



23 April 2021

Issue 160

Waller Hugh Paton, *Edinburgh with a distant view of the Palace of Holyroodhouse* (detail), 1862.

From 'Victoria & Albert: Our Lives in Watercolour' at The Queen's Gallery, Edinburgh.  
See ARTS NEWS.



**THE QUEEN'S GALLERY**  
PALACE OF HOLYROODHOUSE

**Victoria & Albert**  
*Our Lives in Watercolour*

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ARTISAN

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The **Maclaurin Art Gallery** in Ayr reopens on Monday April 26 with the resumption of Ian McKinnell's **Digital Art on the Run**, which was interrupted by the pandemic, and a selection of important works from the Maclaurin Collection.  
[www.themaclaurin.org](http://www.themaclaurin.org)

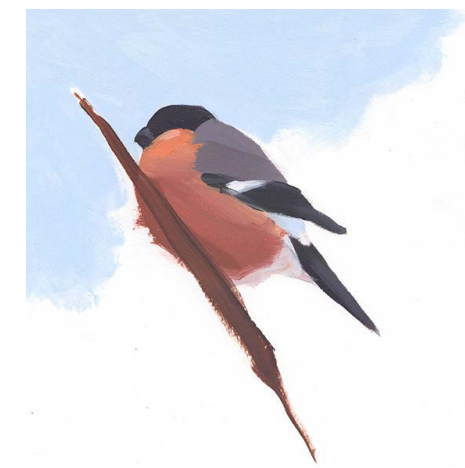


Helen Wilson, *Jonah of Kittyfield Farm*, from the Maclaurin Collection

The **Scottish Ornithologists' Club** is celebrating its reopening with a joint exhibition by three artists inspired by close observation of animals in the wild (Apr 29-May 30).

John Threlfall (pastel drawings) and Esther Tyson (oil paintings) focus on wildlife in the northeast of Scotland and the Cairngorms respectively, while Simon Griffiths (ceramic sculptures) takes inspiration from the countryside around him in County Durham. Through many hours spent outdoors observing and sketching, all three aim to capture the liveliness of wild animals in their environment.

Based on the edge of the Aberlady Bay Local Nature Reserve in East Lothian, the Scottish Ornithologists' Club is a charity promoting the study, protection and enjoyment of birds in Scotland. [www.the-soc.org.uk](http://www.the-soc.org.uk)



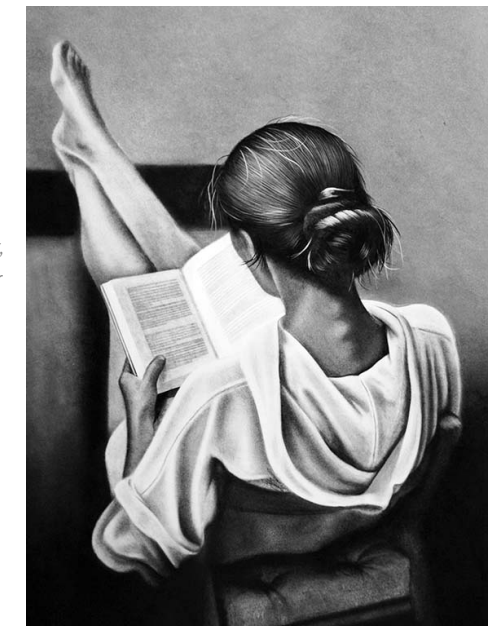
Esther Tyson, *Bullfinch*, oil

**Gallery Q** in Dundee reopens on April 28 with a mixed exhibition as well as featuring award-winning artist Nichola Martin with a selection of still life and figurative work in oil and charcoal (until May 15).

A skilled draughtswoman, Nichola is sought after for paintings requiring a high level of technical detail, including a commission for all published books by the British author John Le Carre. She explains: "Mostly created in complete isolation, this body of work is a reflection of my time spent over the last 12 months. I wanted to paint simplistic works using a limited palette. It was not long before the paintings helped with my own anxieties during this time."

