supported by the Scottish Government's Festivals Expo Fund, The Idlewild Trust and Museums and Galleries Edinburgh.

**Platform: 2018**  
27 July — 26 August



Annie Crabtree

*Body Of Water*, 2018, film still.



Rae-Yen Song

*It's a Small World*, 2017, film still.

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City Art Centre, 2 Market Street, EH1 1DE  
edinburghartfestival.com

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Mon—Sun, 10am—5pm | ♿ 🚶 🚼 🚹 FREE



Renée Helène Browne

Research still, 2018.



Isobel Lutz-Smith

*The Impetuous Engine*, 2016, film still.

*Platform* is a dedicated showcase for artists at the beginning of their careers. Our 2018 edition, selected from an open call by artists Jonathan Owen and Hanna Tuulikki, brings together four female artists: Renée Helène Browne, Annie Crabtree, Isobel Lutz-Smith, and Rae-Yen Song. The selected practitioners, drawn from across Scotland, reflect a wide range of approaches to art making.

Working with performance and documentation, Rae-Yen Song extracts elements from her cultural identities, processing them visually to abstract and expand on their meaning to create a unique form of family portrait – the latest chapter in an ongoing series entitled *Song Dynasty*.

Annie Crabtree's new video work explores the loss of bodily autonomy through illness, examining cultural (mis)representations and social (mis)understandings of female pain – pairing this with the act of swimming as a means of recovery, resistance and regaining of autonomy.

Inspired by research in the School of Scottish Studies Sound Archive, Renée Helène Browne's new sound-based work is concerned with creating and appropriating narratives relating to the female voice, in particular the accented voice, and regional colloquialisms.

Isobel Lutz-Smith experiments with the ways in which a narrative can be grown from inverting the linear stages of filmmaking. Using multiple screens, her new installation is based on a short article about the cut-up method written by William Burroughs and published by the radical Scottish literary journal 'Sidewalk' in 1960.

Join us for an introductory tour of the exhibition with the artists:

Rae-Yen Song & Renée Helène Browne

11 August, 3pm

Annie Crabtree & Isobel Lutz-Smith

18 August, 3pm

For information and to book visit: [edinburghartfestival.com](http://edinburghartfestival.com).



# Events & Activities

A selection of artist talks, tours and performances are highlighted on the following pages, with details of the full events programme available on our website.

During the Festival, you can pick up our dedicated events leaflet and map from our Kiosk and participating galleries.

See page 22 for details of events and activities for children and families.

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## Keynote Lecture Elmgreen & Dragset 27 July, 4pm



Elmgreen & Dragset, *Van Gogh's Ear*, 2016. Courtesy of the artists and the K11 Art Foundation, Galerie Perrotin, Galleria Massimo De Carlo, and Victoria Miro Gallery. Photo: Jason Wyche, courtesy of the Public Art Fund, NY.

As a highlight of our opening weekend programme we are delighted to welcome artists Michael Elmgreen (b. 1961, Denmark) and Ingar Dragset (b. 1969, Norway) who have worked as a collaborative duo since the mid 1990's.

Throughout their career, Elmgreen & Dragset have redefined the way in which art is presented and experienced. Drawing from disciplines as divergent as institutional critique, social politics, performance and architecture, in their sculptures and installations they reconfigure the familiar with characteristic wit and subversive humour.

The artists have been commissioned to create a number of sculptures internationally within the public realm. From the transformation of New York's Bohen Foundation into an abandoned 13th Street Subway Station in 2005 to the siting of a locked Prada boutique in a Texan desert in 2005, and the insertion of institutional spaces within the architecture of a public gallery, as in the Serpentine Gallery's critically acclaimed *The Welfare Show* in 2006, their work raises issues around social models and social spaces, and prompts a re-thinking of the status quo.

Their work has been presented in art institutions and biennales worldwide, and the artists also curated the 15th Istanbul Biennial – *a good neighbour*, 2017. They open a solo exhibition at Whitechapel Gallery, London later this year.

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

Ticket price £7.50 (concessions from £5.00). For information and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

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

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Ian Saville performing as part of Ruth Ewan's *10 Ventôse CCXXIII* at Camden Arts Centre, 2015. Photo: Hydar Dwachi.

Artist Ruth Ewan collaborates with renowned socialist magician Ian Saville, and other professional and amateur magicians to create a new work that weaves a trail of magic with a political edge through the city and the Festival's programme.

*Sympathetic Magick* will appear in public streets, gardens, and venues such as museums, libraries and pubs. Highlights of the programme include:

### *Sympathetic Magick:*

#### West Parliament Square

27—29 July, 23—26 August

Watch out for regular late morning appearances of *Sympathetic Magick* amongst the city's main hub of street performance, just off the High Street – including the Festival opening and final weekends.

### *Sympathetic Magick:*

#### Palm House

27 July, 3, 10, 17, 24  
and 26 August, 3pm

*Sympathetic Magick* will form part of our programme at *Palm House*, Johnston Terrace Wildlife Garden, with new tricks and short performances as part of the *Mud Oven Afternoons* each Friday alongside a finale on the last day of the Festival, Sunday 26 August.

### *Sympathetic Magick:*

#### The Waverley Bar

28 July, 8pm

Join Ian Saville and friends at The Waverley Bar for an evening of magic and politics.

For details of the full *Sympathetic Magick* programme and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

39 West Parliament Square,  
EH1 1RN

19 Johnston Terrace  
Wildlife Garden, EH1 2PW

38 The Waverley Bar, 3—5  
St Mary's Street, EH1 1TA

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Ali Moraly performing *Fugue: Quatrain for Solo Violin after Paul Celan's Death Fugue*, 2017, developed in collaboration with Ross Birrell. Performed as part of Ross Birrell & David Harding, *Symphony of Sorrowful Songs* concert for documenta 14, Megaron Concert Hall, Athens, 8 April 2017. Courtesy of Ross Birrell.

In the final weekend of the Festival, artists Birrell & Harding invite Syrian composer and violinist Ali Moraly and other classical musicians to present live performances that form an integral part of their festival commission.

### *Fugue*

24 August, 6pm

Ali Moraly presents a performance of *Quatrain for Solo Violin after Paul Celan's Death Fugue* a 4-part contrapuntal work composed for *Fugue*, a project devised by Moraly and Birrell in response to the shared etymology of 'fugue' and 'refugee'. The recital takes place at Trinity Apse where the music scores of *Fugue* are presented as an integral part of the installation.

Ticket price £5.00 (concessions £3.00). For full information and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

### *Keep me like the echo*

25 August, 6pm

A recital featuring Ali Moraly with other performers from Syria and Scotland will be presented on the final Saturday of the Festival. For full information and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

With additional support from British Council Scotland.

36 Trinity Apse, Chalmers Close, 42 High Street, EH1 1SS  
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[edinburghartfestival.com](http://edinburghartfestival.com)  
[@EdArtFest](https://twitter.com/EdArtFest) [f/EdArtFest](https://facebook.com/EdArtFest) [@edartfest](https://instagram.com/edartfest)

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





Bobby Niven,  
*Palm House*,  
2017.  
Photo: Johnny  
Barrington.

*Palm House* was created by the artist Bobby Niven for our 2017 Commissions Programme in response to the unique space of Johnston Terrace Wildlife Garden – an urban oasis in the heart of the Old Town and Scottish Wildlife Trust's smallest nature reserve.

The structure incorporates elements of the artist's own sculptural practice, and is inspired by botanical palm houses, as well as the concept of the bothy as a creative space for artists. To date the space has hosted artists' residencies, community events, and social gatherings.

We are delighted to open *Palm House* and the wildlife garden once again for the 2018 Festival. The garden will be open to visitors every day throughout the Festival, and will also play host to events and activities including talks by artists and others relating to *Palm House*, the garden, and the wider local area, and a range of events engaging with local community groups. We are also hosting *Explorers Outdoors* events at the *Palm House* every Friday morning during the Festival – find out more in our Children & Families section on page 22.

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



## Mud Oven Afternoons

3, 10, 17, 24 and 26 August, 2—5pm

Mud Oven  
Afternoons,  
2017.  
Photo: Johnny  
Barrington.

Come along to Johnston Terrace Wildlife Garden each Friday afternoon during the Festival to experience the *Palm House* as social sculpture, enjoy the wildflower meadow, see the mud oven in action, and create your own edible sculptures.

Artist Bobby Niven will host the first *Mud Oven Afternoon* on Friday 3 August – drop into this free event to meet the designer and maker of the *Palm House* and founder of *Bothy Project*.

Each following Friday special guests will be invited to share their insights into aspects of *Palm House* and the surrounding wildlife garden.

These afternoons will also feature pop up appearances by magicians participating in Ruth Ewan's festival commission *Sympathetic Magick*.

Join us at a special *Mud Oven Afternoon* on the final day of the Festival, Sunday 26 August. For full details of the programme please refer to [edinburghartfestival.com](http://edinburghartfestival.com).

No booking required but places will be limited.

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

Due to the location of this site it is not fully accessible.  
For further information and assistance:  
[info@edinburghartfestival.com](mailto:info@edinburghartfestival.com)

## Commissions Programme

### Artist Talks

Ruth Ewan

11 August, 12noon

The artist introduces her practice and her collaboration with socialist magician Ian Saville.

