



EDINBURGHARTFESTIVAL

August 2004

in association with

SCOTLAND*on***SUNDAY**



'This is an exciting new opportunity for Scotland and I am delighted at the level of interest shown in the Edinburgh Art Festival, both from the partners already involved and by the wider arts community. It's a really positive start from which to build our ambitions. This first year will allow all of us involved to get a real sense of the possibilities and help us shape a Festival which demonstrates the international quality of Scotland's talent.'

GRAHAM BERRY

4 ART HISTORY

William Packer argues the case for a permanent art festival

6 VIRTUAL TOUR

Iain Gale guides you round the best of what's being shown

10 JOSEPH BEUYS

Richard Demarco recalls the glory days of the festival

12 IN THE BEGINNING

Philip Long on a time when festival art stopped traffic

15 RESTORATION

Andrew Parizio and Alan Johnston on Blinky Palermo

16 MAP

Find where you need to be

29 DIARY

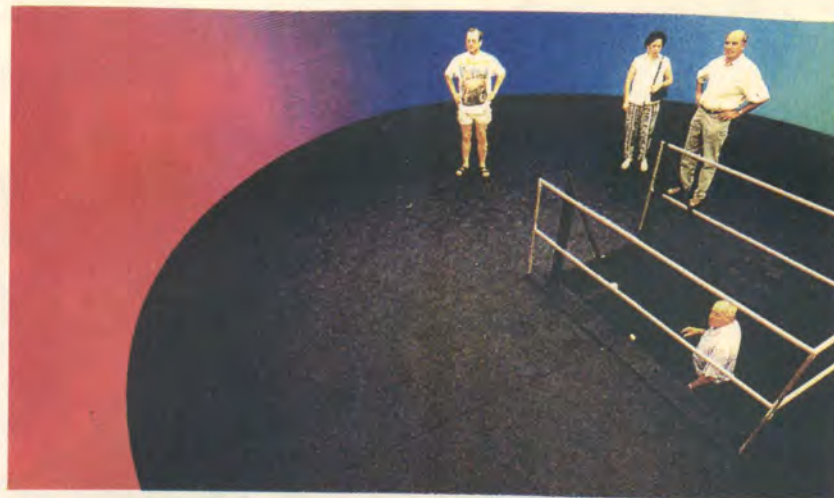
Special events around town

30 A SOCIAL ART

Where to eat and drink

31 LISTINGS

What's on where and when



GALLERY GUIDE A-Z

18 A-C

Annalee, Bourne Fine Art, City Art Centre, Collective Gallery

20 D-E

Dean Gallery, doggerfisher, Edinburgh College of Art, Edinburgh Printmakers

22 F-M

Fruitmarket Gallery, Ingleby Gallery, Inverleith House, Alexander Meddowes

24 M-R

Model Art Gallery, Open Eye, Queen's Gallery, Royal Museum

26 R-S

The Royal Scottish Academy Building, National Gallery of Scotland, Scottish Gallery, Scottish National Gallery of Modern Art, Scottish National Portrait Gallery

28 S-T

Sleeper, Stills, Talbot Rice

COVER Fred Tomaselli, Doppler Effect in Blue, 2002, leaves, pills, photocollage, acrylic and resin on wood panel Collection of Raymond Foye FESTIVAL CO-ORDINATOR: Katie Nicoll, DESIGN CONSULTANTS: CMYK Design, DESIGN: Kevin Waddell THE EDINBURGH ART FESTIVAL STEERING GROUP Fiona Bradley, Director, THE FRUITMARKET GALLERY Richard Calvocoressi, Director, THE SCOTTISH NATIONAL GALLERY OF MODERN ART AND THE DEAN GALLERY Amanda Gatto, Visual Arts Director, THE SCOTTISH ARTS COUNCIL Richard Demarco, Director, DEMARCO EUROPEAN ART FOUNDATION Iain Gale, Art Critic, SCOTLAND ON SUNDAY, Richard Ingleby, Director, INGLEBY GALLERY Callum Innes, Artist Wendy Law, Visual Arts Officer, THE SCOTTISH ARTS COUNCIL Philip Long, Senior Curator, THE SCOTTISH NATIONAL GALLERY OF MODERN ART Mhairi Mackenzie-Robinson, New Projects Director, THE LIST Ian O'Riordan, Keeper, CITY ART CENTRE



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The venues: From left, the Scottish National Gallery of Modern Art, doggerfisher, Ingleby Gallery and Inverleith House

A WORK OF ART IN PROGRESS

Edinburgh's new festival will put the visual arts back where they belong – at the heart of Scotland's capital – as the cultural world flocks to its annual jamboree says **Iain Gale**

WELCOME to the inaugural Edinburgh Art Festival. What you hold in your hand is the physical embodiment of an idea which has for some time been germinating in the minds of many in Scotland's art world. The articles that follow in this guide make clear that the visual arts have been central to the Edinburgh International Festival, since its inception in 1947.

In more recent years, however, the official festival has concentrated exclusively on the performing arts, leaving responsibility for the visual arts to the existing infrastructure of museums, galleries, studios, educational institutions and artists in the city.

The large audiences attracted to Edinburgh during the summer are culturally nourished by festivals ranging from Comedy to Film, Jazz to Books. Visual arts organisations in the city traditionally mount their most ambitious exhibitions at the same time. Yet what they offer, although often excellent, cannot be judged as a visual arts festival in its own right.

This lack is patently absurd,

particularly at a moment when Scotland's own artists are flourishing, when new exhibiting venues and artists' facilities are being invigorated throughout the country, and when the country's exhibition programme is more ambitious and enterprising than ever before, attracting extensive international interest.

For the past 12 months a steering group, assembled from the diverse sectors of the art community, the private and commercial galleries, the official organisations, the artists and even the city, has created, deliberated

'We should combine the existing cultural heritage of the city with the best of contemporary art'

and lobbied, not least through the pages of its official media sponsor, Scotland on Sunday.

This festival guide is one part of the result of that work. In effect it is the new festival's manifesto. It is the first stage in a plan intended not only to correct the current un-coordinated approach but, in addition, to bring to the city an experience of the contemporary and historical visual arts far beyond what can be offered within the existing infrastructure.

What the steering group has done is to

use its cumulative expertise to co-ordinate the existing art shows under the new banner of the Edinburgh Art Festival.

It is, of course, only a beginning. The steering group is committed to organic growth. All the best festivals, the ones that stay around, have come to be in that way. All along, caution has been our byword. There would be no point in attempting to stage something at short notice and finding yourself under-resourced and out of time.

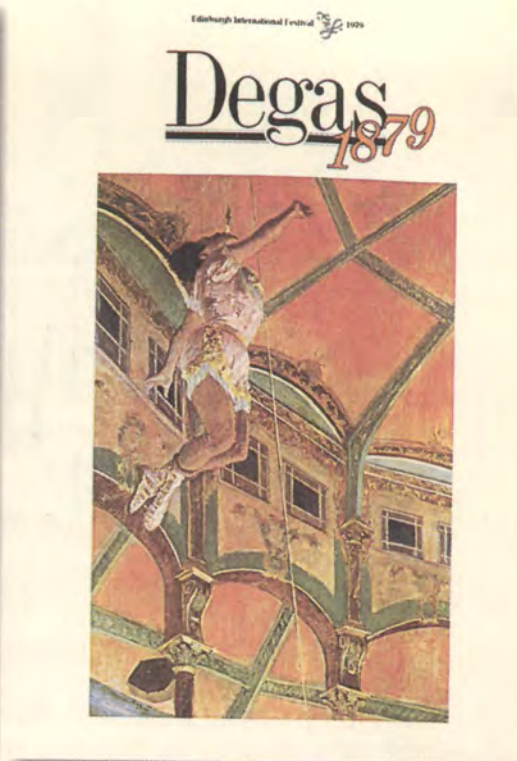
With the help of funding generously contributed by the Scottish Arts Council, we have been able to appoint a co-ordinator for this year's initiative, who is also undertaking a detailed study to ascertain exactly what is required for

the festival to work as we envisage in future years.

One of the cornerstones of our plans is that we should combine the existing cultural heritage of the city with the best of contemporary art.

And in years to come we hope to extend the festival to include the other centres of artistic excellence in Scotland. Welcome to a new era.

Iain Gale is a member of the Edinburgh AA Festival Steering Group



EYES WIDE SHUT

The dearth of exhibitions is a missed opportunity for the Edinburgh Festival. Painter and critic **William Packer** says organisers must learn from the past to move forwards

FIRST visited Edinburgh as a schoolboy, but it was not until 1968, when I was in my late 20s, that I returned, and it was the visual arts in Festival time that drew me back. Those were the days of Ricky Demarco in his prime – was that the year of Beuys? If the details are blurred now in the memory, the memory itself, of high summer in Edinburgh with all the arts together, is clear enough.

I was not yet working as a critic, and it was as a private visitor, an artist and art-school teacher on holiday that I came. I took it for granted that anything that took the trouble to call itself an "International Festival of Music and the Arts" would include the visual arts in substantial part.

Only some 10 years later, in 1979 when I was an art critic writing for the Financial Times, did I begin to sense that something perhaps was wrong.

I had come for the Degas exhibition at the National Gallery of Scotland, and had dutifully presented myself at the Festival press office in fond hope of picking up in one convenient go all the necessities of the art critic's trade: information packs, catalogues, press photographs, passes, tickets – that sort of thing. The mere request caused something of a flurry and muttered puzzlement behind the desk, and a long interval as one of the assistants reluctantly disappeared in search of help. I should have known.

That year the office occupied the top floor of a hotel on Princes Street, and as I waited idly by the window I remember noticing that the word "Degas" had been laid out in huge letters on the roof of Waverley Station, far below.

A fellow journalist, a stranger, casually asked what in particular I had come to Edinburgh to cover.

"Oh, the Festival exhibitions," I said. "Are there any exhibitions?" was his reply.

As it was then, so it still is, if not worse. The hard truth is that the Festival organisation will not put any money into exhibitions, and with no money forthcoming, there can be no policy or co-ordination. Exhibitions that coincide with the Festival therefore have nothing to do with any over-arching theme, except by chance.

The major galleries for their part have increasingly come to distance themselves from the Festival, opening their principal summer shows long before, or running them on long after, and who can blame them?

Gallery directors are not fools, and with Edinburgh full to the brim, of course they will put on a show.

to change its spots overnight, the case for an entirely independent Edinburgh Art Festival, coincidental with the Festival but with its own funding and co-ordinated programme, makes itself. Indeed a de facto EAF is already in place, given what the galleries and museums of Edinburgh already do in Festival-time.

All it now needs is the actual collaboration towards a common end to make it a regular national, indeed international, event.

For the public galleries in particular, whatever their commitments might be in the immediate term, it would allow them to build a responsive flexibility into their annual programme – a quality much needed in

Programme notes: Over the years the Festival has become increasingly divorced from the visual arts

'All it now needs is the actual collaboration towards a common end to make it a regular national, indeed international, event'

The puzzle is only that the Festival direction should so blithely assume that the visual arts have nothing to add to Edinburgh's attractions in Festival time.

Is it really so that all Festival-goers, from breakfast to supper-time, move from concert to theatre to opera to ballet with their eyes closed? Might not the knowledge that, in the course of that day, there might also be the chance to see a great exhibition – of Cézanne or Degas, Velasquez or Klee as the case may be – just tip the balance of the decision to come to the Edinburgh Festival at all?