Also showing are regular gallery artists Fiona Sturrock, John Paul Raine, Janet Melrose RSW, George Gilbert RSW, Kim Dewsbury and Irene McCann and there is a first chance


Nichola Martin, *Tranquility*, charcoal on Fabriano paper



to see work in person by Gwen Adair, who joined the gallery for online exhibitions during lockdown. They are joined by new gallery painter Babs Pease.

Said gallery owner Lucinda Middleton: "I hope people will come and see the actual works. It is particularly hard to judge the size of a work from an online show and the scale of a piece makes such a difference to its impact." [www.galleryq.co.uk](http://www.galleryq.co.uk)






**Wildlife Art & Sculpture**


Esther Tyson, John Threlfall  
Simon Griffiths

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[www.the-soc.org.uk](http://www.the-soc.org.uk)




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Photo: Robin Mitchell

**S**pring Awakening (Apr 27-May 30) is the first of a series of bi-annual exhibitions of new work by members of Edinburgh's **Art & Craft Collective**. The theme can be interpreted in different ways, from the awakening after a long winter and emergence from lockdown to an interpretation of the 19th century German play 'Spring Awakening' by Frank Wedekind.

The exhibition features twelve 'collectivists' with work ranging from pen and ink, textile, kiln-formed glass and wood-turning to oils, linocut, wirework jewellery and papercraft, while subjects include Edinburgh scenes, Scottish landscapes, nature studies and endangered animals. All the work is for sale and an instalment scheme is available for purchases over £150. [www.artcraftcollective.co.uk](http://www.artcraftcollective.co.uk)



Irina Stancheva, *At the Loch*, kiln-formed glass

Watercolours collected by Queen Victoria and Prince Albert, a record of their public and private lives together, form the next exhibition at **The Queen's Gallery**, Palace of Holyroodhouse in Edinburgh.

*Victoria & Albert: Our Lives in Watercolour* (Apr 26-Oct 3) reflects the couple's passionate patronage of watercolour painting. From a collection of thousands of works, 80 will be shown, including several by Scottish artists, some of which will be on display in Scotland for the first time.

The Scottish scenes include William Leighton Leitch's *Queen Victoria landing at Granton Pier* (1844), Glaswegian artist William Simpson's *Queen Victoria at the unveiling of the statue of Prince Albert in Edinburgh* (1876) and James Roberts' *The Drawing Room, Balmoral* (1857).

Victoria herself was a talented amateur watercolourist, tutored by William Leighton Leitch, one of the most celebrated Scottish landscape painters of the 19th century. [www.rct.uk](http://www.rct.uk)



James Roberts, *The Drawing Room, Balmoral* (1857) Royal Collection Trust / © Her Majesty Queen Elizabeth II 2021

The **Whitehouse Gallery** in Kirkcubright reopens its doors on April 26 with two exhibitions spread over two floors (until Jun 26). The spring exhibition *New Beginnings* (shown online only so far) is joined by a new exhibition, *Melting Pot*, featuring an eclectic mix of paintings, photography, mosaics and mirrors.

New artists to the gallery are fine art photographer Benedict Ramos, Highlands-based landscape painter Clare Blois, semi-abstract landscape artist Siobhan O'Hehir and contemporary artist Elisa Lafuente, whose work "merges the outside with what is felt inside".



Also featured are silkscreen prints by children's author and illustrator Catherine Rayner with limited edition silkscreen prints, boat and harbour paintings with a Kirkcubright focus by Clare Finn, charcoal drawings by Jonathan Stockley, mixed media photographic work by Robert Pereira, local landscapes by Stewart Lammie and abstract work by Tricia Barna. There are also prints by Joshua Miles and six new ceramic collections. [www.whitehousegallery.co.uk](http://www.whitehousegallery.co.uk)

Helen Martino, *Sitting listening*, ceramic



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## Serendipity

Mixed Spring Exhibition

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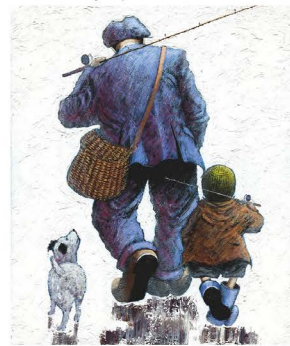
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# MEMORIES OF MY CHILDHOOD

*Ayrshire born Alexander Millar has used 'lockdown' to relive happy memories of his childhood.*

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## ARTS NEWS

**M**ary Walters: *Points of Departure* at **Upright Gallery** in Edinburgh (Apr 28-May 21) features prints, drawings, paintings, books and small scale sculptures inspired by the Edinburgh College of Art graduate's extensive travels throughout Europe, where each experience has been a 'point of departure' for the development of processes and materials.