Ross Birrell & David Harding  
18 August, 12noon

The artists introduce their commission for the Festival, and discuss their individual and collaborative practices.

Adam Lewis Jacob  
25 August, 12noon

Lewis Jacob introduces his new commission and talks about his wider practice.

18 Institut Français d'Écosse,  
West Parliament Square, EH1 1RF

For more information and to book visit  
[edinburghartfestival.com](http://edinburghartfestival.com).

## Audio Described Tour

15 August, 10am—1pm

Juliana Capes will lead an audio described tour of selected festival venues. This event welcomes people with disabilities including people with visual impairments.

For information and to book visit:  
[edinburghartfestival.com](http://edinburghartfestival.com)

## Platform: 2018

### Artist Tours

Join us for an introduction to the exhibition with the artists:

Rae-Yen Song &  
Renée Helène Browne  
11 August, 3pm

Annie Crabtree &  
Isobel Lutz-Smith  
18 August, 3pm

For information and to book visit:  
[edinburghartfestival.com](http://edinburghartfestival.com)

5 City Art Centre, 2 Market Street, EH1 1DE



Happy Meals performing at Custom Lane, *Art Late*, 2017.

Each Thursday evening during the Festival we host tours of the Festival programme with artist performances and talks, workshops and live music. *Art Late* is a chance to experience our varied programme by night.

2 August, 5.30pm

Venues include City Art Centre, Talbot Rice Gallery, Dovecot Gallery and The List Festival Party at Summerhall.

9 August, 5.30pm

Venues include our Commissions Programme, Stills and The Fruitmarket Gallery. With music from ST.MARTiiNS.

16 August, 5.30pm

Venues include Scottish National Gallery of Modern Art, with a performance from Catherine Street, Travelling Gallery, with a performance from Gordon Douglas, and Jupiter Artland. With music from Jared Celosse.

23 August, 5.30pm

Venues include Edinburgh Sculpture Workshop, Edinburgh Printmakers, Ingleby and Scottish National Portrait Gallery. With music from The Ninth Wave.

Ticket price 2, 9, 23 August £9.00 (concessions £8.00)  
16 August £11.00 (concessions £10.00) including return travel to Jupiter Artland.

For information and to book visit:  
[edinburghartfestival.com](http://edinburghartfestival.com)

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Various Times & Locations – see [edinburghartfestival.com](http://edinburghartfestival.com) for more information

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# Children & Families

*Explorers* is our programme of activities, workshops and events for children, families and young people. A selection of events is highlighted here. For more information and full listings please visit our website at [edinburghartfestival.com](http://edinburghartfestival.com).

Supported by Barcapel Foundation.

Family event at  
The Fruitmarket  
Gallery during  
David Batchelor,  
*Flatlands*, 2013.  
Photo:  
David Anderson.



## Art Early

4, 18 August, 10am—12.30pm

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

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

Various venues.

For information and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

## Explorers Outdoors

3, 10, 17, 24 August, 10am—12pm

Join us every Friday at Bobby Niven's *Palm House* for outdoor exploration, play and making in the Scottish Wildlife Trust garden.

For ages 3—7. Free, all materials included. Drop in, booking recommended.  
Children must be accompanied by an adult. Supported by investment managers Baillie Gifford.

19 Johnston Terrace Wildlife Garden, Patrick Geddes Steps/Castle Wynd South, EH1 2PW. For information and to book visit [edinburghartfestival.com](http://edinburghartfestival.com).

## Explorers at Central Library

5, 12 July; 2, 9 August, 2—4pm

*Explorers* comes to the Central Library for drop-in workshops suitable for ages 8—13. Come and explore different materials, themes and approaches each week.

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

4 Central Library, 7 George IV Bridge, EH1 1EG ☎ 0131 242 8040  
For information and to book visit [edinburghreads.eventbrite.co.uk](http://edinburghreads.eventbrite.co.uk).

# Partner Exhibitions

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

Our partners are:



• EDINBURGH •  
THE CITY OF EDINBURGH COUNCIL



Rhubaba

COLLECTIVE



THE UNIVERSITY OF EDINBURGH  
Edinburgh College of Art



Edinburgh  
Printmakers  
EP



Talbot Rice Gallery



OPEN  
EYE  
GALLERY

The Fine Art Society  
*in Edinburgh*

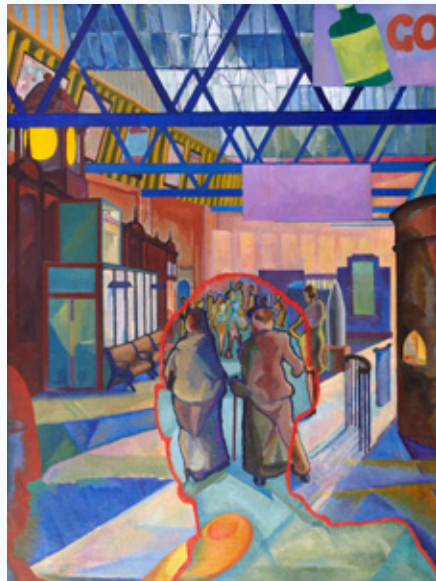




Maud Sulter, *Terpsichore*, 1989. Courtesy of the artist / the artist's estate. Photo: Street Level Photoworks.

Scotland has played a central role in the history of fine art photography since the mid 19th century. The pioneering work of David Octavius Hill and Robert Adamson helped to lay the foundations of this art form in the 1840s, inspiring subsequent generations to explore both its documentary potential and aesthetic possibilities.

*In Focus: Scottish Photography* showcases the City Art Centre's photographic collections, charting the development of fine art photography in Scotland from the 19th century to the present day. The exhibition features work by a range of historic and contemporary artists, including Hill and Adamson, Thomas Begbie, Joseph McKenzie, David Williams, Maud Sulter, Wendy McMurdo, Calum Colvin, Christine Borland and Dalziel + Scullion.



Edwin G. Lucas, *Caley Station, Edinburgh*, 1942. City Art Centre, Museums & Galleries Edinburgh. Courtesy of the artist's estate. Photo: City Art Centre.

*Edwin G. Lucas: An Individual Eye* is the first major exhibition to focus on this enigmatic artist, one of the most unique Scottish painters of the 20th century. Revealing the little-known story of Lucas's life and career, it traces his development from the early watercolours of his youth to his boldly experimental oil paintings of the 1940s and 1950s.

Blending Surrealist influences with his own idiosyncratic vision of the world, Lucas cultivated an original and highly imaginative style of painting that is richly colourful and fascinatingly quirky. The exhibition features over sixty artworks from public and private collections, including loans from the Scottish National Gallery of Modern Art and rare archival material from the artist's estate.



The first Travelling Gallery bus, established 1978. Courtesy of the Travelling Gallery.

*Travelling Gallery at 40* celebrates Travelling Gallery's past, present and future over two floors at City Art Centre. From Lerwick to Dumfries and Renfrew to Dunbar, for the last forty years Travelling Gallery has taken art to every part of the country so that people from every background and community have had the opportunity to engage with excellent, experimental and inspiring art practices.

Travelling Gallery's rich and socially important archive will be shown for the first time alongside some of the original artwork from its incredible exhibition history. Artists include Jacqueline Donachie, Rachel Maclean, a collaboration by Jonathan Owen and Charlie Hammond, Henry VIII's Wives and Ilana Halperin.

An active programme of talks and events will provide a platform for wider discussions on the accessibility and diversity of contemporary art in Scotland. Housed within a newly commissioned and site-specific installation by Scottish artist Mike Inglis, the programme will not only celebrate the important and integral work of Travelling Gallery but also explore and test its values within today's contemporary context, advocating for its vision that we live in a country in which everyone has the opportunity to experience and engage in the arts.

Travelling Gallery will also be taking an exhibition on the road during Edinburgh Art Festival – see page 59 for more details.

Supported by City of Edinburgh Council.



Architect's impression of Collective, courtesy of Collective Architecture.

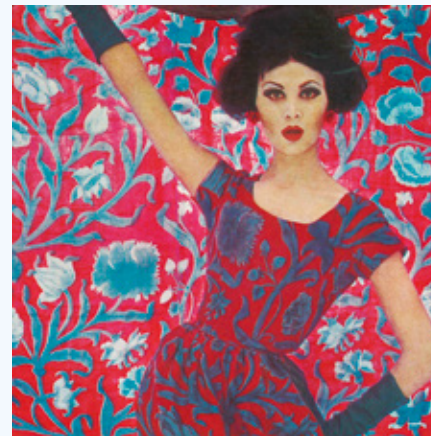
Collective will open a major new centre for contemporary art in 2018 following a five year redevelopment project.

Collective's opening exhibition *Affinity and Allusion* will feature the work of artists Dineo Seshee Bopape, James N Hutchinson, Tessa Lynch, Catherine Payton and Klaus Weber. The opening marks a fresh chapter in the history of the iconic Observatory site on Calton Hill. Collective will be a new kind of observatory, inviting the public to view the world around them through the lens of contemporary art.