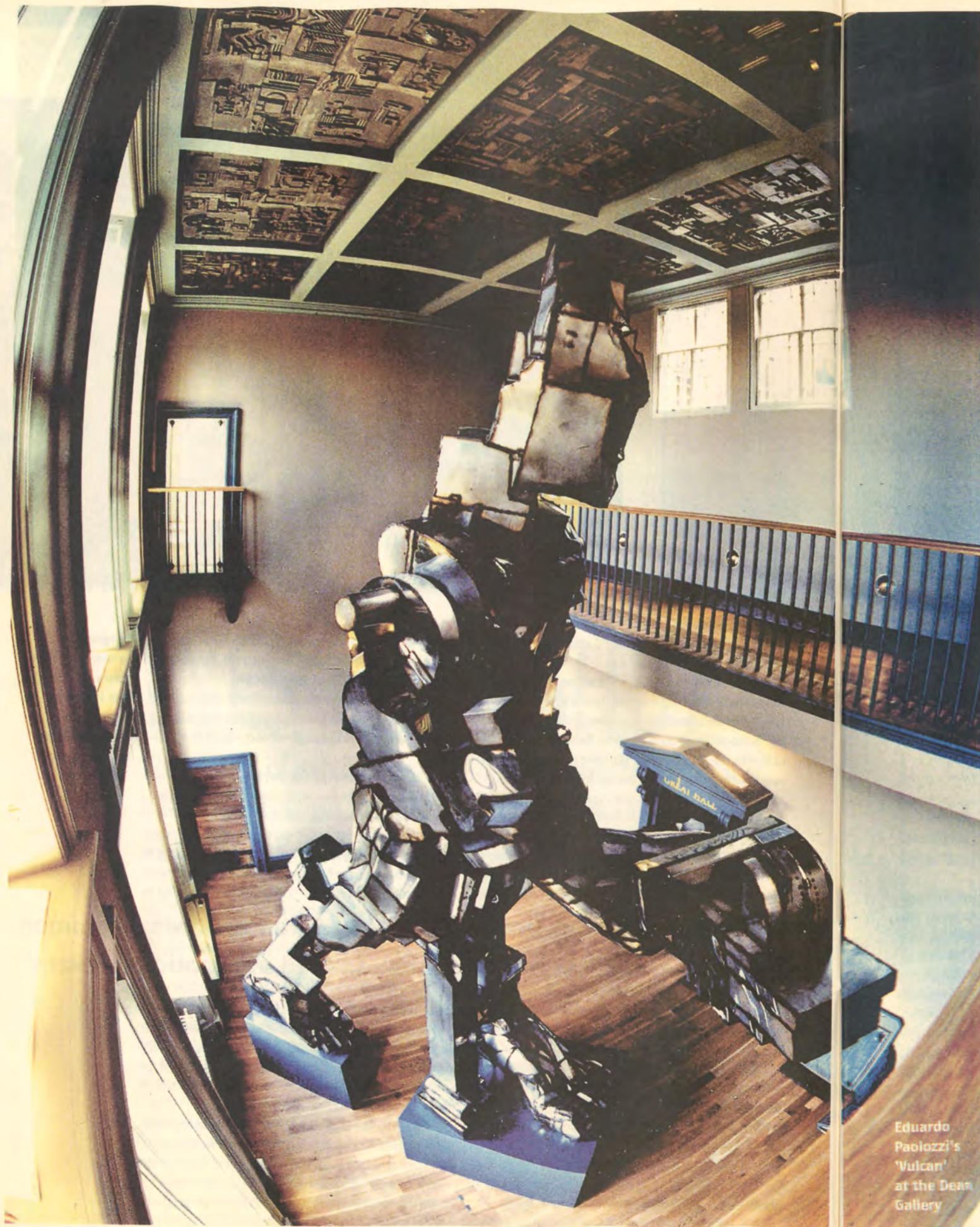
Given that the 'leopard' of the Festival is unlikely

these days of major exhibitions planned years ahead.

For the smaller and independent galleries, it would give them the complementary opportunity and excuse to look beyond their usual range of gallery artists or habitual critical or art-historical fields, to the surprise and benefit of all.

It would seem that Katie Nicoll, the initial co-ordinator of the EAF, has just such a prospect well in mind, and the wit, experience and energy to make it work.

All of us who know Edinburgh, and value its enduring vitality in all aspects of the visual arts, can only wish her, and it, well.



Eduardo Paolozzi's 'Vulcan' at the Dean Gallery

TOUR DE FORCE



Scotland on Sunday's art critic **Iain Gale** gives an overview of the rich variety of work on offer in this year's Edinburgh Art Festival

EDINBURGH is not a difficult city to navigate. In fact it's two cities: the Old Town, with the compactness of the Medieval world, and the Georgian New Town, boasting all the neo-classical logic of the age of Enlightenment, either of which offers an easy perambulation around its art galleries.

The obvious starting point for any cultural tourist is the National Gallery on The Mound, this year showing off its spectacular new Playfair underground link with the Royal Scottish Academy. To match the importance of this epoch-making facelift, the Academy's summer show is a stunning and important exhibition exploring the abiding taste of Scottish collectors for Venetian Renaissance art. Titian, Bellini, Veronese and Tintoretto dominate the exhibition, which ranges across the fine and deco-

rate road, the City Art Centre offers a glimpse of the wonderfully decadent world of photographer, artist and social commentator Cecil Beaton.

Still in the Old Town, Edinburgh University's Talbot Rice Art Gallery has taken the 19th-century idea of the circular panorama and applied it to postmodern abstraction. The result provides an extraordinary, hallucinatory experience.

Just along Chambers Street, the imposing Victorian edifice of the Royal Museum has a world-class show of 500 Etruscan objects which have never before been seen in Britain – including spectacular gold jewellery, ceramics, rich tomb finds and beautiful bronze figurines. Objects range from gold and ceramics to sarcophagi and pieces from temples and sanctuaries.

Within easy walking distance, Edinburgh College ▶

'Fred Tomaselli's work is a confection of eye-dazzling pictures created with pills, flowers and insects'

orative arts, drawing in pieces from some of the world's leading museums and private collections.

As you might expect with a show devoted to Venetian art, vibrant colour is the keynote, although curatorial innovation with the use of sculpture, furniture and textiles also gives a real sense of the original context of the works.

It's only a short walk from the National Gallery up to Market Street and down to The Fruitmarket Gallery's similarly colourful exhibition of the work of contemporary New York artist Fred Tomaselli; a confection of eye-dazzling pictures created with such unlikely materials as pills, flowers and insects.

From one version of Baroque to another, as across



Jacopo Bassano's 'The Adoration of the Kings' at The Mound's National Gallery of Scotland

'Some of the most stimulating art is always to be found within the smaller spaces scattered throughout the city'



'Still' by Alison Watt, at Old St Paul's Church

of Art has brought off something of a coup with flavour of the moment Sam Taylor-Wood's 'Strings'. The nine-minute video, shot in the crush bar of the Royal Opera House in London, will be shown in the suitably magnificent setting of the college's sculpture court and promises to be one of the summer's highlights.

Across the Bridges, to Calton Hill, where the enterprising Ingleby Gallery has a show of new work by Scottish painter Alison Watt. Three large new paintings – 'Hood', 'Flexion' and 'Flow' – will be shown for the first time alongside a series of small paintings. Close to the Royal Mile, the gallery is also showing another major new work by Watt. 'Still', filling the entire altar wall of the Memorial Chapel of Old St Paul's Church, is an experience not to be missed, offering an idea of the possibilities of artistic intervention within one of Edinburgh's existing architectural masterpieces.

Further down at the end of the city's most historic street, the Queen's Gallery offers a nice contrast to the

scale and tranquility of Watt's work, with an equally engaging show of Dutch 17th-century masterpieces from the Royal Collection, including major pieces by Rembrandt, Vermeer, de Hooch, Ostade and others.

Back on the boundary of the New Town, the 17th century is also one of the principle featured eras in the Scottish National Portrait Gallery's thought-provoking exhibition devoted to the portrait miniature. In a clever move the gallery has hung them alongside a show of miniatures by contemporary artist Moyna Flannigan, which summon questions about the nature and purpose of miniature painting and portraiture as a whole.

Flannigan's dealer, nearby doggerfisher, arguably the city's most cutting-edge gallery, is also well worth visiting to take in this summer's quietly provocative show of brilliantly enigmatic works on paper by Lucy Skaer.

Deeper into the heart of the New Town, down in the traditional dealer's centre of Dundas Street, three shows are worth more than a glance. The new-look Open Eye gallery is showing not only an impressive retrospective of the work of Scottish painter John Bellany spanning four decades but a stunning show of prints by Miró and Tapiés.

Over the road, the dependable Bourne Fine Art has an always welcome airing for the Glasgow Boys – Lavery, Henry, Hornel, Guthrie et al – whose fresh take on French Realism transformed Scottish art at the end of the 19th century.

A few doors along, the Scottish Gallery is showing a quintessentially Edinburgh summer show of exquisite botanical and Venetian oils by irrepressible stalwart of Scottish painting Elizabeth Blackadder, now in her 70s and still able to produce work of lasting power and beauty.

Keep heading north and you will soon find yourself at the Royal Botanic Garden with its exquisite hidden Georgian gem of Inverleith House, showing new and recent works by American Robert Therrien.

In a similar setting, surrounded by parkland, sits the Regency splendour of the Dean Gallery, once an orphanage and now one of the National Galleries' most popular venues. This year it hosts an unmissable show to mark the 80th birthday of Eduardo Paolozzi, arguably Scotland's greatest living artist. The display includes screenprints, collages, drawings and sculptures from every decade of his incredibly productive career, allowing an insight into his normally enigmatic character.

Across the road at the Scottish National Modern Art Gallery the similarly mysterious Jasper Johns is also revealed in a show of his work since the early 1980s, which answers the riddle 'What do you do



'Edinburgh Printmakers have pulled out the stops with a portfolio of screenprints by Brit-art big name Gavin Turk'

after you've produced the artwork that defines an era?

With names like Johns, Paolozzi and Titian, it's all too easy to concentrate on the city's big galleries and forget some of the most stimulating art to be found in the smaller spaces scattered throughout the city.

Close to The Fruitmarket Gallery, for example, you will find the Collective Gallery in bohemian Cockburn Street which this year has a group show by exhibitors over the past decade, including Christine Borland, Callum Innes, Richard Wright and Mike Nelson.

On the opposite side of the street, Stills is showing – in conjunction with Portfolio magazine – the Jerwood Photography Awards 2003 with work by each of the five winners. Particularly engaging are Veronica Bailey's magnified book edges from the library of



the London house of Erno Goldfinger and Danny Treacy's 'Grey Area', looking at spaces which exude a feeling of unease and sexual tension.

Up in Union Street, Edinburgh Printmakers have as usual pulled out the stops with, among pieces by other artists, a new portfolio of seven screenprints by Brit-art big name Gavin Turk and, by way of contrast, the first opportunity to see a new print of The Beatles by pop-art guru Peter Blake.

Down in Leith, the inaugural exhibition at the Model Art Gallery features the first collaborative exhibition by Terry Atkinson, David Bainbridge and David Rushton since leaving the innovative artist-collective Art & Language in the 1970s.

Not far away, Ocean Terminal plays temporary host to Richard Demarco's museum-quality archive, including extensive material on the Edinburgh years of Joseph Beuys (see article, page 10).

Sleeper, in the city's Darnaway Street, has a rare showing for controversial Icelandic artist Kristján Gudmundsson, who became notorious in the 1970s for his use of chicken excrement.

Unseen drawings by JD Fergusson, above left, are at Alexander Meddowes' show, while work by Lucy Skaer, above right, is at doggerfisher

Also this year, in venues ranging from Leith to The Meadows (see map, pages 16-17) five organisations, under the banner *Annuale*, are showing no fewer than 17 artists.

And it's not just the cutting edge of contemporary art that's worth seeking out. Up in the elegant purlieus of Royal Terrace, while on your way to the Ingleby, be sure to take in Alexander Meddowes' stunning show of over 100 previously unseen drawings and watercolours by the great colourist JD Fergusson, dating back to the artist's important early years in Paris. The informative catalogue is not just another coffee table book but an important, scholarly addition to our understanding of the Colourists. In fact it typifies the way that Edinburgh's art world is full of surprises and hidden treasures. All you need to do is look.

NO ORDINARY JOE

The inaugural Visual Art Festival should be dedicated to Joseph Beuys, the first artist of the 20th century who left an indelible mark on Edinburgh, says **Richard Demarco**

Joseph Beuys was arguably the most influential artist to survive the agony of the Second World War, and its aftermath, the Cold War, which caused half of Europe to be consigned to the overwhelming power of Russian communism until the fall of the Berlin Wall in 1989.

It is sad to think that Beuys did not live to see the re-unification of Germany. He died in 1986, making art to the very end of his life, because through his art he expressed his firm conviction that "Kunst=Kapital". Translating this into English, Beuys made it that he did not mean that "Art=Wealth". His own translation was that "Art=Health", and therefore, art could be equated with "well-being". He firmly believed that art has a healing power. Thus, he was attracted to the Edinburgh Festival, because it had come into being to help heal the wounds of world conflict.