Walters' initial background in geography and geology has provided her with a vocabulary to interpret both the natural and human processes which form the wild landscapes she has come to love, from the mountains of Valencia, the basalts of Iceland and the west coast of Scotland to the far north of Finland, the sea ice of Svalbard and the mountains of Norway.  
[www.uprightgallery.com](http://www.uprightgallery.com)



Mary Walters, *Approaching Bodo*



Anna Lapwood

The **Brunton Classical Online Series** continues with a concert by organist Anna Lapwood, recorded in St Michael's Church in Coxwold, Yorkshire and available for streaming from April 27. Anna Lapwood made her TV debut in 2020 hosting coverage of the BBC Young Musician. A regular contributor to BBC Radio 3 and Radio 4, she is the founder and conductor of the NHS Chorus-19, a virtual choir made up of over 1,000 NHS staff. Her programme for The Brunton features music by Bach, the greatest ever composer of organ music, and Bruhns, one of his contemporaries. The concert costs £10 plus booking fee and is available to view an unlimited number of times for two weeks from the start date. [www.thebrunton.co.uk](http://www.thebrunton.co.uk)

Twenty artists have been invited to respond to the number 20 for the **20th Anniversary Exhibition** at **Castle Gallery** in Inverness (Apr 24-May 29).



This hand-blown glass goblet by Will Shakespeare is from a set of 20 celebratory pieces.

In 1999 gallery owner Denise Collins took a leap of faith when she moved from Cambridge to a town which, some said, lacked cultural aspirations. After ten months' of restoration work on a grade B-listed building next to Inverness Castle, the gallery opened on April 20, 2001, with Denise 'importing' a group of artists new to exhibiting in Scotland to join those Scottish artists she had been showing at her Cambridge Contemporary Art. The gallery has since presented almost 100 solo and joint exhibitions.

The featured works include: Blandine Anderson's stoneware sculptures based on an old Gaelic system of counting in 20s; Michael Barratt's etching *Life Imitating Art – Jermyn Street*, which has 20 references from paintings by German artists working in the 1920s; and a suite of 20 drypoint and engraved prints by Trevor Price. In addition, Linda Farquharson and Angie Lewin have produced original prints from *February Snow*, a linocut featuring – count 'em – 20 feathers, while other artists have contributed work referencing places they visited 20 years ago which have influenced their landscape styles.  
[www.castlegallery.co.uk](http://www.castlegallery.co.uk)



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Esther Donaldson, *Spring*, oil on canvas

**G**allery Heinzel in Aberdeen reopens on Monday April 26 with *Rejoice - Spring Exhibition 2021* (until Jun 6), featuring a selection of paintings by 30 artists around the theme of spring, re-emergence and renewal and including still lifes, landscapes, cityscapes and figurative work.

Says gallery owner Maura Tighe: "It's such a joy preparing to reopen, speaking to our artists and unwrapping the new work straight from their studios. Our reopening exhibition is a smaller mix than our big winter and summer shows, giving the artworks more space to shine."  
[www.galleryheinzel.com](http://www.galleryheinzel.com)

*A Reunion - 2021*  
at **Sproson Gallery and Framers** in St Andrews (Apr 27-Jun 30) is a group exhibition of landscapes and still lifes by Scottish artists in oil, acrylic, watercolour and mixed media. The participating artists are Paul Bartlett, Jen Collee, Sheila Fowler, Elena Guillaumin, Yvonne Hair, Mark Holden, Pat Holland, Ian Ledward, Linda Paton, Philip Raskin and Ken Roberts.  
[www.sprosongallery.com](http://www.sprosongallery.com)



Yvonne Hair, *Pastel skies, Loch Voil*



**Antony Clarkson**

19, 20, 21:  
The self-isolation  
residency. Finding a  
reason to paint.