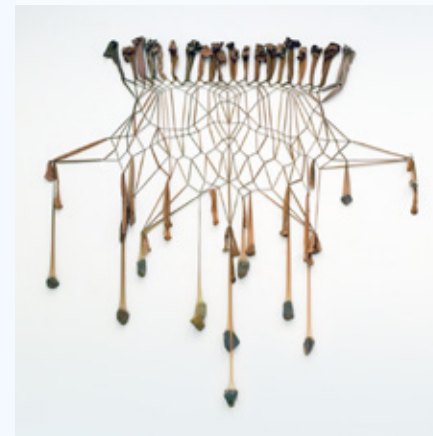
Among the buildings which will open together as Collective are the restored City Observatory (an A-listed jewel in the city's World Heritage site), a purpose-built exhibition space with panoramic viewing terrace, and a new destination restaurant.

For details of the opening date and to download Observers' Walks (Collective's year-round series of artist's audio-guides to Calton Hill) visit [collective-edinburgh.art](http://collective-edinburgh.art).

Collective is supported by many funders including City of Edinburgh Council, Heritage Lottery Fund, Creative Scotland and Edinburgh World Heritage. The opening of Collective is sponsored by investment managers Baillie Gifford.



Art Nouveau fashion using 'Constantia', 1961, Liberty London. From the book *Liberty and Co. in the Fifties and Sixties*, published by Antiques Collectors Club. Courtesy of Dovecot Gallery.



Courtesy of Lucy Wayman.

Celebrating Liberty Art Fabrics and their impact on fashion since 1875, Dovecot Gallery brings to Scotland a major retrospective of the innovative retailer and design studio Liberty. Featuring over 100 Liberty garments and fabrics spanning 140 years, this exhibition explores how textiles bring art into everyday life.

*LIBERTY Art Fabrics & Fashion* charts Liberty's history as a source for key trends in cultural history, including Aestheticism, Art Nouveau and Psychedelia. The exhibition presents a historical survey, featuring early garments inspired by the Far East, through to iconic designs of the Swinging Sixties and more recent collaborations with leading British designers.

In association with Liberty London.

Ticket price £9.00 (concessions from £4.50).

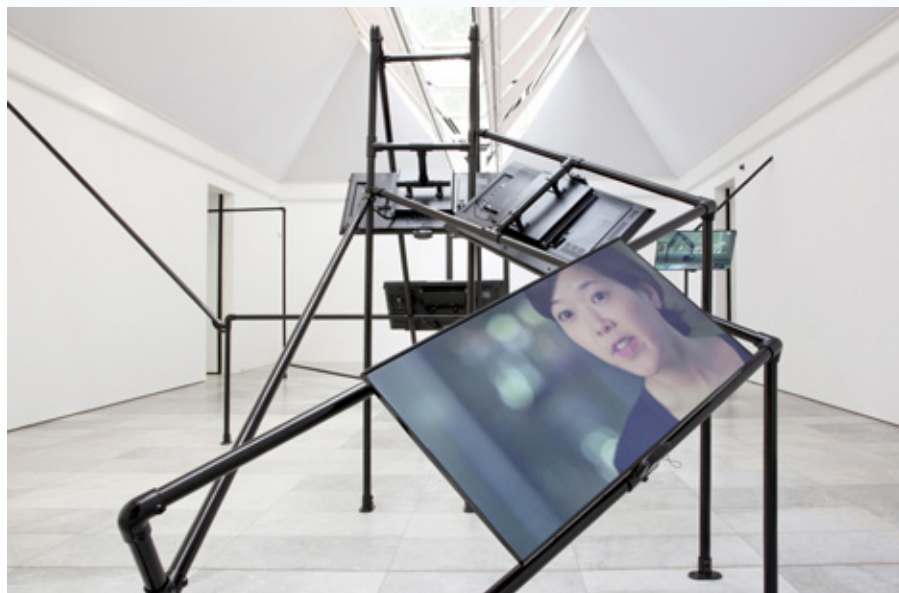
Dovecot Gallery invites artist Lucy Wayman to showcase selected recent works in response to the *LIBERTY Art Fabrics & Fashion* exhibition.

Wayman's sculptural work revolves around material constraints, contrasts, and forms. She is interested in playing with opposing preconceptions of objects and their functions, especially in relation to the human body.

A graduate of Edinburgh College of Art, repetition and order are key elements in her work. Through inherited craft techniques, such as weaving, knotting and macramé, she creates an emotive tension amongst the forms.

Admission with ticket to Liberty Art Fabrics & Fashion.



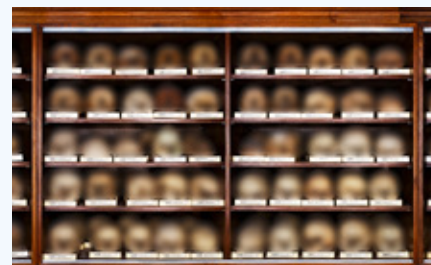


Melanie Gilligan, *The Common Sense*, Trondheim kunstmuseum, 2016.

What would you pay to feel? Melanie Gilligan's dystopian drama is set in an eerily familiar future. Over 15 short episodes, it tracks the impact of a new immersive technology that enables individuals to tap into the sensations of others. Worn on the roof of the mouth, the 'Patch' has reformulated not only social contact but every aspect of human society. Students give their tutors performance feedback during lessons, while also trying to keep up with their tuition fee repayments via emotional piecework. This is a world where the value of networks and personal contacts is everything, and constant measurement is the norm. Feelings – their capture, modification, use and exchange – are its lifeblood. When the Patch network inexplicably breaks down, crippling disorientation ensues as the students struggle to deal with unmediated contact.

*The Common Sense*, 2014, is the first acquisition for the University of Edinburgh's Contemporary Art Research Collection. Its purchase has been generously supported by The Art Fund.

- 9 West Court, Main Building, Edinburgh College of Art, 74 Lauriston Place, EH3 9DF  
 ☎ 0131 651 5800 | [eca.ed.ac.uk](http://eca.ed.ac.uk)  
 🐦 @eca\_edinburgh 📺 /ECA.edinburgh @edinburghcollegeofart  
 Mon—Sun, 10am—6pm | ♿ 🧑🏿 🆓 FREE



A small section of the skull collection at the anthropology department of the Natural History Museum in Vienna. Photo: Tal Adler, 2012.

### *DEAD IMAGES. Facing the history, ethics and politics of European skull collections*

28 July — 25 August

*DEAD IMAGES* reveals the contentious legacy of collections of human skulls held in public institutions in Europe by exhibiting a 30 x 3 metre photograph of over 8,000 skulls held in the Vienna Natural History Museum. In showing this photograph we ask this question: who are we to gaze upon the bones of others as an artistic or scientific spectacle?

- 9 ECA studios C6, C7, C8,  
 74 Lauriston Place, EH3 9DF  
[traces.polimi.it](http://traces.polimi.it) 🐦 @DeadImages  
 Mon—Sun, 10am—6pm | ♿ 🧑🏿 🆓 FREE

### *Data Pipe Dreams: Glimpses of a Near Future*

2—25 August

Exhibits in the Design Informatics Pavilion investigate the possibilities of designing with data, and how this can enrich or challenge our lives. Come and play with what are now data pipe dreams – but not for long...

- 10 Outside Assembly Rooms,  
 54 George Street, EH2 2LR  
 Mon—Sun, 11am—6pm | 🆓 FREE



Siobhan Healy, *Biodiversity*. Courtesy of the artist.

### *Biodiversity*

26 July — 26 August

*Biodiversity* is the outcome of research and work developed during Siobhan Healy's time as an Artist in Residence at ECA and also in collaboration with the artist and writer Alasdair Gray. The miniature sculptures will be displayed in the showcase in the foyer of the Fire Station throughout the Edinburgh Art Festival.

- 11 Edinburgh College of Art,  
 The Fire Station, 76—78 Lauriston Place,  
 Lauriston Campus, EH3 9DE  
 Mon—Sun, 10am—6pm | ♿ 🧑🏿 🆓 FREE

### *ECA Festival Exhibition*

11—19 August

Edinburgh College of Art welcomes visitors to a showcase of work by postgraduate students. This show combines new work from postgraduate study in Contemporary Art, Illustration, Interdisciplinary Creative Practices, Materials Practice and Art, Space & Nature.

- 9 North East Studio Building,  
 Lauriston Place, EH3 9DF  
 Mon—Sun, 10am—6pm | ♿ 🧑🏿 🆓 FREE  
 Late night openings until 8pm on 15 and 16 August

🐦 @eca\_edinburgh 📺 /ECA.edinburgh  
 @edinburghcollegeofart



Ravi Agarwal, *Fleeting Landscapes – I*, 2017, Lithograph, 57 x 38.5cm.

Ravi Agarwal has a diverse and interdisciplinary practice as an artist, environmental campaigner, writer and curator, who combines diverse historical, cultural and political ideas and approaches in his projects. Agarwal undertook a research residency in the Scottish Highlands supported by the John Muir Trust to inform a print studio residency at Edinburgh Printmakers, where he developed new print commissions for this exhibition.

As part of this project, Agarwal explored the various pressures and challenges posed to nature in Scotland and India by researching conservation projects and community efforts to 'take-back' nature through re-wilding projects, as well as considering ongoing multidisciplinary conversations to rethink urban sustainability as part of a larger ecospace.