I invited him to Scotland in 1970, so he could explore the physical reality of what I have come to recognise as "the road to Meikle Seggie", more commonly known as "The Road to the Isles". The road, celebrated in a popular song 'By Loch Rannoch', to the mythical Hebridean realm of Fingal and his son Ossian. The journey was focused on Fingal's Cave on the island of Staffa. From this sacred island, and from the neighbouring island of Iona, the spirit of Celtic monasticism was directed towards the European continent by those saints and scholars inspired by Saint Columba. This spirit reached the very birthplace of Beuys – the area around the city of Cleve, in Germany, is to this day regarded as a Celtic enclave. It is near to Munchengladbach, which is known as "the place of the Celtic monks".

Beuys was following in the footsteps of Felix Mendelssohn, so he decided that his contribution to the official programme of the Edinburgh Festival would take the form of a five day "performance" with music. He titled it 'Celtic Kinloch-Rannoch: The Scottish Symphony'.

With this masterwork, and two others, 'The Pack' and 'Arena', he spearheaded the group of 25 artists

I had invited from Dusseldorf to form an exhibition with the palindromic title 'Strategy-Get-Arts'. Among the other artists were Gunter Uecker and Gerhard Richter, who had been obliged to leave what had become East Germany.

Not all the artists were German, because Dusseldorf had replaced Berlin and Paris as an international centre for artists such as French-

man Robert Filliou – a leading exponent of the 'Fluxus Movement'. The palindromic title of the exhibition was made by the Swiss Fluxus artist, Andre Thomkins. Daniel Spoerri was from Romania and George Brecht from the US.

Among the German artists were Blinky Palermo, Sigmar Polke, Konrad Klapheck, Klaus Rinke and Dieter Rot. All of them helped transform Edinburgh College of Art into a combination of Dusseldorf's Kunsthalle and Kunst Akademie.

Beuys was to leave his indelible mark on the Edinburgh Festival again in 1973 with his 'Twelve Hour Lecture', an 'action' inspired by the revolutionary ideals of Anarcharsis Cloots, who, like Beuys, was born in Cleve. Despite his mental instability, Cloots made a significant contribution to the French Revolution.

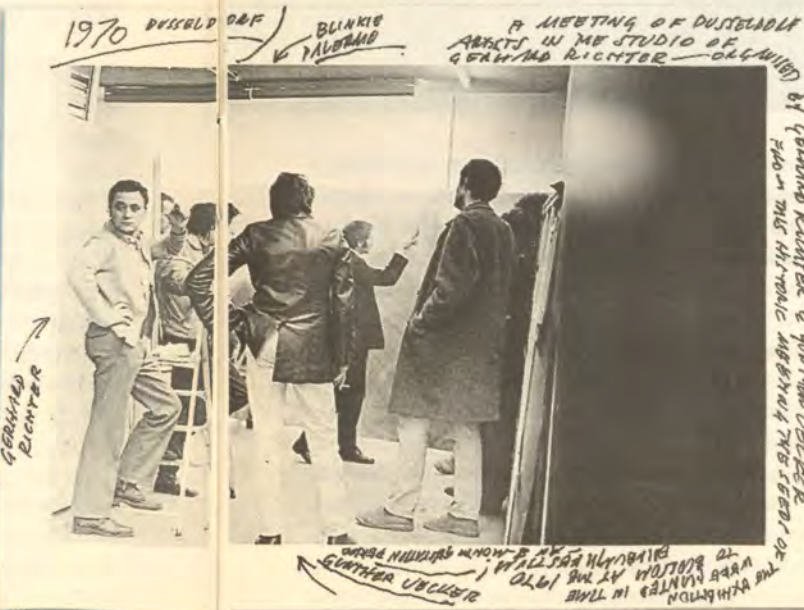
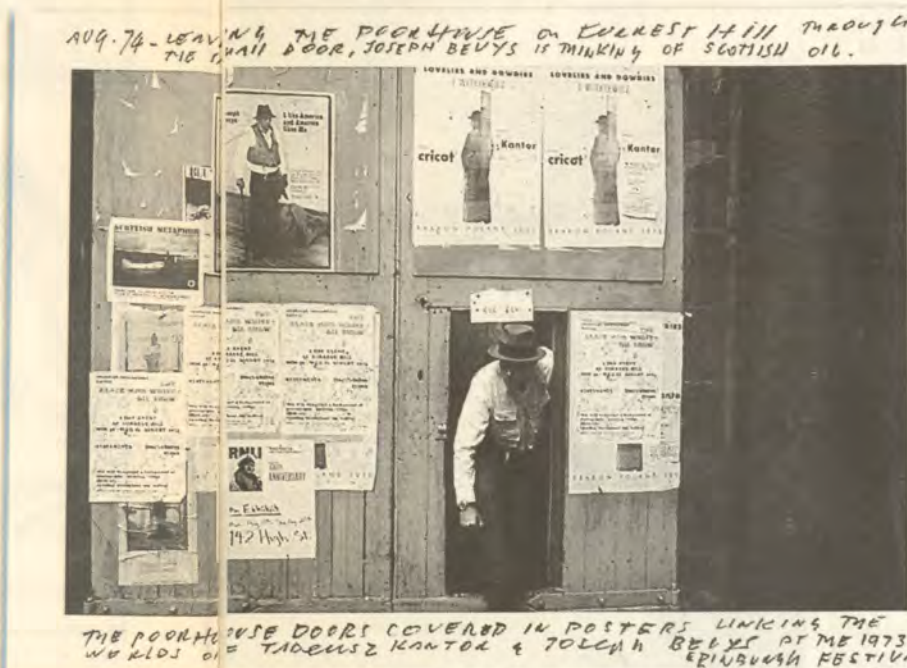
Beuys' 'Lecture' produced a triptych of blackboards. These emphasised the teaching role Beuys chose as a member of the faculty of 'Edinburgh Arts', The Demarco Gallery's Experimental Summer School, inspired by the ways in which Black Mountain College worked, brought together the visual and performing arts.

At the 1974 Edinburgh Festival, Beuys collaborated with Buckminster Fuller, who personified the ethos of Black Mountain College, in a six hour 'Action', in the Demarco Gallery's Festival Performance space in the Forresthill Poorhouse. This action was part of a two-day conference questioning the economics of North Sea oil.

At the 1980 Festival, Beuys dedicated himself to supporting Jimmy Boyle and the Special Unit of HM Prison Barlinnie. He made a blackboard diptych entitled 'Jimmy Boyle Days' as his contribution to an



Beuys, left, celebrates the wisdom of the oak



Memories of Beuys from Festivals past. Bottom: the meeting of Dusseldorf artists in the studio of Gerhard Richter which sowed the seeds for 'Strategy-Get-Arts'

Edinburgh Arts conference celebrating the 10th anniversary of 'Strategy-Get-Arts'.

In 1981 he transformed the weather-beaten doors of the Forresthill Poorhouse, impregnated with the torn and tattered fragments of the 1973 and 1974 Festival posters, into a large scale sculpture, entitled 'New Beginnings Are In The Offing'. It is now in the collection of the National Gallery in Berlin, together with the 'Jimmy Boyle Days' diptych.

Beuys regarded his contributions to the Edinburgh Festival as of equal importance to those he made to the Venice Biennale and the Kassel Documenta. He did so despite the fact that the Edinburgh Festival, unlike the Documenta and the Biennale, does not attract the leading contemporary artists of the international art world.

Beuys was undoubtedly inspired by Edinburgh and Scotland. He set an example for the world's artists to follow, so that the journeys they are still prepared to make to Kassel and Venice should lead inevitably to Edinburgh. It should not be forgotten that it was in Scotland that Beuys was inspired to create his largest and possibly most significant sculpture '7,000 Oaks', for the Seventh Documenta in 1984. In Celtic culture the word 'druid' means he or she who possesses the wisdom of the oak – the king of the forest which lives for 700 years. When all 7,000 oaks are planted along with a basaltic stone such as those found in Fingal's Cave or Edinburgh's Arthur's Seat, another time dimension is added, stretching back to the formation of the earth.

It is noteworthy that St Columba set sail for Iona from Derry, "the place of the oaks", and that the Celts regarded the number seven as sacred. Joseph Beuys has continued to make his presence felt in Kassel. His oak trees, now growing strongly to maturity, enhance the whole cityscape. In Venice, Harald S Seemann, who directed the Biennale in 1999 and 2001, gave Beuys pride of place. In Edinburgh he was honoured with a memorial exhibition as one of the highlights of the official 1987 Festival programme. It celebrated his collaboration with Caroline Tisdall. He had given her a collection of his works which he defined as 'Bits and Pieces'. It was presented in the Demarco Gallery in Blackfriars Street, on all three floors of a building which Beuys had promised to transform into a 'Total Artwork', just two weeks before his death.

There followed two other major manifestations of his genius, in the form of Festival exhibitions - one at The Fruitmarket Gallery consisted of a sculptural installation of massive basaltic stones titled 'The End of the 20th Century'. The other, at the Scottish National Gallery of Modern Art, comprised 600 Beuys prints and multiples which were purchased by the gallery from the Schellman Collection.

Surely, it would be right and fitting that a festival devoted to the visual arts, coinciding with the Edinburgh Festival, should be dedicated to Joseph Beuys, regarded by many as the first artist of the 20th century.

IN THE BEGINNING THERE WAS ART

Philip Long, senior curator at the Scottish National Gallery of Modern Art, looks back at the visual spectacle of early Festivals

WHEN the Edinburgh International Festival began in 1947, it was with the aspiration that the event would provide the city with a magnet to attract people from all over the world. According to one of the earliest statements on the Festival, by the Lord Provost Sir John Falconer, the first Chairman of the Festival Society, it was to 'provide the world with a centre where, year after year, all that is best in music, dance and drama and the visual arts can be seen and heard amidst ideal surroundings.' The city can be rightly proud of its belief that its cultural extravaganza in August continues to provide a standard by which all others must measure themselves. Controversy continues around the 'official' Festival's decision in recent years to limit its scope to the performing arts, but a rich diet of the visual arts in all their myriad forms continues to be provided throughout the city by its museums and galleries. Looking back at the Festival's origins, what is surprising is the rapidity with which the city authorities established the importance of the event during the 1950s. That historical achievement is even more impressive when it is remembered this was against the background of, and indeed in response to, the bleak conditions imposed by the Second World War.

From the first, the visual arts were considered a core



Jacob Epstein's 'Esther', 1944, at the 1961 exhibition in Waverley Market



part of the programme and during its early years, a sensational one. Alongside recitals by Fischer-Dieskau and the Berlin Philharmonic, exhibitions were organised in yearly succession that quickly helped to establish the Festival's international credentials and its reputation as the world's foremost arts event. Even before the first Festival opened in the summer of 1947 it was preceded in the spring by what was considered a landmark exhibition, of the King's pictures, held at the Royal Scottish Academy and including among its many treasures works by Rembrandt and Van Gogh.

With this came acknowledgement from the Festival authorities that the visual arts needed to be more "emphatically represented" in the Festival itself, and a series of partnerships was forged between the Festival Society and the then Arts Council of Great Britain, the Royal Museum of Scotland, the National Galleries of Scotland, Edinburgh University and the Royal Scottish Academy, who set about producing a series of superlative exhibitions.



With a few exceptions these looked beyond the art of this country, a declared part of the Festival's international aims. Not only did the exhibitions bring the works of foreign artists to Scotland, they cultivated among wealthy collectors and patrons from around the world an interest in Scotland sorely in need of attention following the economic depression of the 1930s and the War years. This continued to bear fruit, notably with Armand Hammer's involvement with the Royal Scottish Academy in the late

1970s when exhibitions of his Daumier and Leonardo collections coincided with his gift of £50,000 to the Pier Arts Centre in Orkney. In 1988, the Scottish National Gallery of Modern Art's exhibition, 'The Magic Mirror' – of Gabrielle Keiller's outstanding collection of Dada and Surrealist art held at the Academy – was a crucial link in the chain of events that led to Keiller's bequest of her collection to the Scottish nation.

But to backtrack, the first Festival exhibition proper in 1948 was devoted to the French artists, Bonnard and Vuillard, with the Academy making room for over 100 of their paintings.

In 1949, a retrospective of three of the painters now best known as the Scottish Colourists, ►

The Jacob Epstein memorial exhibition displays 'Christ in Majesty', 1957, and to the left, 'Jan Christian Smuts' 1953-55

► Peploe, Cadell and Hunter, was held, followed by Rembrandt in 1950, and the following year by a survey titled 'Spanish Paintings from El Greco to Goya', many of which were drawn from the collection of the Scot, Sir William Stirling Maxwell. The foreword to the accompanying catalogue declared "the visual arts... have a rightful place with the more vivid and immediate enjoyment of music and drama in a festival of arts", sealing the importance of painting as part of the wider festival for the immediate future years.