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Lynn McGregor RSW, *Shifting Sky*

**Aberfeldy Gallery** reopens on April 26 with a solo show by Lynn McGregor RSW alongside a mixed exhibition by Scottish artists (until May 31).

Lynn McGregor trained at Edinburgh College of Art and was elected to the Royal Scottish Society of Painters in Watercolour in 2001. She has exhibited throughout the UK and her paintings are held in many private and public collections. Her studio overlooks Loch Awe and the paintings in this exhibition are inspired by the landscapes of mid-Argyll.

Showcasing contemporary art by established and emerging Scottish artists, Aberfeldy Gallery has a large range of landscape and wildlife art ranging in style from representational to impressionistic.  
[www.aberfeldygallery.co.uk](http://www.aberfeldygallery.co.uk)



## COLOUR and BALANCE



Magenta and Yellow Lesley Birch

Lesley Birch Niall Campbell  
Marta Utsler Siobhan O'Hehir



Breathing Gill Walton

## RENEWAL Mixed spring exhibition

WFG  
White Fox Gallery

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info@whitefoxgallery.co.uk  
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Wed by appointment

Dominique Cameron, *Fox Wood*, oil on panel

**T**atha Gallery in Newport on Tay reopens on Wednesday April 28 April with the first chance to see in person an exhibition previously only viewable online. **Into the Landscape** (until May 15) features three artists who each interpret landscape in contrasting styles. Anna King portrays the overlooked "edges and outskirts of places where nature and mankind collide", Dominique Cameron captures memories of a beautiful landscape experienced through a walk in the countryside and Ian Kinnear takes inspiration from the immediate surroundings of a garden. [www.tathagallery.com](http://www.tathagallery.com)

**Pen Reid: New Works** at **Union Gallery** in Edinburgh (until Apr 30) features dream-like paintings by the award-winning, Edinburgh-based artist who gained her Masters in Painting and Printmaking on an International Peace Scholarship at the prestigious Art Institute of Chicago. Her works blend a fairy tale-like quality with a certain edginess designed to draw the viewer in with beauty, only to discover close up an underlying strangeness and a narrative which speaks of childhood loss and a complex relationship with the natural world. [www.uniongallery.co.uk](http://www.uniongallery.co.uk)

Pen Reid, *Toad Sentinel*

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Joan Eardley in her studio c.1950s. Photo: Estate of Audrey Walker

Born one hundred years ago on May 18, the Glasgow painter **Joan Eardley** is one of Scotland's most admired painters. Since her death from cancer in 1963 at the age of 42, her paintings of families in inner Glasgow as well as scenes of the Aberdeenshire coastal village of Catterline have attained iconic status.

To mark the centenary, Eardley's family has launched a website in her name as an information hub about events around the anniversary along with the social media hashtag #Eardley100. The National Galleries of Scotland are planning an exhibition entitled *Eardley & Catterline*, opening on May 16, while the Hunterian in Glasgow is planning an online celebration. The Edinburgh auction house Lyon & Turnbull and Milngavie's Lillie Art Gallery are among several other venues planning events. [www.joaneardley.com](http://www.joaneardley.com)



The Maclaurin Gallery re-opens on **Monday 26th April**  
With Digital Art on the Run by Ian MaKinnell  
Also selected pieces from the Maclaurin Collection.



The Maclaurin Trust  
is a Scottish Charity No:- 12798

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# CLOSE TO HOME

An exhibition of recent paintings by three Ayrshire artists.