*Nàdar / Prakriti* examines 'nature' from diverse perspectives to engage with its complex and layered landscapes.

Supported by British Council and Creative Scotland with partnership support from John Muir Trust and Creative Carbon Scotland.



Santiago Poggio, *Untitled*, 2015.

Edinburgh Sculpture Workshop presents newly commissioned work by the artists Birthe Jorgensen, Santiago Poggio and Scott Rogers.

*Hemispheric Phases* is the culmination of a six-month exchange between Argentina and Scotland. Supported by the British Council, it has been curated and hosted by La Ira De Dios, Argentina and Edinburgh Sculpture Workshop.

Birthe Jorgensen's work intertwines disparate narratives, places and timeframes. Her installations often incorporate references to multiple themes such as geographical displacement, entanglement, feminism and environmentalism.

Santiago Poggio's work deals with the poetic mechanisms with which the history of the world is constructed and the adulterated structuring of the past through systems.

Scott Rogers' recent work is focused on encounters between humans, animals, and natural forces, and the implications these encounters have for understanding power, desire, and ecology.

Supported by Creative Scotland, City of Edinburgh Council, British Council and Fondo Nacional de las Artes.



## The Fine Art Society in Edinburgh

### Robert Powell: *Between The Lost Places*

20 July — 3 September



Robert Powell, *Family Tree*. Courtesy of the artist.

The Fine Art Society in Edinburgh is presenting three exhibitions for the 2018 Festival.

New works by artist Robert Powell are exhibited in *Between The Lost Places*. Powell's minutely detailed etchings and sculptures often depict satirical and dark humoured scenes, referencing art history, literature and modern society. A meditation on real and imagined topographies, cartography and modern travel, Powell invokes the sensibility of his home city of Edinburgh.

*Assemblage* (20 July—11 August) focuses on Scottish artists' contribution to the medium pioneered by Cubism and Surrealism, exploring the significance of found objects and constructed narratives in conveying history and cultural identity.

In partnership with The Fleming-Wyfold Art Foundation, *Fleming at Fifty: Masterworks from the Fleming Collection* (14 August—3 September), showcases and responds to key historic Scottish paintings.

## The Fruitmarket Gallery

### Tacita Dean: *Woman with a Red Hat*

7 July — 30 September

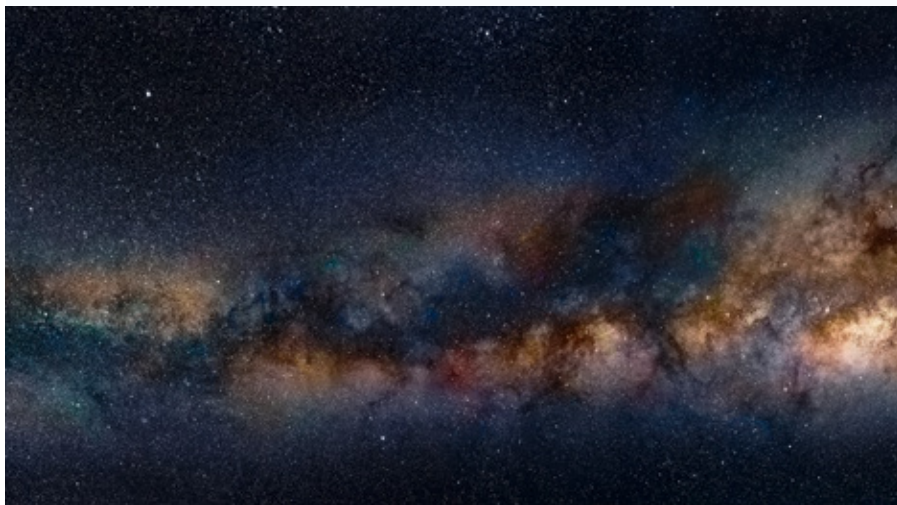


Tacita Dean, *Event for a Stage*, 2015. Installation view, Frith Street Gallery, London, 2016. Photo: Steve White.

This exhibition of work by acclaimed British artist Tacita Dean is built around regular screenings of Dean's 'bewilderingly intricate' *Event for a Stage*, 2015. This film (which has been cut together over four nights of live performance) features actor Stephen Dillane variously acting from a script written for and given to him, page by page, by Dean; declaiming lines from Shakespeare's *The Tempest*; reminiscing about his family; reading a story; and announcing the changing of reels for the two cameras that are filming him.

It is a performance about performing, given by an actor playing an actor. It is joined in the exhibition by a number of other films, drawings and photogravures (including *When first I raised the Tempest*, 2016, the longest so far of Dean's signature blackboard drawings, shown here for the first time in the UK) that together examine the relationship of performance to fiction, the imagination, and the collective effort of artist and audience.

Screenings of *Event for a Stage* are free, but should be booked in advance or on the day via Eventbrite.



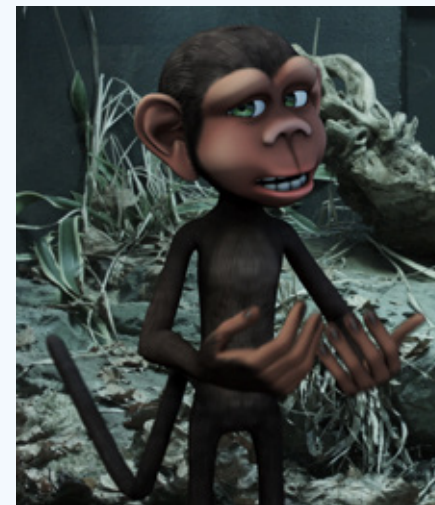
Detail of Katie Paterson, *Colour Field*, 2016. Lambda C-Print mounted on aluminium.

In the words of Arthur C. Clarke: “*Sometimes I think we’re alone in the universe, and sometimes I think we’re not. In either case the idea is quite staggering.*”

*Jacob's Ladder* celebrates mankind's relationship with space and our enduring attempts to fathom the unfathomable. Included are rare, historical works alongside contemporary artists whose work considers the imaginative territory between Earth and the heavens.

Including work by David Austen, Ben Cauchi, Vija Celmins, Susan Derges, Richard Forster, Marine Hugonnier, Alicja Kwade, Georges Méliès, Garry Fabian Miller, Cornelia Parker, Katie Paterson, Frank Walter and the crews of Apollo 8 & 9.

This exhibition will run in partnership with University of Edinburgh's Centre for Research Collections exhibition on the same theme; a display which will include objects and rare books across five centuries from Nicolaus Copernicus' revolutionary work on the movement of the planets (*On the Revolutions of Heavenly Spheres* of 1543) to Katie Paterson's recent work *Timepieces*.



Ollie Dook, *Reflections on a Visit V2*.  
Courtesy of the artist.

Ollie Dook's commission for Jupiter Artland, *Of Landscape Immersion*, explores the notion that zoos mimic the natural habitat of animals, a landscape that both animal and viewer observe, but occupy separately. Looking to Jupiter Artland's landscape and the animals that call it home, Dook creates a new work depicting the contained boundaries that form our visitor experience. Reflecting on parallels shared in zoo enclosures, fabricated microclimates and imagery drawn from the BBC series *Planet Earth*, Dook will construct a sculptural enclosure that mirrors our experience of observing nature's forces whilst positioning us – the audience – as a spectacle to be observed.

*Of Landscape Immersion* is part of Jupiter Artland's *Emerging Artist* programme.

Included in entry to Jupiter Artland.  
Ticket price £8.50 (concessions from £4.50,  
with free entry for children under 6).



Lunarnova Campout, 2017. Photo: Peter Dibdin.  
Courtesy of Jupiter Artland.

Jupiter Artland has commissioned artist and musician Sian Dorrer (ACID PRAWN) and curator Matilda Strang (SUPERNORMAL) to create a sleepover programme of art and music, interweaving ideas about the evolving nature of matrimony with sound, installation, performance and discussion. Taking place across the romantic setting of Jupiter Artland, *ROMANTI-CRASH!* will take you on a journey to explore love, affection and contemporary rituals of devotion from Saturday evening through to Sunday morning. Expect unbridled art, inclusivity and eclecticism!

Ticket price £40.00 (concessions from £20.00  
with free entry for children 12 and under).  
Line up will be announced on [jupiterartland.org](http://jupiterartland.org).



## Jupiter Artland

Phyllida Barlow: *quarry*

Opens 12 May



Phyllida Barlow, *quarry*. Photo: Allan Pollok-Morris.  
Courtesy of Jupiter Artland.

To celebrate its 10th anniversary, Jupiter Artland has commissioned acclaimed British artist Phyllida Barlow to create *quarry*. Nestled in the woodland, *quarry* brings together three sculptural objects made from concrete and steel, with Barlow's signature textural surfaces.

The work features two trunk-like columns rising from the landscape and culminating in their own 'skyframe', that looms over the canopy mimicking the oak and beech trees that sit throughout Jupiter Artland's estate. Completing the trio of structures is a mountainous flight of ruined steps. This is Phyllida Barlow's first permanent outdoor commission and will be accompanied by a publication with essays by Jo Applin and the artist.