From 1952 there followed a sequence of exhibitions primarily of French Impressionist and Post-Impressionist art (retrospectives of Degas, Renoir, Cézanne, Gauguin and Braque) of world-class quality. In 1958, paintings were replaced by artefacts, when, under the directorship of Professor David Talbot Rice of Edinburgh University, a world-renowned authority on the Byzantine period, 'Masterpieces of Byzantine Art' was mounted, with over 250 objects, including loans from Turkey, the USSR and Yugoslavia.

At the end of the decade, the Festival exhibitions took on added political import. In 1959, the organisers worked with the Czechoslovakian authorities to produce 'Masterpieces of Czech Art'. Including work from the medieval period to 20th-century painting and drawing, it introduced a largely unknown school of art to British audiences, from a country which at that point must have been considered largely inaccessible.

This was followed in 1960 by a major exhibition of work by the Blue Rider Group, founded in 1911 in Munich by Kandinsky and others. Representing a further departure from exhibitions of French art, this was the first in Scotland since the war to concentrate on work produced in Germany, and was organised in close collaboration with the government of the German Federal Republic.

More spectacular than all of these though was surely the extraordinary exhibition organised in 1961 by Richard Buckle to commemorate the sculptor, Jacob Epstein, who had died in 1959. Several



Epstein's work is painstakingly installed at Waverley Market

constructed to illuminate the sculptor's work, some of which was on a vast scale. Visitors to the exhibition, and indeed anyone passing along Princes Street, cannot have failed to see Epstein's plaster, 'St Michael and the Devil', nearly 11 metres in height, shown on the roof of the market. The sheer showmanship and importance accorded to this largest

exhibition of Epstein's work would not have been lost on the artist, who during his career had suffered the indignity of his sculpture being included in a fun-fair side show in Blackpool.

While we can be assured of an exciting programme of art for this and future years, the multi-disciplinary nature of exhibitions such as Diaghilev and the inventive use of venues such as that for Epstein involved a co-operation across the city's organisations which could be re-enacted again.

"Epstein's 11-metre high plaster 'St Michael and the Devil' was shown on the roof of Waverley market"

years previously Buckle had produced an extraordinary, exotic and multi-disciplinary exhibition on Diaghilev, held at Edinburgh College of Art, during the Festival of 1954. For Epstein, the enormous space of the Waverley Market (on the corner of Waverley Bridge and Princes Street) was taken over and divided into twenty-four 'rooms', each partitioned with the aid of seven miles of fabric provided by John Collier, the Edinburgh clothing shop. Above the rooms an enormous lighting gantry was

ALL WILL BE REVEALED

A 'lost' work by Blinky Palermo at the College of Art is being rescued from under layers of paint, write researchers **Andrew Patrizio** and **Alan Johnston**

HIDDEN in an Edinburgh college is an artwork of international importance, invisible to the passing eye. The wall-painting 'Blue/yellow/white/red' by Blinky Palermo (1943-1977) was installed between August 23 and September 12, 1970 in Edinburgh College of Art as part of the seminal exhibition 'Strategy-Get-Arts'.

Its stay was short-lived – perhaps because the artist never intended it to be permanent and certainly because the college authorities lost no time in having it painted over.

However, with Palermo's reputation now secure as a major German artist, 'Blue/yellow/white/red' has reached iconic status, being among the few large public works made by him in this period, and one of very few works outside Germany.

At numerous points since 1970, art college staff and others have considered the possibility of restoring the poetic and restrained work – which consisted of four bands of colour high across the frieze sections and a blue triangle at the crown of the archway entrance. Yet only now have these ideas achieved critical support and momentum.

Conservation of the original painting is not possible, due to repeated over-painting from 1970 onwards and the fact that the work was made with Rowney acrylic paint – water-based and vulnerable. Yet the potential is great for a restoration project – remaking the work – as the linchpin of a programme of related exhibitions, events, publications and other projects,



articulating its story and contextual relevance to Edinburgh at that time – a city which was more renowned for its domi-

nant conventional conservationist ethos. (To help capture the spirit of 'Strategy: Get Arts' at the college, we are fortunate to be able to draw on those who were there, such as painter and senior lecturer Mike Docherty and, of course, Richard Demarco.) Blinky Palermo was born Peter Schwarze (but allegedly nicknamed by Joseph Beuys, after the eponymous Italian-American boxing promoter). His reputation has been revived since the success of recent exhibitions in Barcelona and London. Palermo has been incredibly influential on younger Scottish generations of artists, notably Richard Wright, an Edinburgh College of Art graduate, whose spectacular DCA show this year seemed to grow from Palermo's inspiration.

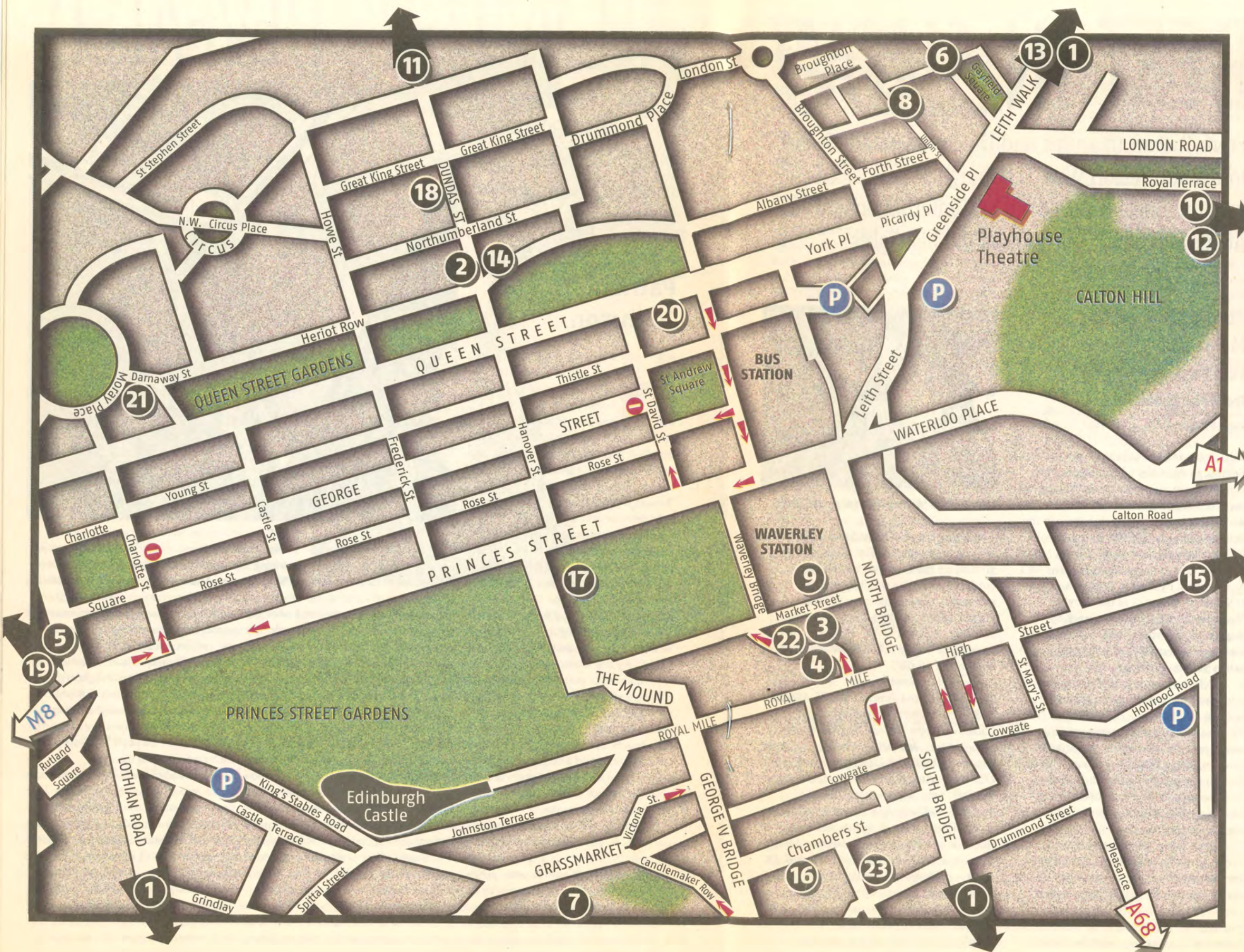
Palermo's work engages with numerous themes, including painting's link with architecture, the legacy of constructivism, pictorialism, romanticism, conceptual-

Palermo at work during the seminal 'Strategy-Get-Arts'

ism, the centrality of perception and measurement – indeed the future of painting itself.

For the college, this restoration project supports a research programme into painting, architecture and Palermo himself – his "mystic" identity – and extends to the Scottish-German context in light of the long German fascination with Romanticism, closely related to post-Enlightenment Scotland (the lineage from Kant, Goethe, Schiller, Scott through to Beuys, Palermo's professor and mentor).

By the end of the project, we will have publications, films, events and exhibitions as suitable testimonies, new city-wide and international dialogues in place, research students exploring the issues in greater depth and, of course, a major art work reinstated as part of our fabric. For more information contact Logan Sisley, Palermo Project co-ordinator, e-mail: l.sisley@eca.ac.uk. Palermo Restore acknowledges support from the Peter Barker-Mill Memorial.



- KEY**
- 1 Annuale**
Various venues, see Listings on page 31
 - 2 Bourne Fine Art**
6 Dundas Street
 - 3 City Art Centre**
2 Market Street
 - 4 Collective Gallery**
22-28 Cockburn Street
 - 5 The Dean Gallery**
73 Belford Road
 - 6 doggerfisher**
11 Gayfield Square
 - 7 Edinburgh College of Art**
Lauriston Place
 - 8 Edinburgh Printmakers**
23 Union Street
 - 9 The Fruitmarket Gallery**
45 Market Street
 - 10 Ingleby Gallery**
6 Carlton Terrace
 - 11 Inverleith House**
Royal Botanic Gardens
 - 12 Alexander Meddowes Fine Art Broker**
39 Royal Terrace
 - 13 Model Art Gallery**
Great Junction Street
 - 14 Open Eye Gallery and Eye 2**
34 Abercromby Place
 - 15 The Queen's Gallery**
Holyrood Road
 - 16 Royal Museum**
Chambers Street
 - 17 Royal Scottish Academy Building, National Galleries of Scotland**
The Mound
 - 18 The Scottish Gallery**
16 Dundas Street
 - 19 Scottish National Gallery of Modern Art**
75 Belford Road
 - 20 Scottish National Portrait Gallery**
1 Queen Street
 - 21 Sleeper**
6 Darnaway Street
 - 22 Stills**
23 Cockburn Street
 - 23 Talbot Rice Gallery**
University of Edinburgh, South Bridge
- Free bus service connects 5, 17, 19 and 20. Tel: 0131 624 6200.

BEST IN SHOW

From Tuscan treasures and Dutch masters to Jasper Johns and Alison Watt, Edinburgh is the place to find the finest homegrown and international art in August. Here is a selection of the highlights

Aurora, The Embassy, Magnifitat, Totalkunst, Wuthering Heights

The Edinburgh Annuale

August 2004

THIS is the inaugural year of the Edinburgh Annuale, which presents five exhibitions in artist-run spaces throughout the city. Magnifitat and Wuthering Heights are run by artists from their homes in the Bruntsfield area. Magnifitat's exhibition includes an epic new work by John Moores Painting Prize nominee Lucy Stein as well as new work by Joanne Tatham and Tom O'Sullivan. 'Stairwell to the Lady' at Wuthering Heights includes work by Sophie Rogers, who runs the project, as well as more established Edinburgh-based artists such as Keith Farquhar.

Totalkunst is giving three artists the opportunity to make new work, and is also holding two artist-run cabaret nights. The Embassy, Edinburgh's newest artist-run space, and the organiser of the Annuale, is showing 'Retro Tableau', a group exhibition featuring artists including Chris Burden, Lali Chetwynd and Lucy McKenzie and focusing on the artists' common interest in copying and re-using.