Joana Vasconcelos: *Gateway*

12 May — 30 September



Joana Vasconcelos, *Red Independent Heart #3*, 2005.  
Courtesy of Unidade Infinita Projectos.

Portuguese artist Joana Vasconcelos was born in Paris in 1971 and now lives and works in Lisbon. She has a studio consisting of over 50 people, considered a medium sized factory in Portugal where her team of skilled makers work on large and small projects. Vasconcelos is conscious that while it is vital to keep traditional Portuguese craft skills (ceramics, knitting and crocheting) alive, it is also necessary not just to make craft (that is repeating the past) but to add her artistic concept. Her exhibition at Jupiter Artland displays many skills: sewing and embroidery in her *Valkyrie*, metal work and engineering in her wrought iron teapot, and ceramic tiles in *Volupta*.

Both exhibitions are included in the entrance fee to Jupiter Artland. Ticket price £8.50 (concessions from £4.50, with free entry for children under 6).

## National Museum of Scotland

Art of Glass

6 April — 16 September



Heike Brachlow, *Connotation*, 2018. Photo: Ester Segarra.

Over the last 50 years Britain has had a significant impact on how glass is perceived as an art form. Both national and international artists have based themselves here, drawn to the teaching and world-renowned facilities the UK offers.

Presented in partnership with The National Centre for Craft & Design, *Art of Glass* highlights the work of contemporary artists leading within the field of glass, such as the Filipino-American artist Jeffrey Sarmiento, whose work draws on personal narratives, and the renowned English sculptor Emma Woffenden, shortlisted for the V&A Woman's Hour Craft Prize 2017, whose evocative pieces have a sense of the surreal.

Explore how both established and emerging glass artists are embracing the medium of glass in new and exciting ways, pushing the boundaries of techniques and challenging the perception of glass as merely a material for creating functional objects.

*Art of Glass* is in partnership with The National Centre for Craft & Design.



Fiona Beveridge, *MELON Slice 5*, 2017. Photo: Alessandro Di Massimo.

*A dozen! A dozen whaaa? A dozen donuts, of eggs of course, a baker's dozen –1. Utter nonsense, a DOZEN artists, let's leave it at that.*

The Number Shop is showcasing new contemporary art made by studio resident artists and special guests. Themes such as losing your home, video game nostalgia, hive-minds & colony collapse, iconography and common images, fragmented egos and the formula of identity, are explored through a variety of mediums including media installation, embroidery, video essays, illustration, found footage, painting, field recordings, sculpture and printmaking.

DOZEN has moved from their old home on the Pleasance to temporarily pop up at the crystal cave that is Embassy Gallery. For the duration of the exhibition their #24hourwindow in Glasgow will also be hosting new work (see their website for more details).

Supported by Embassy Gallery.



John Bellany, *Janus*, Perth, Australia, oil on canvas, 1983.  
Courtesy of the Open Eye Gallery / the Bellany family.

The Open Eye Gallery presents a large-scale exhibition centring on John Bellany's work during his most turbulent period in the 1980s. Featuring many previously unseen paintings, all held by the artist's estate, the exhibition includes some of the most fervent examples of the ideas and iconography that preoccupied him throughout his incredibly prolific career.

Although many critics and curators have named Bellany as the most significant Scottish painter of the twentieth century, the very distinctive body of work produced during the mid-1980s is often overlooked in summaries of his career.

Presenting an extensive collection of Bellany's paintings from his 'wild days', this exhibition reveals some of the most densely symbolic and poignantly confessional examples of his work.



## The Queen's Gallery

### Canaletto & the Art of Venice

11 May — 21 October



Canaletto, *The Bacino di San Marco on Ascension Day* c.1733–4.  
Royal Collection Trust / © Her Majesty Queen Elizabeth II 2018.

The Queen's Gallery presents the largest exhibition of paintings by the great Venetian master Canaletto to ever come to Scotland.

Through over 100 paintings, drawings and prints from the Royal Collection's exceptional holdings, the exhibition presents the work of Venice's most famous view-painter alongside that of his contemporaries, including Sebastiano and Marco Ricci, Francesco Zuccarelli, Giovanni Battista Piazzetta and Pietro Longhi; and explores how they captured the essence and allure of Venice for their 18th century audience. In 1762, the young monarch George III purchased virtually the entire collection of Joseph Smith, an English merchant and later British consul in Venice. One of the most important of Smith's commissions from Canaletto was a series of 12 paintings of the Grand Canal, which together create a near complete journey down the waterway.

In paintings, prints, drawings and books, the exhibition brings the splendour and many delights of this most beautiful city to The Queen's Gallery, Edinburgh.

Ticket price £7.20 (concessions from £3.60).

26 Palace of Holyroodhouse, The Royal Mile, EH8 8DX ☎ 0303 123 7306  
royalcollection.org.uk  
🐦 @RCT 📺 f/RoyalCollectionTrust @ @Royal\_Collection\_Trust  
Mon—Sun, 9.30am—6pm Last admission 5pm | ♿ 🧻 📺 📺

## Rhubaba Gallery and Studios

### Standard Bearers #1

28 July onwards



Rabiya Choudhry, *Journey Through Jinnistan*.

Coinciding with the opening of Edinburgh Art Festival, Rhubaba will be launching the first in a series of flag artworks to be flown from a newly installed flagpole. The inaugural flag will be designed by visual artist and Rhubaba studio holder, Rabiya Choudhry, whose work takes a darkly comedic approach to exploring themes of identity and cultural displacement in contemporary British society.

The launch of *Standard Bearers #1* will be on Saturday 28 July, 3pm.

27 25 Arthur Street, EH6 5DA ☎ 0131 629 8821  
rhubaba.org  
🐦 @Rhubaba 📺 f/rhubaba @ @rhubaba  
Fri—Sun, 12noon—5pm Or by appointment | ♿ 🧻 FREE

Victoria Crowe,  
*Between  
Two Windows,  
Celebration.*



For 2018, The Scottish Gallery are presenting three shows of new work by female artists, in recognition of a century of suffrage.

The main gallery exhibition, *A Certain Light* by Victoria Crowe explores the variability of light in the natural world, from twilight and moonlight paintings, snowy hillsides illuminated and cast with shadows, to looking with the evening sun over the waters of Venice. The exhibition follows the phenomenal success of Crowe's 2014 exhibition, *Real and Reflected* and coincides with *Beyond Likeness*, a solo exhibition at the Scottish National Portrait Gallery (see page 49).

Alongside this show will be the work of Bodil Manz, one of Denmark's leading visual artists who creates enigmatic porcelain vessels and structures; and Catherine Martin, a specialist in traditional kumihimo braiding which she has transferred to fine metal wire. The Scottish Gallery will also showcase historical Scottish art with the latest in their *Modern Masters* series, including works by Joan Eardley, Anne Redpath and SJ Peplow.



Rembrandt  
Harmensz van  
Rijn, *Landscape  
with the Rest  
on the Flight  
into Egypt*, 1647.  
Collection:  
National Gallery  
of Ireland, Dublin,  
purchased 1883.

*Rembrandt: Britain's Discovery of the Master* brings together key works by Rembrandt from British collections with masterpieces from around the world.

This exclusive exhibition, only being shown in Edinburgh, reveals how the taste for Rembrandt's work in Britain evolved over the past 400 years. The exhibition also examines the profound impact of Rembrandt's art on the British imagination by exploring the wide range of artists whose work has been inspired by him, spanning over four centuries, right up to the present day.

Alongside over 50 paintings, drawings and prints by Rembrandt himself, the exhibition also includes works by British artists such as William Hogarth, Joshua Reynolds, Eduardo Paolozzi and Frank Auerbach, each of whom took inspiration from the Dutch master.

Supported by players of People's Postcode Lottery and Our Friends.

Ticket price £15.00 (concessions from £10.00).



*Raqib Shaw: Reinventing the Old Masters*

19 May — 28 October



Raqib Shaw,  
*The Adoration*  
(After Jan  
Gossaert),  
2015–16.  
Courtesy of  
the artist and  
White Cube.

Born in Calcutta in 1974 and raised in Kashmir, Raqib Shaw has lived in London since 1998. His imagery is inspired by the Old Masters, but he paints with enamels, using a needle-sharp porcupine quill. Breath-taking in their size, intricacy, complexity and flamboyant colour, his paintings are the product of months or often years of intense work. The display features eight major paintings by Shaw, alongside two works which normally hang at the Scottish National Gallery that have inspired two of his most recent paintings: Joseph Noel Paton's *The Quarrel of Oberon and Titania*, 1849 and Lucas Cranach's *An Allegory of Melancholy*, 1528.

Supported by Our Friends.

32

Modern One, 75 Belford Road, EH4 3DR ☎ 0131 624 6200

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

🐦 @NatGalleriesSco 📺 /nationalgalleries @natgalleriessco

Mon—Sun, 10am—6pm | Outside August: Mon—Sun, 10am—5pm | ♿ 🚶 🚴 🚲 🚶 🚴 🚲 FREE

*Emil Nolde: Colour is Life*

14 July — 21 October

Emil Nolde,  
*Landscape*  
(North  
Friesland),  
(*Landschaft*  
(*Nordfriesland*)),  
1920.  
© Nolde Stiftung  
Seebüll.



Emil Nolde was one of the greatest colourists of the twentieth century, known for his expressive style and bold use of colour. This full-scale retrospective charts the entire career of one of Germany's most accomplished modern artists from 1901 up until 1950, with many of the works rarely seen outside of Germany.

Passionate about his northern German home near the Danish border, with its immense skies, flat, windswept landscapes and storm-tossed seas, he was equally fascinated by the demi-monde of Berlin's cafés and cabarets, the busy to and fro of tugboats in the port of Hamburg and the myriad peoples and places he saw on travels through Russia, the Far East and the South Seas. Nolde felt strongly about what he painted, identifying with his subjects in every brushstroke he made, heightening his colours and simplifying his shapes, so that we, the viewers, can also experience his emotional response to the world about him. This is what makes Nolde one of Germany's greatest expressionist artists.

The exhibition is a collaboration between the Scottish National Gallery of Modern Art, Nolde Stiftung Seebüll and the National Gallery of Ireland, Dublin.

Ticket price £10.00 (concessions from £8.00).

32

Modern Two, 73 Belford Road, EH4 3DS ☎ 0131 624 6200

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

🐦 @NatGalleriesSco 📺 /nationalgalleries @natgalleriessco

Mon—Sun, 10am—6pm | Outside August: Mon—Sun, 10am—5pm | ♿ 🚶 🚴 🚲 🚶 🚴 🚲

## NOW

Jenny Saville, Sara Barker, Christine Borland, Robin Rhode,  
Markus Schinwald, Catherine Street

24 March — 16 September



Jenny Saville, *Rosetta II*, 2005–2006. Private collection  
© Jenny Saville. Courtesy of the artist and Gagosian.

NOW is the third in a six-part series of exhibitions, which bring together the best of contemporary art being made in Scotland, the UK and internationally.

At the heart of this instalment is a major presentation of paintings and drawings by renowned British artist Jenny Saville, which is the first museum showing of her work in Scotland. Spanning the breadth of her twenty-five year career, the exhibition traces Saville's major developments and demonstrates the monumental physicality of Saville's painting practice.

Alongside this are individual presentations by five further artists, investigating themes of the body, performance, process and materiality: Sara Barker, Christine Borland, Robin Rhode, Markus Schinwald and Catherine Street.

The exhibition also unveils the premier of a major new work by Saville, *Aleppo* (2017–18), which is hung at the Scottish National Gallery alongside historic works from the collection.

## Victoria Crowe:

Beyond Likeness

12 May — 18 November



Victoria Crowe, *Mirror of the South* (self-portrait), 2001. Private collection. Courtesy of the artist.

*Beyond Likeness* celebrates the works of one of the UK's most distinguished figurative artists, through a captivating and career-spanning exhibition.

Crowe has developed an approach to portraiture that seeks to do more than record the outward appearance of a person. We see how she relates to and thinks about the personalities of her sitters, as she aims to represent something of their inner life – experiences and preoccupations, as well as the world of ideas and dreams. These portraits also represent the people who have influenced her own thinking and understanding.

Prominent cultural figures, ranging from actors, authors, publishers, composers and scientists, including Nobel Laureate Sir Peter Higgs, composer Thea Musgrave and astrophysicist Dame Jocelyn Bell Burnell are among the sitters whose portraits are included in this inspiring exhibition.

*Planes, Trains and Automobiles:*  
*Transportation Photographs from*  
*the National Galleries of Scotland*

2 June — 13 January 2019



Alfred G Buckham, *Sunshine, and Showers*, about 1920. Collection: National Galleries of Scotland, purchased with the assistance of the Art Fund 2008. Courtesy of Richard and John Buckham.

Navigating land, sea and air, this exhibition considers the variety of modes of transport used around the world from the 1840s onwards by exploring the exceptional permanent collection of photography held at the National Galleries of Scotland. Through images by prominent artists including Alfred G Buckham, Humphrey Spender and Alfred Stieglitz, it examines how photography has been used to chart the technological innovations created by the desire to travel and the impact that transportation has had on society. The exhibition also considers how transport is part of our everyday lives, from the daily grind of commuting to the pleasure of holidays away from home.



## Stills: Centre for Photography

*The days never seem the same: Gunnie Moberg and Margaret Tait*

27 July — 28 October



Gunnie Moberg, *Sheep Fort, Skerry, South of Ruskholm*.  
Copyright of the Estate of Gunnie Moberg. Courtesy of Orkney Library & Archive.

This exhibition brings together the work of Gunnie Moberg (1941—2007) and Margaret Tait (1918—99). Moberg worked primarily with photography and Tait became an influential filmmaker, poet and writer. Both artists shared a strong connection to Orkney: the place, its people and its landscape.

*The days never seem the same* includes a large selection of Moberg's photographs, from portraits to aerial views of the landscape of Orkney, dating from the late 1970s to the years immediately preceding her death. It also features a selection of films by Margaret Tait accompanied by rarely seen archive material, including photographs associated with Tait's work and travels, on loan from the Orkney Library & Archive.

This presentation will continue Stills' interest in showcasing important work from archives and collections in Scotland. The exhibition is timed to coincide with *Margaret Tait 100*, coordinated by LUX Scotland, University of Stirling, and Pier Arts Centre.

Funded by Creative Scotland and City of Edinburgh Council.  
Exhibition made possible with support from LUX Scotland and Orkney Library & Archive.

34 23 Cockburn Street, EH1 1BP ☎ 0131 622 6200  
stills.org

🐦 @StillsEdinburgh 📺 /StillsGallery @@stillsedinburgh  
Mon—Sun, 11am—6pm | ♿ 🧑🏿 🧑🏻 🧑🏾 FREE

## Talbot Rice Gallery

*Lucy Skaer: The Green Man*

26 July — 6 October



Image by Dietrich Krieger.

*Lucy Skaer: The Green Man* has at its heart an exploration and reanimation of the desire to collect.

Throughout her practice, Skaer mines and manipulates pre-existing imagery – from art, from history, and from her own oeuvre and personal history – transforming and destabilizing straightforward readings. Skaer will select from the collections of the University of Edinburgh, and has invited fellow artists – Fiona Connor, Will Holder, Hanneline Visnes and Nashashibi/Skaer – to inhabit the galleries of Talbot Rice alongside her.

This exhibition will include new works commissioned by Talbot Rice Gallery, providing playful new ways for the collections of the University to speak to visitors.

35 The University of Edinburgh, Old College, South Bridge, EH8 9YL ☎ 0131 650 2210  
Step free access from West College Street

trg.ed.ac.uk 🐦 @talbotrice75 📺 /talbotricegallery @@talbotricegallery  
Mon—Fri, 10am—5pm, Sat—Sun, 12noon—5pm, Closed Sun—Mon from September onwards  
♿ 🧑🏿 🧑🏻 🧑🏾 FREE

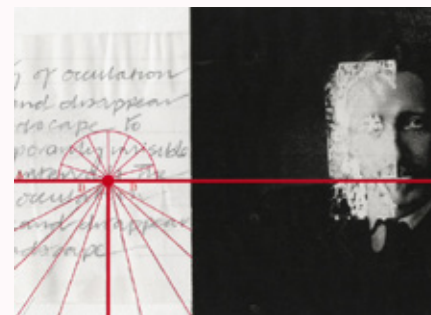


# Pop Up Exhibitions & Events

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

#EdArtFest

**6°WEST**  
*The ERRAID RESIDENCY*  
 26 July — 26 August



Mhairi Killin, *Stamp from the ERRAID RESIDENCY*.  
 Courtesy of 6°WEST.

Following a residency on the Isle of Erraid, a tidal island off the south-west coast of Mull, artists' collective 6°WEST created a set of unique postage stamps in response to the life and works of Robert Louis Stevenson and his connection to the island.

The exhibition, installed in the historic Scottish Arts Club, displays stamped envelopes featuring a quote from the writer's work, along with supporting prints emphasising Stevenson's connection with both Erraid and Edinburgh.

Letters using these stamps have been sent across the world by 6°WEST, reaching out to people and places with a particular significance in Stevenson's life to amplify the artists' dialogue with the writer.

6°WEST is Anne Devine, David Faithfull, Alicia Hendrick and Mhairi Killin.

**An Lanntair**  
*Muir is Tìr/Land and Sea*  
 1—8 August



*Towards the Shiantis.* Photo: Jon Macleod.

*Muir is Tìr/Land and Sea* is a new An Lanntair residency, in collaboration with Edinburgh College of Art, loosely inspired by the George Macleod book of the same name. It uses the land and seascapes of the Outer Hebrides as venue and research arena, offering a week at sea exploring the ocean and coastal anchorages of the archipelago and a week on land following mountain trails and discovering the differing environments of the islands. *Muir is Tìr/Land and Sea* offers a window into the language and culture of the islands through an involved and participatory approach.

This exhibition showcases work by 5 artists selected for the residency last summer: Verity Standen, Kirsty Dixon, Mollie Goldstrom, William Arnold and Amy Leigh Bird.