Aurora runs a changing programme of events including exhibitions, installations, performance and projections in various spaces around the city with the aim of providing opportunities for creative exchange and discussion. For the Annuale, Aurora is showing new work by Tommy Grace and Jenny Stephens: 'A lone figure



Lucy Stein's 'Alles ging viel zu schnell'

wandering the regenerated canal systems of the city's periphery... The summer sun glinting on the calm water and broken bottles littering the carefully planned pathways... Gazing through the lush grasses, entranced by his own reflection... Softened, haunted by the echo of a dream, an idyll, he weeps at the brave optimism of a promised utopia'.

Aurora: 159 Great Junction Street, Leith Tommy Grace and Jenny Stephens **August 1-8, The Embassy:** 76-8 East Cross Causeway, Retro Tableau **August 8-29, Magnifitat:** Bruntsfield Avenue, Lucy Stein, Jonathan Owen and Joanne Tatham & Tom O'Sullivan. **August 13-19, Totalkunst:** 3 Bristo Place, Amy Marletta, Michael Mulvihill and Sally Ann Johns. **August 8-30, Wuthering Heights:** Bruntsfield Place, Stairwell to the Lady **August 18-22 Plus: Kunstnächte, August 14 and 15, 7pm - midnight,** Two nights of surrealist invention and bravura by visual/performance artists, composers, poets and musicians. With Nicedisc, White Elephant, Simon Clark, Natalie Taylor/Jane Gardner, Highway Diner/Silencio The Mamals.

August 2004 SCOTLAND ON SUNDAY

City Art Centre

- Cecil Beaton: Portraits
- From Castle to Palace: Artists and the Royal Mile
- 'Titanic' - The World Class Collection

July 10 - September 26

CECIL BEATON (1904-1980) is one of Britain's most celebrated portrait photographers, renowned for his images of elegance and style. This major retrospective exhibition, which brings together over 100 portraits from the five decades of his career, marks the centenary of his birth. It includes iconic images of 50 years of fashion, art and celebrity, from the Sitwells in the 1920s to Marilyn Monroe in the 1950s and the Rolling Stones in the late 1960s.

THE ROYAL MILE holds an important place in the memory of anyone who has visited or lived in Edinburgh. Throughout the ages, it has also proved an irresistible draw for artists, printmakers and photographers. This exhibition brings together historic and contemporary paintings and prints, photographs, posters, books and sound to convey the enduring appeal of Scotland's most famous street.



Cecil Beaton captures Sugar Ray Robinson for posterity

'**TITANIC**' traces the story of the doomed ship, from construction to destruction. It profiles several of the passengers and crew members, and includes relics such as a life jacket, a menu, a deckchair, letters, Captain Smith's telescope, a beautiful necklace and the silk kimono worn by Lady Duff Gordon as she stepped into Lifeboat 1.

Bourne Fine Art The Glasgow Boys

August 3 - September 4

IN 1880, Glasgow, the second city of the Empire, was financially rich but culturally impoverished. Within a decade the city had produced some of the most avant-garde artists in Britain, known as The Glasgow Boys. Trained on the Continent and exhibiting there as well as London and America, the internationalism of Scottish painting in the 20th century, particularly the Colourists, stems from their far-reaching success.

This exhibition concentrates on the Boys' most innovative decade and is built round the re-emergence of a major painting by Sir John Lavery, 'Le Rentrée des Chevres', which was last seen at the Paris Salon in 1885 and was recently rediscovered in Norway. There are also six paintings by Arthur Melville, who, with Joseph Crawhall, was the most technically gifted of the Boys. George Henry and EA Hornel are represented by works from a joint visit to Japan in 1893-4. Other artists include EA Walton, Stuart Park, James Paterson and Sir James Guthrie.



'Geisha Girls with Baby' by George Henry

Collective Gallery The Birthday Party

August 14 - October 9

OffSite 2004

August 10 - September 12 (see listings for dates for each work)

COLLECTIVE GALLERY celebrates its past and sets a context for its future with a dynamic programme of contemporary projects.

Collective Gallery was founded in 1984. Ten years ago, artists who had shown during the gallery's first decade made a group exhibition of new work. **The Birthday Party** now presents the work of over 50 artists who have exhibited during its second decade. Artists include Beagles & Ramsay, Alan Currall, Paul Carter, Jacqueline Donachie, Louise Hopkins, Chad McCail, Fanni Niemi Junkola, Simon Patterson, David Shrigley, Bob & Roberta Smith, Simon Starling, Jessica Voorsanger and Richard Wright.

Off Site 2004 features four of the most innovative and engaging local, national and international artists whose work has a resonance beyond the art world's internal debates.

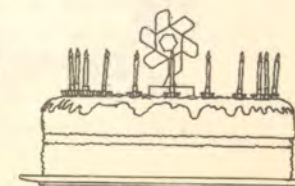
Mike Nelson shows 'The Pumpkin Palace', a 1954 GMC transit bus re-imagined by the artist as a new environment somewhere between a mobile field hospital and an opium den.

Dan Perjovschi is an unofficial artist in residence at the Festival, producing drawings and comments throughout the city and a newspaper to be distributed in the last week of August.

Jenny Hogarth's performance work involves skiers, musicians and a choreographer and will be enacted for one night only on the slopes of Midlothian Ski Centre.

Johan Grimonprez's 'Dial H-I-S-T-O-R-Y', a film dealing with the history of aircraft hijacking and its relationship with the media, drama and fiction, screens at the 7th Day Adventist Church on Bristo Place. See Listings for specific Off Site 2004 artist dates

Chad McCail's 'Cake for All'



cake for all

SCOTLAND ON SUNDAY August 2004

Dean Gallery

Paolozzi at 80

May 29 – October 31

THIS, the first full retrospective of the work of Sir Eduardo Paolozzi, has been organised in celebration of the Italian-Scottish artist's 80th birthday. Sculpture, sculpted reliefs and works on paper from the Gallery's unrivalled collection explore his long and prestigious career as a sculptor, printmaker, designer and draughtsman – and above all a maker of collages – who drew significant inspiration from the Surrealist movement and eventually became a leading figure in the emergence of British Pop Art.

Paolozzi at 80 comprises a thorough and comprehensive review of the prolific artist's work, from one of his very first sketches as a pupil at Leith Walk Primary School, Edinburgh, to the spectacular steel sculpture 'Vulcan' (1999) which dominates the main hall of the Dean Gallery, rising 7.3 metres in height.

Paolozzi finds inspiration in almost every aspect of modern life: machinery, science, technology, robotics, warfare, science fiction, children's toys, music, cinema, philosophy and art. An extensive selection of Paolozzi's work as a printmaker will be on display, reflecting his continuing fascination with popular culture.

'Hollywood Wax Machine' by Eduardo Paolozzi



doggerfisher

Lucy Skaer: The Opaque

August 6 – September 25

A SOLO exhibition of new work by Glasgow-based artist Lucy Skaer, who works on large stretches of paper that in scale resemble unfurled banners or giant scrolls. When pinned to the wall of the gallery, meticulously drawn and painted imagery is revealed.

Yet similar to deciphering a text in a vaguely familiar language, Skaer's images may not always be easily read. Only as your eyes repeatedly travel across the expanse of paper – left to right, downwards and up – can a motif be slowly fathomed. The almost chequered pattern of a snake skin appears, the pattern is then halted and the colour and curves of what appears to be a Chinese bowl are discernible. Step back from the drawing and look again: a shadowy outstretched hand extends over the whole drawing.

Skaer's drawings present a meeting of motifs where the outcome cannot be anticipated. A gentle collision of motifs produce an abstraction in logic rather than image. Space is flattened, images ebb and flow in and out of each other.



Edinburgh College of Art

Sam Taylor-Wood: Strings

August 1 – 26

THE work of Sam Taylor-Wood explores the boundaries between the sacred and the profane, fusing religious imagery informed by Renaissance and Baroque painting with the secular, urban and contemporary landscape that the artist herself inhabits. Many of her works display the vulnerability and resilience of the human body and the self when tested to the limit.

'Strings', a nine-and-a-half minute film, is shot in the Royal Opera House's impressive Crush Bar. The Royal Ballet's principal dancer Ivan Putrov moves gracefully in suspension above a string quartet who perform a movement from Tchaikovsky's exquisite 'String Quartet No 2'. Putrov's performance is lyrical, his slow floating motion almost angelic as he responds to the players in his ethereal state. 'Strings' is on show in



Edinburgh College of Art's grand neo-classical sculpture court, which was designed by George Washington-Brown specifically for the appreciation of art, architecture and the ornament.

Taylor-Wood puns on the meaning of 'Strings'

Edinburgh Printmakers



'Red Beuys': Gavin Turk's screenprint takes on Andy Warhol

Gavin Turk: Faces

July 24 – September 18

AN EXHIBITION of the portfolio 'Faces' offers seven new screenprints by Gavin Turk. An artist famous for the games he plays with his own identity, Turk here takes on Andy Warhol, Joseph Beuys and Che Guevara, among others, using famous techniques – Warhol's diamond dust – as well as famous faces in a deconstruction of fame, publicity and celebrity.

Diamond Dust Volume One

July 24 – September 18

(in association with Paul Stropler Gallery, London)

THE Diamond Dust folio features work by Peter Blake, Gavin Turk, Linder, Peter Saville, Simon Periton and Peter Liversidge, and is a group of iconic images by iconic artists. Conceived in part as a response to Andy Warhol's famous Diamond Dust screenprints, Diamond Dust Volume One brings together an unprecedented constellation of richly mythologised heroes of contemporary culture, interpreted by artists who are themselves acknowledged in different ways as pioneers of cultural identity. At once an exercise in sheer aesthetic gorgeousness and an exploration of iconic status, Diamond Dust Volume One presents an extraordinary tension between surface and psychology.

Also showing: Works on an Edinburgh theme by members of Edinburgh Printmakers. Including Shelagh Atkinson, Mary Louise Coulouris, John Heywood, Cat Outram, Susie Reade, Peter Standon, Gill Tyson, Dennis Ward and Anthony Wheeler

The Fruitmarket Gallery

**Fred Tomaselli:
Monsters of Paradise**

July 31 – October 3

THE first solo exhibition in the United Kingdom of New York-based artist Fred Tomaselli, whose meticulous hybrid pictures – made using a dazzling array of materials – have gained him a reputation as one of the international art world's most rapidly rising stars.

Tomaselli's collaged paintings are obsessive compendia of the natural and unnatural worlds that move between abstraction and figuration. They are distinguished by the use of unorthodox materials such as over-the-counter remedies, medicinal herbs, prescription pills and psychotropic plants. Real pills sit alongside painted pills while cut-out photographs of flowers, insects and leaves from field guides and seed catalogues jostle for attention with their carefully-pressed and preserved real-life counterparts.

Dangerously beautiful, Tomaselli's paintings play with the long-standing idea of painting as a window onto another reality, the artist using his mind-altering materials to offer tran-



Fred Tomaselli: 'Big Bird', 2004. Leaves, photocollage, gouache, acrylic and resin on wood panel, courtesy of Jay Jopling/White Cube (London)

scendence via the eye rather than the bloodstream. He wrote: "I like to think that the materials I use are all interchangeable, all capable of manipulating reality in perpetual, hazardless

potentiality. It is my ultimate aim to seduce and transport the viewer into the space of these pictures while simultaneously revealing the mechanics of that seduction."

Ingleby Gallery

Alison Watt

August 5 – September 11

Still

August 1 – September 25



THIS summer, the Ingleby Gallery is working with painter Alison Watt on a major new exhibition and site-specific project. At the gallery Watt presents three large new paintings – 'Hood', 'Flexion' and 'Flow' – together with a series of smaller works. This exhibition is complemented by a new project conceived for the ornately beautiful Old St Paul's church in the centre of Edinburgh. On the altar wall of the Memorial Chapel a huge painting, 'Still', seems to float, serenely suspended in the quiet, contemplative space. The painting was made in four parts, and the cross shape of its construction subtly influences its meaning, as the light plays across the delicately shaded drapery of its subject.

Watt is one of Edinburgh's major artists. She has just been awarded one of Scotland's top artistic prizes, a Creative Scotland award, which will enable her to create the project Chamber, a site-specific installation inside a room-sized metal box. Meanwhile, she has also recently been announced as one of the lead artists in the collection of the new Scottish Parliament building.