**29** The McTaggart Room, Scottish Arts Club,  
 24 Rutland Square, EH1 2BW  
 ☎ 0131 229 8157  
 6degreeswest.blogspot.co.uk  
 @sixdegreeswest  
 f/6degreeswest @/6dwest  
 Tue—Sat, 11am—12.30pm, 2.30pm—5pm  
 ♿ ♫ FREE

**12** ECA Tent Gallery,  
 Evolution House, West Port, EH1 2LE  
 lanntair.com  
 @anlanntair f/anlanntair @/anlanntair  
 Mon—Sun, 10am—6pm | ♿ FREE

## Andy Cumming

Adam Linklater: Mythopoeia

2—26 August



Andy Cumming, *Origins*, 2018, video still.

*Adam Linklater: Mythopoeia* showcases the art of occult artist, shaman and alternative researcher Adam Linklater. Gathered since his disappearance at the Standing Stones at Callanish on the Isle of Lewis, the work on display will include footage of Linklater's video and sound performances as well as his distinctive mixed media compositions.

A truly unique thinker, but afflicted with visions and paranoia brought on by sleep paralysis, Linklater undertook extensive research into the occult and mythology. He would later embark on several tours of Scotland performing "shamanistic noise rituals" at stone circles and other occult sites across the country. This exhibition will include the first public screening of a performance from these tours as well as footage from Linklater's last documented appearance at Callanish.

This exhibition has associated events – find out more at [edinburghartfestival.com](http://edinburghartfestival.com).

## Kate McMillan

*The Past is Singing in our Teeth*

27 July — 26 August



Kate McMillan, *The Past is Singing in our Teeth*, 2018, video still.

Artist Kate McMillan presents an exhibition of performance and installation at Arusha Gallery: *The Past is Singing in our Teeth* documents and explores the links between time and memory, and the potential of art to trigger memories that lie dormant within oneself.

McMillan has created a two-channel video work for the exhibition following a young girl's journey as she rediscovers a powerful, mystical heritage from a time and history that is partly beyond conscious reach.

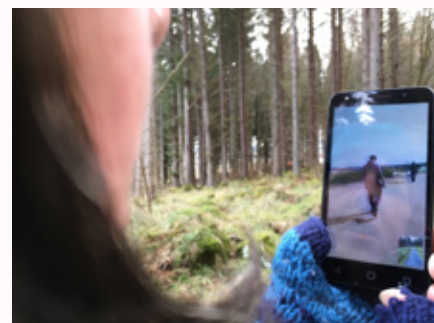
Supported by sculptures and sound performances, the installation reinforces the role of art as an active agent in the memory process.

## Deveron Projects

Arts, Borders and Migration

6 August, 3pm

24 August, 11am



May Murad/Rachel Ashton, *Walking without Walls*. Courtesy of the artists.

Deveron Projects with Counterpoints Arts invite you to a two-part discussion event with guest artists, policymakers, political walkers and cooks who will present works responding to increasing border control and nationalist movements.

*Scotland + Europe* will explore our cultural position in Europe post-Brexit in discussion with Claudia Zeiske, Roderick Buchanan, Ania Bas, and Amanda Catto.

*Migration + Borders* will ask what the international artistic community can do to counter the movements encouraging hate, discrimination and isolation across Europe. With artists Rachel Ashton/May Murad, Iman Tajik, and Samir Mehaonović, chaired by Almir Koldzic.

Food provided in both sessions by *Küche* refugee and migrant chefs, telling their own stories of encountering complex and emotionally charged borders.

Scotland + Europe, free of charge.

Migration + Borders, ticket prices range from £2.00 (talks and discussion only) – £7.00 (talks and lunch).

## Hans K Clausen

& Kjersti Sletteland

*Anatomy of Fleeting Moments*

16—25 August



*Hospital Impressions*, Hans K Clausen and Kjersti Sletteland. Courtesy of the artists.

Hans K Clausen and Kjersti Sletteland, artists based at Edinburgh Sculpture Workshop, have worked over the past year on a NHS Lothian project collecting hand-squeezed porcelain 'impressions' from patients, staff and visitors, representing the hospital community at its most eclectic.

The playful and primal act of squeezing becomes both a creative and a ritual act and a trace of each is left in the porcelain artefact. In the fleeting moment of squeezing, the participants leave material evidence of their own unique existence in that place and time.

Clausen and Sletteland have collaborated with writer Jenni Fagan and over 700 individual participants, to present a fascinating exhibition set amidst the iconic and theatrical backdrop of the University of Edinburgh's Anatomical Museum.

The project and exhibition was made possible with funding and support from Edinburgh & Lothians Health Foundation, NHS Lothian, Ginkgo Projects and the University of Edinburgh.

21 Maritime Lane Collective,  
20 Maritime Lane, EH6 6RZ  
[maritimelanecollective.com](http://maritimelanecollective.com)  
f /Maritimelanecollective  
@ @maritimelanecollective  
Wed—Sun, 11am—5pm | ♿ ♿ ♿ FREE

2 Arusha Gallery, 13A Dundas Street, EH3 6QG  
☎ 0131 557 1412 | [arushagallery.com](http://arushagallery.com)  
t @ArushaGallery f /arushagallery  
@ @ArushaGallery  
Mon—Sat, 10am—5pm, Sun 1pm—5pm | FREE

28 Royal Scottish Academy,  
The Mound, EH2 2EL ☎ 0131 225 6671  
[deveron-projects.com](http://deveron-projects.com) | [counterpointarts.org.uk](http://counterpointarts.org.uk)  
t @DeveronProjects  
f /townisthevenue @ @DeveronProjects  
♿ ♿ ♿ ♿ ♿

1 The Anatomical Museum,  
University of Edinburgh, Doorway 3,  
Medical School, Teviot Place, EH8 9AG  
☎ 0131 650 1000 | [beyondwalls.blog](http://beyondwalls.blog)  
t @BeyondWallsATD @ @beyondwallsatd  
Mon—Fri, 12noon—3pm,  
Sat 25 Aug 10am—4pm | ♿ ♿ ♿ ♿ FREE

## Invisible Women

### Consensus

31 July, 7—9pm



Norman McLaren and Eve Lambert.  
Courtesy of John Grierson Archive, University of Stirling.

*How is a consensus reached? How is a canon built?* Archive activists, Invisible Women, explore the dynamics of gender, time and memory in this pop-up screening.

Women have always made films, but their contributions have often been undervalued, their stories forgotten, their work buried. Often women have worked uncredited alongside famous men or have only been awarded acclaim decades later. In *Consensus*, Invisible Women present a fascinating selection of archive shorts to explore why some films are embraced by the canon while others disappear from view.

Weaving a path from Scotland to Canada, *Consensus* forces us to consider how gender and time shape perceptions of worth, drawing a parallel from our complex cinematic history to present-day inequality in the film industry.

## 5595 Gallery

### Temporary Land

28 July — 19 August



Tjibbe Hooghiemstra, *Bloem*. Courtesy of the artist.

*Temporary Land* brings together the drawings of Dutch artist, Tjibbe Hooghiemstra and Scottish artist Andrew Mackenzie. Both artists are interested in landscape and location but create images in the studio in an attempt to articulate, rather than depict, the forms that have inspired them.

The drawings on display are part of a working process and are inherently exploratory in nature, disclosing the mechanics of the artists' methodology to offer a fleeting insight as opposed to fixed resolution. The exhibition sets the work of these two distinct artists in dialogue, exploring the static nature of the landscapes they seek to articulate through the relatively temporal medium of drawing.

## Yolanda McKean,

### Emma Drye & Michael Coombes

### MEANWHILE

11—26 August



Yolanda McKean, *My Grandmother's Kitchen*, 2016.

*MEANWHILE* is an exhibition of paintings and drawings from three artists exploring intimate incidental spaces.

Yolanda McKean paints unassuming scenes loaded with psychological tension. Michael Coombes' sensitive drawing is influenced by his background working in the print industry, at a time when everything was hand drawn. Emma Drye's paintings record brief moments between the pavement and the studio.

The show concerns itself with the gaps between: intimate urban and domestic space, corners of tenement gardens, edges of public parks, glimpses of quickly traversed streets.

Join the artists and other invited speakers from 6—8pm on 17 August for an informal discussion about sustaining an arts practice. Free one to one arts mentoring also available from 4—5pm on Tuesdays and Thursdays.

Sponsored by the Open College of the Arts.

## Salli Yule-Tsingas

### Hito's Forest,

### "A Thing Like You and Me"

26 July — 26 August



Courtesy of the artist.

British/Canadian artist Salli Yule-Tsingas presents a solo exhibition, *Hito's Forest, "A Thing Like You and Me"*, an ongoing process linking playful but experimental exhibitions under the structure of the subtitle, *The Unfinished Guard Series*. The work engages with the futility of objects within consumerism, to give found objects a temporary new life, providing the objects the chance to rise up and take on a new purpose and tell their own constellation of stories. Materials used include bamboo from a school of trapeze artists, Scottish encyclopedias from the 1800s, locally discarded objects, photocopies, data files and a memento of 'Dolly', the cloned sheep.

Join the artist for social sessions on Thursday evenings from 6—9pm to find out about the evolving artworks. Sunday afternoons will include storytelling for children and adults from 3—4pm.