Inverleith House

Robert Therrien

August 7 – October 31

INVERLEITH House is reopening following a major refurbishment with an exhibition of new and recent works by Robert Therrien. This, the artist's first ever solo museum exhibition in the UK, includes a number of major sculptures and a selection of drawings from the past 15 years. An emphasis on the domestic and the fairytale in Therrien's work has been selected to link with the fact that Inverleith House used to serve as a family home within the magical setting of the Royal Botanic Garden.

Visitors to a Robert Therrien exhibition are immediately aware of entering a personal world. They are confronted by shapes and objects both familiar and strange. It is an environment of deceptively childish charm and logic. Therrien's use of domestic images, from stacks of plates to scrubbing brushes, from key-holes and doors to tables and chairs, might suggest an interest in the spatial world of still life, but his interest in the human body's interaction with space seems more connected to architecture.

Therrien was born in 1947 in Chicago and grew up in San Francisco. In 1971 he moved to Los Angeles, where he lives today.

Alexander Meddowes Fine Art Broker

A Tribute to Fergus: Drawings by JD Fergusson

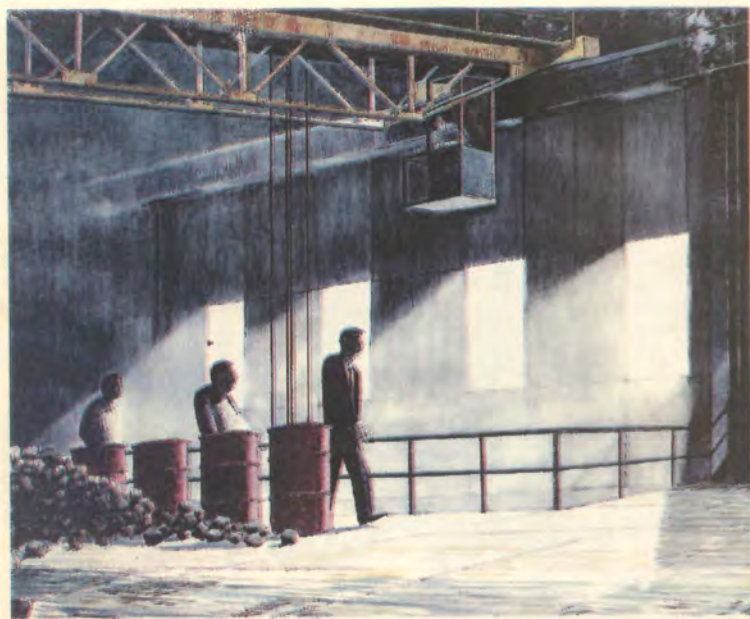
August 10 – September 3



THIS exhibition offers a rare opportunity to see and buy a collection of 124 drawings by John Duncan Fergusson, the property of a Scottish family.

The drawings have an impeccable provenance, coming by descent directly from the artist and his wife, Margaret Morris. They were made over a period of 40 years, beginning in 1898 and covering Fergusson's life in Scotland, Paris and London. They depict portraits of the artist's family, including Margaret, as well as his numerous visits to Paris cafes and to the Luxembourg gardens.





'Three Men' by David Bainbridge focuses on heavy industry

Open Eye Gallery

■ Open Eye Gallery
John Bellany: Scotland, Italy
■ Eye Two Homage to Catalonia:
Joan Miró and Antoni Tàpies

August 7 – September 18

THE OPEN EYE GALLERY'S main Festival presentation is an exhibition of paintings, watercolours, drawings and prints spanning four decades of John Bellany's career, from his early Port Seton works through to his most recent paintings of Northern Tuscany and China. This exhibition highlights the enormous depth of this artist's output in a variety of media, emphasising his standing as one of Britain's most successful figurative artists.

At Eye Two is an exhibition bringing together the work of two Catalan-born artists, Joan Miró (1893-1983) and Antoni Tàpies (born 1923). Miró was a key figure in the Surrealist movement, known for his use of biomorphic abstraction and poetic imagery. Tàpies has been an important figure in post-war Spanish art, developing his own distinctive method of matter painting incorporating symbolism through imagery and mark-making. Using various printmaking techniques including lithography and carborundum, both artists have been consistently influenced by their native land to produce works brimming with energy and content.

Also on show at the Open Eye gallery is an exhibition of contemporary Scottish painting,



which includes work by Jack Knox, Leon Morrocco, Rob MacLaurin, John Byrne and Alan Davie, and presentations of new ceramic sculpture by John Maltby and jewellery by Rebecca Halstead.

Joan Miró's 1974
lithograph
'Montroig 2'

Model Art Gallery

Terry Atkinson, David Bainbridge,
David Rushton: Reconstruction
and Fabrication

August 14 – September 5

THE MODEL ART GALLERY'S inaugural exhibition features work by Terry Atkinson, David Bainbridge and David Rushton, the artists' first collaboration since leaving Art & Language some 30 years ago. The exhibition includes a selection of work from the 1960s to the present day, chosen to demonstrate issues of reconstruction and fabrication in art practice. 'MI' (Bainbridge, 1968) and 'Noisy Channel' (Rushton, 1970) are joined by 'Cultural Instrument' (Atkinson, 1999), 'Newton Chambers Painting' (Bainbridge) and 'Conceptual Art Museum from Memory 1966 – 1979' (Rushton, 2004).

The Queen's Gallery

Dutch Paintings of the Golden Age

Until November 7



'A Lady at the Virginals with a Gentleman' by Johannes Vermeer

THIS EXHIBITION presents 50 of the Royal Collection's works by 17th-century Dutch masters. Including three Rembrandts; Vermeer's great, iconic 'Lady at the Virginals'; a typically emotive Cuyp sunset; de Hooch's Delft courtyard and a wonderfully fluid and expressive Hals, it is a rare opportunity to see some of the best painting of the period.

More than this, however, the exhibition showcases the taste and flair for collecting of the Royal Collection's two greatest art lovers: Charles I and George IV. Charles I's purchases include Rembrandt's 'Portrait of an Old Woman', almost certainly acquired directly from the artist when he was only 23, and other purchases which now seem less astute, such as Hendrick ter Brugghen's 'Laughing Bravo', which we might today dismiss as somewhat kitsch. George IV's taste also reflects that of his times. He was a huge fan of Dutch art, principally because of its focus on people, and he bought works full of incident and anecdote, even of coarseness and sexuality, such as Philips Wouwermans' defecating dogs, to a Ludolf de Jongh of 'Three Ladies Surprised by a Gentleman'.

The exhibition, hung in the intimate surroundings of the Queen's collection, offers the chance to assess the painting and taste of an age, to spend time with some well known paintings by great masters, and to enjoy lesser-known but stunning examples of Dutch 17th-century painting.

Royal Museum

Treasures from Tuscany: The Etruscan Legacy

July 16 – October 31

THIS EXHIBITION features nearly 500 Etruscan objects which have never before been shown in the UK – including spectacular gold jewellery, ceramics, rich tomb finds and beautiful bronze figurines. 'Treasures from Tuscany: the Etruscan Legacy' offers a rare and fascinating insight into the Etruscans, an ancient and highly sophisticated civilisation.

The objects on display have been chosen from some of the finest collections in Tuscany, giving visitors a unique opportunity to view a rich and comprehensive display of Etruscan life and death. They include delicate gold work, fine ceramics, life-size sarcophagi and cinerary urns, rich and exotic tomb finds of bronze, amber, gold, silver and ivory and objects from temples and sanctuaries including architectural reliefs.



This terracotta
Etruscan head
dates back to
460 BC

The Royal Scottish Academy Building, National Galleries of Scotland

The Age of Titian: Venetian Renaissance Art from Scottish Collections

August 5 – December 5

AN EXHIBITION of stunning masterpieces by the greatest artists of the Venetian Renaissance, 'The Age of Titian: Venetian Renaissance Art from Scottish Collections' brings together some 80 superlative paintings by artists such as Giovanni Bellini, Titian, Tintoretto and Veronese, dating from the most glorious period of Venetian art, between about 1460 and 1620. Drawn from public and private collections in Scotland, the UK, Europe and the USA, the exhibition also includes drawings, prints, books, manuscripts, sculpture, furniture, textiles, maiolica, glass and enamels. It examines the extraordinary taste for Venetian art that has existed in this country since Scots began to collect such works in the 18th century.

The Age of Titian marks the culmination of the Playfair Project, the ambitious scheme to restore the Royal Scottish Academy Building, and to link it



to its sister building, the National Gallery of Scotland. The completion of the underground Playfair Link, which has been designed by the architects John Miller and Partners, creates a full range of 21st-century visitor facilities, and gives Edinburgh one of the finest visual arts complexes in Europe.

'Diana and Acteon' by Titian, one of the many gems of Venetian art in Scotland



The Scottish Gallery

Elizabeth Blackadder, Dorothy Hogg and Alison Kinnaird

August 6 – September 8

THE SCOTTISH GALLERY presents new bodies of work from three important Scottish artists. In her early 70s, Elizabeth Blackadder is Scotland's best-known and pre-eminent painter, still working with tremendous energy and ambition. Her flower compositions in watercolour are as subtle and beguiling as ever, and she has also made a triumphant return to oil painting, working on Venetian as well as studio subjects.

Dorothy Hogg's work as a teacher and curator at Edinburgh College of Art is balanced by her own work, which is typified by strong, sculptural contemporary forms in silver. Each piece is highly individual, and crafted to an exceptional standard.

Alison Kinnaird is unusual in having two extremely high profile artistic careers: one as a glass engraver and the other as a traditional harp player. The exhibition includes 15 important new pieces of engraved glass inspired by her love of Scottish music, history and culture.

Scottish National Gallery of Modern Art

Past Things and Present: Jasper Johns Since 1983

July 10 – September 19

THIS EXHIBITION includes more than 90 works by the iconic American artist Jasper Johns (born 1930), their first and only showing at a UK venue. Past Things and Present: Jasper Johns Since 1983 explores the artist's work of the past two decades through a selection of related paintings, prints and drawings that demonstrate his continually evolving and innovative talent. The exhibition introduces new motifs that present a marked shift in his approach to image-making.

One of the forerunners of pop art, Johns has exercised a profound influence on western painting of the second half of the 20th century. He has consistently reinvented himself in response to new stimuli and since the early 1980s his imagery has become increasingly autobiographical. His recent work is full of references to his studio and home, to his childhood and to his own work and the work of other artists. In 1984 he stated: "In my early work I tried to hide my personality, my psychological state, my emotions... I sort of stuck to my guns for a while, but eventually it seemed like a losing battle. Finally, one must simply drop the reserve."



One of Jasper Johns' trademark Stars and Stripes images

Scottish National Portrait Gallery

Once Upon Our Time: Portrait Miniatures by Moyna Flannigan

Portrait Miniatures from the National Galleries of Scotland

May 13 – September 5



Flannigan revives a lost art form with her miniatures

A SERIES of striking new works by one of Scotland's leading figurative painters, Once Upon Our Time: Portrait Miniatures by Moyna Flannigan features some 50 miniature portraits, completed over the past year, for which the artist has adopted the methods and materials of an art-form largely superseded since the invention of photography. Flannigan is best known for her 'portraits' of fictional sitters, which are based on wry and penetrating observations of modern society. Her paintings are not based on real people: they attempt to give tangible form to an idea, or a set of ideas.

Flannigan's interest in the traditional medium of miniature portraiture was re-ignited by a series of annual exhibitions at the gallery, and Once Upon Our Time will coincide with the fourth and final of these, Portrait Miniatures from the National Galleries of Scotland.

A fascinating selection of the finest and most important portrait miniatures from the National Galleries of Scotland, this exhibition features 100 exquisite works, dating from the mid-16th century to the present day, and includes images of key historical figures such as James Hepburn, 3rd Earl of Bothwell, the third husband of Mary, Queen of Scots, and Robert Burns, whose remarkable miniature portrait was painted in the last year of his life by Alexander Reid.

The exhibition also includes a tiny portrait of King Charles I, which measures a mere 0.9 cm in height, making it one of the smallest portraits ever painted.

Sleeper

Kristján Gudmundsson

August 9 – 27

KRISTJÁN GUDMUNDSSON will spend time with Sleeper this August. One of the principal figures in the short-lived but influential SUM movement of progressive artists, Gudmundsson challenged and reinvigorated art-making in Iceland in the late 1960s and early 1970s. He is known as an investigator and instigator, questioning and unsettling things. Coupling his interest in concrete materials and spare, pared-down forms with acute philosophical and aesthetic investigations, Gudmundsson explores what constitutes art objects now. His investigations have included a sculpture in which he 'invited' chickens to make a composition in excrement on an ironing board placed in their coop; drawings in which he placed a roll of paper next to a block



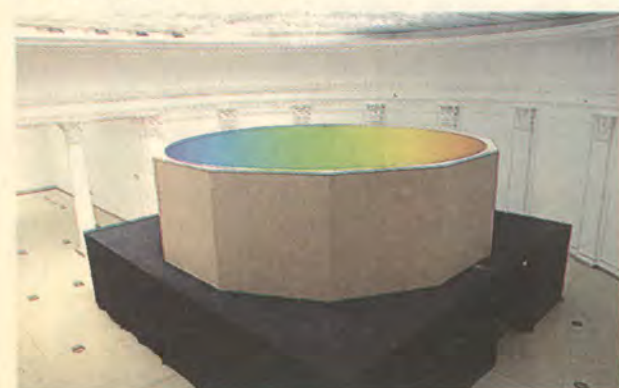
of graphite; and double window panes painted single colours as a combination of painting and sculptural ready-made. Typically, his work has a luminous intensity and concentrated focus that affects everything else around them.

Talbot Rice Gallery

Sandy Wurmfeld: Cyclorama

July 31 – September 25

THE LATE 18TH-CENTURY creation of the Panorama is the inspiration for this extraordinary show. Invented in Edinburgh by Robert Barker, the Panorama was a huge, circular painting situated within a large cylinder. Audiences stood inside the cylinder to watch the painting revolve, and at its height the Panorama became a form of mass entertainment. Now New York painter Sandy Wurmfeld has reinvented the Panorama, creating a cylinder 10 metres in diameter – the 'Cyclorama'. The American artist's new creation will be complemented with a retrospective exhibition of Wurmfeld's work and a historical display from the university's collection exploring Barker's original Panorama.



Stills

Jerwood Photography Awards 2003

In association with Portfolio magazine

August 5 – September 19

THE EXHIBITION includes work by each of the five winners of the 2003 Jerwood Photography Awards.

Veronica Bailey shows '2 Willow Road', a series involving magnified book edges, taken from the library at 2 Willow Road in Hampstead, London, the modernist house owned and built by Austro-Hungarian architect Erno Goldfinger in 1939.

Polly Braden shows 'Made in China', images focusing on the real lives of the young women whose work lies behind the blandness of the ubiquitous labels.

In Edgar Martins' 'Black Holes & Other Inconsistencies', urbanism is portrayed as a movement of isolation, the setting for spatial and temporal dislocation. Danny Treacy shows 'Grey Area', images which involve the appropriation with a camera of spaces with a feeling of unease and sexual tension – wasteland, car parks and faceless buildings.

Naglaa Walker's 'On Physics' is informed by the artist's training as a scientist, and brief experience as a physics researcher. Science is presented not as an instructive, infallible authority, but as an object of inquiry and speculation, relevant to day-to-day life.

Stills' Screenlab DRIFT

A 90-MINUTE programme of short films by UK artists and film-makers which reveals the cinematic relationships between sound and image, *DRIFT* plays with our aural perceptions, featuring along the way bursts of sound, art, noise, experimental music, field recordings, urban and rural soundscapes. The programme includes work by Victoria Clare Bernie, Chris Bowman, Rob Kennedy, Kelly Richardson, Holger Mohaupt, Susanne Ramsenthaler, Aura Satz, Paddy Kernohan, Richard Ashrowan, Alexander Hamilton, Shannon Tofts, Simon Tricker, Peter Collis, Emily Richardson, Susan Black, Ian Helliwell, John Butler, Jayne Parker, John Carson and Michelle Deignan.

DIARY

See listings on
page 31 for
venue details

JULY 31

■ **The Fruitmarket Gallery** 'Artist's Talk' Fred Tomaselli in conversation with Tim Marlow, broadcaster and director of exhibitions at White Cube Gallery, London. 2pm.

■ **Talbot Rice Gallery** Why a Cyclorama Sanford Wurmfeld in conversation. July 31, 3pm. Cyclorama evening talks on August 11, 18 and 25, 5.15pm.

■ **Annuale** Aurora Live set from Surface Pressure Sound System 7-10pm.

AUGUST 4

■ **Scottish National Portrait Gallery** 'Charlotte Nasmyth: A Lady Artist' Matthew Wellard, freelance lecturer. 12.45pm.

AUGUST 5

■ **Scottish National Portrait Gallery** Fringe Highlights 'Calluna: Scottish dance tunes, airs and original compositions'. 6pm.

■ **Model Art Gallery** Book Launch Craig McMaster: 'Elements, The Landscape of Scotland'. Breathtaking black and white images of Scotland's wild landscapes. Organised in collaboration with Beyond Words and Mercat Press. 6.30pm.

AUGUST 7

■ **The Fruitmarket Gallery** Family Workshop Workshop enables parents and guardians to work hands-on with their children to create work in response to Fred Tomaselli's work. For children aged 3-6 years with one adult. 20 places available. 2-4pm, Tickets £4.

AUGUST 8

■ **Annuale** The Embassy Artists from 'Repro Tableau' discuss the show. Chaired by Dr Neil Mulholland. 2pm.

AUGUST 9

■ **Scottish National Gallery of Modern Art** 'Rare Books? Fine Bindings in Britain since 1950 – some makers, their designs and methods'. Trevor Jones, designer bookbinder. 12.45pm.

AUGUST 10

■ **National Gallery of Scotland** 'The Playfair Project' Michael Clarke, director, National Gallery of Scotland. 12.45pm.

AUGUST 11

■ **The Fruitmarket Gallery** 'Writer's Talk' Louise Welsh. Discussion with author of *The Cutting Room* and the recently-published *Tamburlaine Must Die*. In association with Canongate Books. 6pm.

■ **National Gallery of Scotland** 'David Roberts in Rome' Susanna Kerr, Scottish National Portrait Gallery. 12.45pm.

AUGUST 12

■ **National Gallery of Scotland** The Age of Titian Events Venetian Music Series Playfair Link Foyer, 5-5.30pm, August 12 and 19

SCOTTISH NATIONAL PORTRAIT GALLERY

'Once Upon Our Time: Portrait Miniatures by Moyna Flannigan'. With Moyna Flannigan and Dilys Rose. 6pm.

THE NATIONAL GALLERY OF SCOTLAND FRINGE

Highlights Excerpts from Handel's 'Messiah' and 'St Matthew Passion' with opera singer/actress Natalie Tagg, then poems on Pissarro, Manet, Degas, Cézanne, Monet and more with Brian Whittingham. 6pm.

AUGUST 13

National Gallery of Scotland

'Jean-Baptiste Greuze' Anne Dulau, Hunterian Art Gallery. 12.45pm.

■ **Model Art Gallery** Book Launch Paul Hill: 'Approaching Photography' (new edition, 2004) Fully updated and revised edition of seminal book examines photographic imagery and the medium in general. 7pm

AUGUST 14

■ **Annuale** Totalkunst Kunstnächte. Two nights of surrealist invention and innovatory bravura by visual/performance artists, composers, poets and musicians. 7pm – midnight, August 14 and 15

AUGUST 16

National Gallery of Scotland

'Paolozzi at 80' Fiona Pearson, Scottish National Gallery of Modern Art. 12.45pm.

AUGUST 17

National Galleries of Scotland

'Behind the Scenes: Education at the National Galleries of Scotland' Emma Nicolson, senior education officer, National Galleries of Scotland. 12.45pm.

AUGUST 18

Scottish National Portrait Gallery

Niel Gow and William Marshall, 'Fiddlers of the Enlightenment' David Johnson, musicologist. 12.45pm.

AUGUST 19

Dean Gallery Fringe highlights

Excerpts from the play *An Invitation to a Whitechapel Séance*, then *Cyclo-Analysis: A Surreal Comedy*. 6pm.

AUGUST 20

National Gallery of Scotland

'Dutch Italianate Landscape Paintings' Emilie Gordenker, National Galleries of Scotland. 12.45pm.

■ **The Fruitmarket Gallery** 'Director's Talk' Fiona Bradley. A slide lecture discussing Fred Tomaselli's *Monsters Of Paradise*. In association with Habitat. Habitat, 32 Shandwick Place, 6pm.

AUGUST 21

■ **The Fruitmarket Gallery** Adults' Collage Workshop 11am-4pm, Tickets £4. Booking essential.

AUGUST 23

Scottish National Gallery of Modern Art

'Women of Worth: Anne Estelle Rice, artist' Elizabeth Cumming, art historian. 12.45pm.

AUGUST 24

National Gallery of Scotland

'Collecting Venetian Renaissance Pictures in Scotland' Peter Humfrey, University of St Andrews, co-curator of *The Age of Titian*. 12.45pm.

AUGUST 25

National Gallery of Scotland

'John Ruskin in Venice' Julie Lawson, Scottish National Portrait Gallery. 12.45pm.

AUGUST 26

Scottish National Portrait Gallery

'Music of Scotland: Katie Targett-Adams' Contemporary and Celtic song and harp. 6pm.

■ **The Fruitmarket Gallery** 'Botanist's Talk'. Dr Ian Darwin Edwards, director of public programmes, Royal Botanic Garden, Edinburgh The cultural and physiological effects of psychoactive plants as featured in Fred Tomaselli's works. 6pm.

Model Art Gallery

'Reconstruction and Fabrication Forum' Atkinson, Bainbridge and Rushton will consider the exhibition theme and its impact on authorship and authenticity in the recent history of art. 7.30pm.

AUGUST 27

National Gallery of Scotland

'Women of Worth: Maria Lantitia Ramolino Bonaparte, Madame Mère' Michael Broers, Aberdeen University. 12.45pm.

AUGUST 29

■ **Annuale** Edinburgh Annuale Closing Party! Wee Red Bar ECA. Music by Teen Beat, The Rebel, Operator and The Pete Boggan Sound System. 10pm – 4am.

AUGUST 30

National Gallery of Scotland

'Medardo Rosso and Impressionist sculpture' Patrick Elliott, Scottish National Gallery of Modern Art. 12.45pm.

AUGUST 31

National Gallery of Scotland

Curator's Talk: *The Age of Titian* Sir Timothy Clifford, Director-General, co-curator of *The Age of Titian*. 12.45pm.

Details correct at time of going to press but may be subject to change.

DRINK IN THE CULTURE

After trawling round the city's myriad galleries, you'll need refreshment. **Tom Bruce-Gardyne** reveals where Edinburgh's art crowd go to relax

THE NEW TOWN AND THE ART COLLEGE DISTRICT

WHILE the city's fine-art galleries have long colonised Dundas Street, there seems a dearth of good neighbourhood bars right now. By day foodies and gallery visitors tend to gather at upmarket delicum-café Glass & Thompson (2 Dundas Street). After an opening at Bourne Fine Art or the Scottish Gallery, the crowd will tend to move up town, to George Street and possibly St Andrew's Square for cocktails at Harvey Nicks.

On Abercrombie Place, the Open Eye Gallery has "yet to adopt a bar" says manager Tom Wilson, since moving from Cumberland Street in October, where it had the still worth-a-visit traditional St Vincent close by. When pushed, Tom mentions Iglu (2b Jamaica St), the Star Bar (1 Northumberland Place) and the Hallion (see East End).

Meanwhile the 'Old Guard', who mostly wouldn't be seen dead in such a chic hang-out, can be spotted in the Oxford Bar (8 Young St) where the cracked lino and smoke-stained walls are as unchanged as the cornbeef and beetroot rolls served at the bar. Through Ian Rankin, the pub's literary claim to fame as a favoured drinking den of inspector Rebus is well established. It can also be busy after openings at the Sleeper Gallery and shows at Edinburgh College of Art. The favoured pub for art students, however, is the college local on Lady Lawson Street, K Jackson's.

THE WILD EAST END

Three galleries – doggerfisher, Ingleby and Edinburgh Printmakers – form a neat triangle at the top of Leith Walk but the main axis that gives the area its village-like feel is Broughton Street.

With its range of quirky, independent shops, "you could live in that street and never leave," says David Watt of the Printmaker's Gallery. And the street is blessed with more than its fair share of

places to eat and drink.

The biggest magnet for the art crowd, and the place where almost everyone ends up after a local opening, is the Barony Bar, a lively traditional pub with tiled walls and a wood floor serving cask ales and a surprisingly good range of wines by the glass.