37

Urbane Art Gallery, 25—27 Jeffrey St,  
EH1 1DH ☎ 0131 556 8379  
urbaneart.co.uk  
📧 @urbaneart 📧 @urbaneartgallery  
♿ 🧻 🚰 FREE

41

5595 Gallery, John Street Lane West,  
EH15 2EG ☎ 07967 751 555  
gallery5595.com  
📧 @gallery5595  
Fri—Sun, 10.30am—5pm | ♿ FREE

7

DOK Artists Space, The Steel Shed  
Ocean Drive, EH6 6JJ ☎ 07817 681 991  
dokartistspace.org  
Mon—Sun, 11am—4pm | FREE

40

101 Henderson Row, EH3 5BB  
☎ 07984 326 579  
📧 @101hendersonrow  
f /101hendersonrowedinburgh  
📧 @101hendersonrow  
Fri—Sun, 12noon—6pm, Thu 6pm—9pm  
♿ FREE



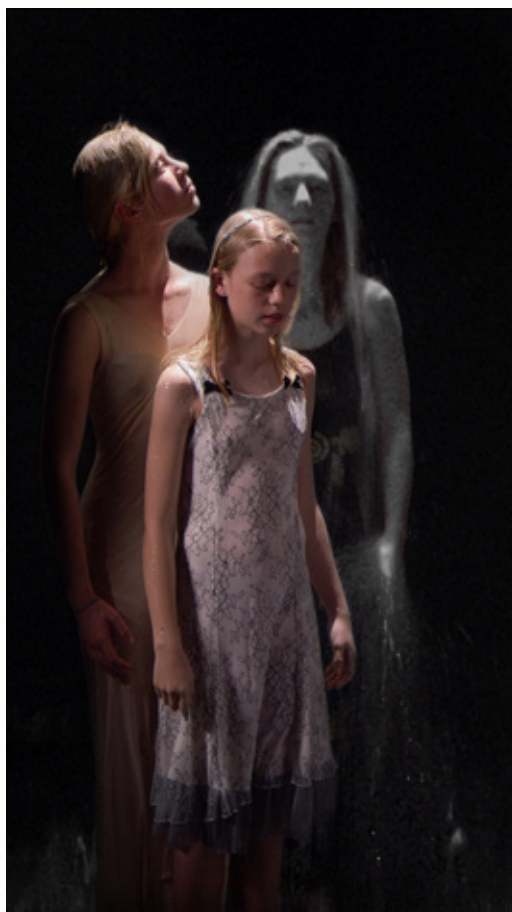
## The Parish Church of St Cuthbert

Bill Viola: *Three Women*

1 May — 1 September

*Three Women* is part of the Transfigurations series by internationally acclaimed video artist Bill Viola, and his wife and close collaborator, Kira Perov. Transfiguration is generally defined as “an exalting, glorifying, or spiritual change.” In this work, the mother and her daughters enact a transfiguration when they choose to pass through the threshold of water and briefly enter an illuminated realm.

By exploring such universal human experiences as spirituality, birth, and death, Viola's videos communicate to a wide audience, allowing viewers to engage with the work in their own personal ways.



Bill Viola, *Three Women*, 2008. Photo: Kira Perov.

The Parish Church of St Cuthbert, 5 Lothian Road, EH1 2EP ☎ 0131 229 1142

st-cuthberts.net

🐦 @cuthbert\_church

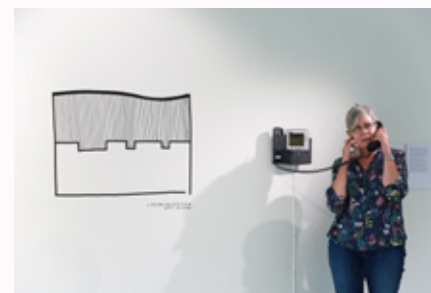
Mon—Sat, 10am—4pm | ♿ 🚶 🧭 📶 FREE

## Travelling Gallery

Gordon Douglas:

*Black Box Take Stock*

16—20 August



Gordon Douglas, *Fizz w/o Friction*, Diagram #1, 2017.  
Photo: Erika Stevenson.

Travelling Gallery is a contemporary art gallery in a bus. Since 1978 it has been taking art to communities across Scotland.

Gordon Douglas regularly works in close partnership with organisations with a view to understanding the nature of co-operative working practice. Through appreciating policies, archives, and habits as ‘performance scores’, he builds pictures of how institutions inherit irrational models of operation. Douglas will work with Travelling Gallery towards a video-installation looking at the multiple acts of ‘maintenance’ that go into performing and securing the identity, social dynamic and technologies of the gallery. Playing on the unique movement of Travelling Gallery, Douglas will investigate its mechanics, structure and literal journeys. How sustainable is the ‘act of institution’, and how can the literal mechanics of the gallery become a vehicle for thinking through this?

Travelling Gallery is also celebrating its 40th anniversary with an exhibition at City Art Centre – see page 27 for more information.

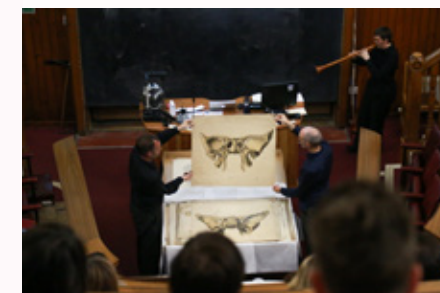


Various Locations –  
see [travellinggallery.com](http://travellinggallery.com) for more info  
☎ 0131 529 3930 | [travellinggallery.com](http://travellinggallery.com)  
🐦 @travgallery 📺 /travgallery  
@travellinggallery  
Mon—Sun, 11am—5pm | ♿ FREE

## The Anatomical Museum

*Warmed Air*

10 August, 12noon & 3pm



Steven Anderson, 2015. Photo: Erika Stevenson.

*Warmed Air* is a site-specific performance within the Anatomy Department of Edinburgh University. Performing with and for cadaveric specimens within the Anatomical Museum, the work explores levels of perceiving and experiencing the body; from the tangible sensations of one's own body and the memories that form the stories of our bodies, to the relationships our bodies have with the bodies of others, both alive and dead.

The project is an interdisciplinary collaboration devised by Laura Gonzalez, Laura Bradshaw, Paul Michael Henry and Steven Anderson in consultation with Anatomy Professor Tom Gillingwater and Anatomical Museum Curators Malcolm McCallum and Ruth Pollitt. This new performance is a development from work made by Steven Anderson during a Talbot Rice Gallery commission in 2015.

For more information and to book visit  
[edinburghartfestival.com](http://edinburghartfestival.com).



The Anatomical Museum,  
University of Edinburgh, Doorway 3,  
Medical School, Teviot Place ☎ 0131 6502 989  
[warmedair.com](http://warmedair.com) | 🐦 @TeviotPlace  
f /AnatomicalMuseumEdUni @ @warmed.air  
♿ 🚶 🧭

## Travelling to Edinburgh and getting around

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

For more information and transport advice, visit [edinburghfestivalcity.com](http://edinburghfestivalcity.com).

## Accessibility

Edinburgh is a historic city with its Old Town and New Town listed as a UNESCO World Heritage Site. Please note that some of our exhibitions and commissions are located in historic buildings or Edinburgh closes which can present challenges for access. For more information and advice on access to individual venues please see our full accessibility guide at [edinburghartfestival.com](http://edinburghartfestival.com) and our dedicated page on Euan's Guide at [euansguide.com/edartfest](http://euansguide.com/edartfest).

Alternatively please contact us on 0131 226 6558 or [info@edinburghartfestival.com](mailto:info@edinburghartfestival.com).

## Pricing & booking

Unless otherwise stated, exhibitions and events are free to attend. Where there is a charge, full prices and concessions are listed; tickets should be purchased from the relevant venue or via the booking links on our website.

For full event listings, pick up a Festival Map from the Kiosk, from one of our listed venues, or visit [edinburghartfestival.com](http://edinburghartfestival.com).

## Festival merchandise

This year, the Festival has collaborated with the artist Ruth Ewan to create an exclusive tote bag.

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

## Other festivals

Four other major Edinburgh festivals also run throughout August:

**The Royal Edinburgh Military Tattoo**  
3—25 August 2018  
[edintattoo.co.uk](http://edintattoo.co.uk)

**Edinburgh Festival Fringe**  
3—27 August 2018  
[edfringe.com](http://edfringe.com)

**Edinburgh International Festival**  
3—27 August 2018  
[eif.co.uk](http://eif.co.uk)

**Edinburgh International Book Festival**  
11—27 August 2018  
[edbookfest.co.uk](http://edbookfest.co.uk)

To find out about all the Edinburgh festivals: [edinburghfestivalcity.com](http://edinburghfestivalcity.com).

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Founded in 2004 and now in its 15th edition, Edinburgh Art Festival is the platform for the visual arts at the heart of Edinburgh's August festivals, bringing together the capital's leading galleries, museums and artist-run spaces in a city-wide celebration of the very best in visual art.

Each year, the Festival features leading international and UK artists alongside the best emerging talent, major survey exhibitions of historic figures, and a special programme of newly commissioned artworks that respond to public and historic sites in the city. And best of all, the vast majority of the Festival is free to attend.

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