For doggerfisher on Gayfield Square, it's become a virtual after-hours home-from-



'The Oxford Bar's cracked lino and smoke-stained walls are as unchanged as the cornbeef and beetroot rolls they serve'

home, says director Susanna Beaumont. When packed, the Cask & Barrel (115 Broughton St), a no-nonsense beer drinkers' pub, soaks up late-comers. The more chic elements and London visitors used to the Groucho will probably slip off to the Hallion, the city's slick, new, members-only club on Picardy Place.

FROM WAVERLEY TO THE MOUND
WITH GALLERIES behind Waverley Sta-

tion including the Fruitmarket, the City Art Centre, Stills and the Collective, opening nights generally mean a drift towards The Doric Tavern (15-16 Market St).

In the past the Doric was a strong supporter of the arts and an early Callum Innes once hung on the wall beside prints from the Printmaker's. Today the connection is more one of geographical convenience.

While the bistro upstairs attracts folk at the City Art Centre, The Fruitmarket Gallery, like the art centre, has an excellent café of its own. Throughout the Festival it plans to stay open until 7pm serving Pimms and Kir.

One exciting new venue to note is Searcy's at the National Gallery, which aims to open on August 5 as part of the £30 million Playfair Link project on the Mound.

There will be a three-tiered restaurant with panoramic views of Princes Street Gardens and a large terracotta horseshoe bar in the middle.

STOCKBRIDGE

Once "oh so bo-ho", Stockbridge is linked to the visual arts not through any specific gallery, but rather the 60 or so artists' studios off Hamilton Place. Of an evening artists can be seen doing the "St Stephen Street shuffle", a 50-yard pub crawl that starts at The Baillie (2-4), moves to The Watershed (44) and ends, for those still standing, at the Antiquary (72-78).

Five minutes away at the Royal Botanic Garden, openings at Inverleith House also tend to drift down to Stockbridge, though there's also Bert's Bar (2-4 Raeburn Place). At noon, when the local bars and restaurants can be packed during Festival time, the Water of Leith offers a perfect escape route to the Scottish National Gallery of Modern Art.

Just half a mile upstream you re-emerge from this delightful shady gorge in time to take in an exhibition and have lunch alfresco in the gallery café.

ILLUSTRATION: KATE CHARLESWORTH

THE EDINBURGH ANNUALE

Aurora 159 Great Junction Street, Leith. Tommy Grace and Jenny Stephens. Aug 1-8 Mon-Fri 12-7pm, Sat & Sun 12-4pm. Admission free.

The Embassy 76-8 East Crosscauseway. RETRO TABLEAU Dave Alker & Peter Liddel, Chris Burden, Lali Chetwynd, DORA, Lucy McKenzie and Arash Moori. Aug 8-29, Thurs-Sun 12-7pm. Admission free.

Magnificat Bruntsfield Avenue. Work by Lucy Stein, Jonathan Owen and Joanne Tatham and Tom O'Sullivan. Aug 13-19 daily 4-8pm. Call 0131-229 9596 to arrange your visit. Admission free.

Totalkunst 3 Bristo Place. Amy Marletta, Michael Mulvihill and Sally Ann Johns. Aug 8-30 daily noon-midnight. Admission free.

Wuthering Heights Bruntsfield Place. STAIRWELL TO THE LADY, Neil Cammock, Rachel Wylie, Tonya McMullen, Sophie Lisa Rogers and Saira Renny. Aug 18-22 daily 12-7pm. Call 07771-510282 to arrange your visit. Admission free.

BOURNE FINE ART

6 Dundas Street. THE GLASGOW BOYS 1885-1895. Aug 3-Sept 4, Monday to Friday 10am-6pm, Saturdays 11am-4pm or by appointment 0131-557 8382. Admission free.

CITY ART CENTRE

2 Market Street. CECIL BEATON, PORTRAITS FROM CASTLE TO PALACE: ARTISTS AND THE ROYAL MILE. TITANIC-THE WORLD CLASS COLLECTION July 10-Sept 26, Mon-Sat 10am-5pm, Sun 12-5pm. Admission £5 (£2.50), family ticket £12.50, under-5s free.

TRAVELLING GALLERY

With Claire Barclay, Alan Currall and Zoe Walker. Aug 21, 10am to 5pm

COLLECTIVE GALLERY

22-28 Cockburn Street. THE BIRTHDAY PARTY. Aug 14-Oct 9 Tues-Sun 11-6pm (during August); Tues-Sat 12-5pm (September, October). Admission free.

MIKE NELSON

The Pumpkin Palace 6 Market Street August 10-Sept 12 Tues-Sun 11-6pm Admission free.

DAN PERJOVSKI

Artist in Residence to Festival City (unofficial). Edinburgh International Book Festival, Charlotte Square; Spiegeltent,

George Square; Collective Gallery, Cockburn Street Aug 10-28. Admission free.

JENNY HOGARTH

Midlothian Ski Centre at Hillend. PENTLAND RISING. Aug 26, 9pm Free buses from Market Street, 8.15pm (book in advance 0131-220 1260).

JOHAN GRIMONPREZ

7th Day Adventist Church, 6 Bristo Place, DIAL H-I-S-T-O-R-Y. Aug 17-22, Tue-Sun 11am-6.30pm. Running time 68 mins, start times 11am, 12.15pm, 1.30, 2.45, 4, 5.15pm. Admission free.

DOGGERFISHER

Gayfield Square. LUCY SKAER: THE OPAQUE. Aug 6-Sept 25 Wed-Fri 11-6, Sat-Sun 12-5 or by appointment (0131-558 7110) Admission free.

DEMARCO EUROPEAN ART FOUNDATION

Demarco Roxy Art House, 2 Roxburgh Place, Apex Hotels, Grassmarket, BEYOND CONFLICT Sculpture by Ofra Zimbalist and paintings by 8 artists including Farid Au Shakra. Aug 15-28, Mon-Sat, 10am-midnight. Admission free.

The Pavilion, Edinburgh Quay, Fountainbridge. THE CANALSCAPES OF SCOTLAND. In collaboration with Waterways Trust Scotland and Edinburgh Quay. Aug 11-27, Mon-Sat 10am-5pm. Admission free.

Theatre Workshop, Hamilton Place. DRAWINGS AND PAINTINGS HONOURING JOSEPH BEUYS. Images from the 25th anniversary of Celtic Kinloch Rannoch: The Scottish Symphony. Goethe's Italian Journeys - drawings and paintings by Simon Sharpe. Aug 9-28, Mon-Sat 10am-11pm. Admission free.

Ocean Terminal, Leith Docks. PHOTOGRAPHS OF JOSEPH BEUYS FROM THE DEMARCO EUROPEAN ART FOUNDATION ARCHIVES. Aug 9-28. By appointment: 07748 961 315. Admission free.

EDINBURGH COLLEGE OF ART

Lauriston Place. SAM TAYLOR-WOOD: STRINGS, Part of EIFF's programme Black Box. Aug 1-26, daily 10am-5pm. Late view on Wednesday 25 Aug 5pm-8pm. Admission free.

EDINBURGH PRINTMAKERS

23 Union Street. GAVIN TURK - FACES. DIAMOND DUST VOLUME ONE (in association with Paul Stolper Gallery, London). July 24- Sept 18. Opening hours Tues-Sat 10am-6pm. Admission free.

THE FRUITMARKET GALLERY

45 Market Street. FRED TOMASELLI: MONSTERS OF PARADISE. July 31-Oct 2, daily 10am-7pm

throughout August, Mon-Sat 10am-6pm, Sun 12-5pm, from September 1. Admission free.

INVERLEITH HOUSE

Royal Botanic Gardens. Robert Therrien. Aug 7-Oct 31 10am-5.30pm daily during August. Closed Mondays from September. Admission free.

ALEXANDER MEDDOWES FINE ART BROKER

39 Royal Terrace. A TRIBUTE TO FERGUS: DRAWINGS BY JOHN DUNCAN FERGUSSON, 1874-1961. Aug 10-Sept 3, Mon-Fri 10.30am-6pm, Sat 10am-1pm. Admission by catalogue only, £10. The venue is not accessible to wheelchair users.

MODEL ART GALLERY

159 Great Junction Street. RECONSTRUCTION AND FABRICATION: Terry Atkinson, David Bainbridge, David Rushton. August 14-September 5, Sunday-Wednesday and Fri 11-6pm, Thur, Sat 12-8pm. Admission free.

ROYAL SCOTTISH ACADEMY BUILDING, NATIONAL GALLERY OF SCOTLAND

The Mound. THE AGE OF TITIAN: VENETIAN RENAISSANCE ART FROM SCOTTISH COLLECTIONS. Aug 5-Dec 5, Sun-Wed 10am-6pm, Thurs-Sat 10am-8pm until Sept 5, Then daily 10am-5pm, late night Thurs until 7pm. Admission £7 (£5); free to children under 12.

NATIONAL GALLERY OF SCOTLAND

The Mound. FESTIVAL, FIREWORKS, FEASTS AND FUNERALS. 21 June-12 Sept. Hours as for The Age of Titian. Admission free

OPEN EYE GALLERY

34 Abercromby Place. JOHN BELLANY: SCOTLAND, ITALY. CONTEMPORARY SCOTTISH PAINTING: Jack Knox, Leon Morrocco, Rob MacLaurin, John Byrne and Alan Davie. New Ceramic Sculpture: John Maltby. Jewellery: Rebecca Halstead. Aug 7-Sept 18, opening hours 10am-6pm Mon-Fri, 10am-4pm Sat. Admission free.

EYE TWO

HOMAGE TO CATALONIA: JOAN MIRO AND ANTONI TAPIES. Aug 7-Sept 18, opening hours 10am-6pm Mon-Fri, 10-4pm Sat. Admission free.

THE QUEEN'S GALLERY

Holyrood Road. DUTCH PAINTINGS OF THE GOLDEN AGE. To Nov 7. Daily 9.30am-6pm.

ROYAL MUSEUM

Chambers Street. TREASURES FROM TUSCANY: THE ETRUSCAN LEGACY. July 16-Oct 31, 2004, Mon-Sat, 10am to 5pm, Tues 10am to 8pm, Sun noon to 5pm. Adult £4 (£3),

children aged 12 and under free, family ticket £10. Special rates for groups of 10 or more, NMS. Members free.

THE SCOTTISH GALLERY

16 Dundas Street. ELIZABETH BLACKADDER: NEW PAINTINGS. DOROTHY HOGG: JEWELLERY. ALISON KINNAIRD: GLASS. Aug 6-Sept 8, Mon-Fri 10-6pm; Sat 10am-4pm. Admission free.

SCOTTISH NATIONAL GALLERY OF MODERN ART

75 Belford Road. PAST THINGS AND PRESENT: JASPER JOHNS SINCE 1983. July 10-Sept 19, daily 10am-5pm, Thurs 10am-7pm. Admission £4 (£3); free to children under 12

DEAN GALLERY SCOTTISH NATIONAL GALLERY OF MODERN ART

75 Belford Road. PAOLOZZI AT 80. Until Oct 31, daily 10am-5pm, Thu 10am-7pm. Admission free.

SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street. PORTRAIT MINIATURES FROM THE NATIONAL GALLERIES OF SCOTLAND. ONCE UPON OUR TIME: PORTRAIT MINIATURES BY MOYNA FLANAGAN. May 13-Sept 5, daily 10am-5pm, Thu 10am-7pm Admission free.

SLEEPER

6 Darnaway Street. KRISTJAN GUDMUNDSSON, Aug 9-27, Mon-Fri, 2-5pm. Admission free.

STILLS

Cockburn Street. JERWOOD PHOTOGRAPHY AWARDS 2003 in association with Portfolio Magazine.

Stills' ScreenLab:

DRIFT: Victoria Clare Bernie, Chris Bowman, Rob Kennedy, Kelly Richardson, Holger Mohaupt, Susanne Ramsenthaler, Aura Satz, Paddy Kernohan, Richard Ashrowan, Alexander Hamilton, Shannon Tofts, Simon Tricker, Peter Collis, Emily Richardson, Susan Black, Ian Helliwell, John Butler, Jayne Parker, John Carson and Michelle Deignan. Aug 7-Sept 19, daily 11am-6pm. Admission free

TALBOT RICE GALLERY

University of Edinburgh, South Bridge. CYCLOTRAMA: SANFORD WURMFELD. July 31-Sept 25 Mon-Sat 10am-5pm, Sun 2-5pm. From 7 Sept, Tues-Sat 10am-5pm. Admission free.