"Tree Line, Carrick Hills, Ayrshire."  
John MacDonald



"Pink in a Landscape"  
Bridget Hunter

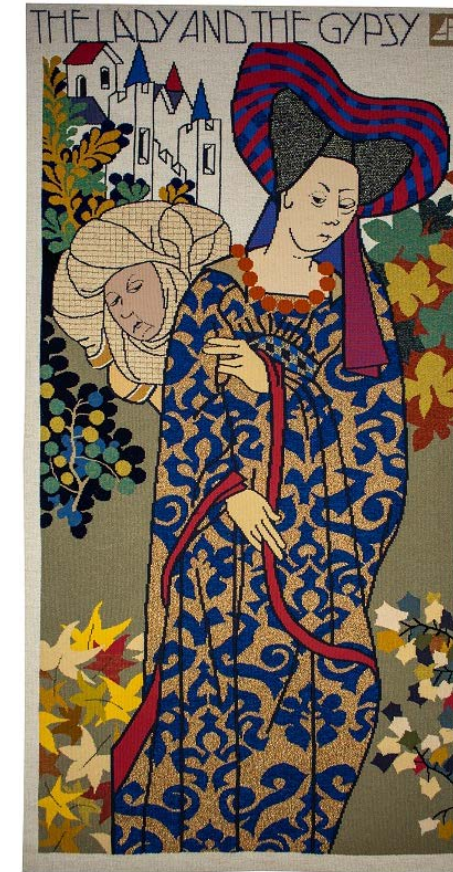


"Snow Shadows, Stewarton, Ayrshire"  
Margaret MacDonald

**A**rchie Brennan: *Tapestry Goes Pop!* at **Dovecot Studios** in Edinburgh (Apr 26-Aug 30) is the first ever major retrospective work by the Edinburgh-born master weaver who began his 60-year career as an apprentice at Dovecot, eventually becoming its Artistic Director. A tapestry trailblazer (not to mention a bodybuilder and former Mr Scotland), Brennan (1931-2019) is not only acknowledged as a pioneer of modern weaving, but is also considered one of the great unsung Pop artists of the 20th century – unsung, because he chose to work in tapestry.

The exhibition includes 80 tapestries and other works, a number of which are on public display for the first time. Brennan's Pop-influenced works, for which he often used images cut from newspapers and magazines or sketched from TV, demonstrate his interest in celebrity culture and media representations of public figures such as Princess Diana and Muhammad Ali.

Established in 1912, Dovecot Studios has been at the vanguard of tapestry weaving for over a century. Now based in a repurposed Victorian baths building, they are noted for collaborations with artists such as Chris Ofili, Victoria Crowe and Alison Watt.  
[www.dovecotstudios.com](http://www.dovecotstudios.com)



Archie Brennan, *The Lady and the Gypsy* - A Reconstruction based on details of the Devonshire Hunting series *The Otter and the Swan*, 2008, Photo: Kenneth Gray Photography

Reopening on April 28, **Blair Castle** in Perthshire has become the first historic Scottish landmark to partner with the museum app Smartify, which enables audiences around the world to take virtual tours of art and heritage venues. Built in 1269, the castle is the ancestral home of the Dukes of Atholl.

Said Head of Marketing Catriona Sutherland: "It is important that we find new ways to keep the history alive and accessible to all audiences, whether those with ancestral connections, researchers or the day visitor. The pandemic has not only taught us that we need to do more, but has also given us the time to explore how we can do this most effectively."



Mortlake Tapestries

The Blair Castle collection includes paintings by Sir William Nicholson (*Annie, Lady Cowdray*), Sir Edwin Henry Landseer (*The Death of a Hart in Glen Tilt*) and Johann Zoffany (*The family of John, 3rd Duke of Atholl*) as well as by local artists. Other works include 17th century tapestries and 18th century cabinetry.  
[www.blair-castle.co.uk](http://www.blair-castle.co.uk)

**A digital exhibition of contemporary furniture, art and applied art**  
27 March-24 April  
[www.scottishfurnituremakers.org.uk](http://www.scottishfurnituremakers.org.uk)



Sara Barker, work in progress, plywood, wire & oil paint, 2020

**Cample Line** near Thornhill in Dumfries & Galloway is resuming Sara Barker's *Undo the Knot* (Apr 29-May 23), an exhibition of new work which blurs the lines between sculpture, painting and drawing, between figuration and abstraction and between imagined and physical spaces.

Barker's recent work has been large scale and has involved working within angular, indented aluminium trays or 'trenches' as containers for painted and sculptural elements. She explains: "The tray, a surface with edges, has become a foundational and flexible structure for me, to pour material into and out of, from which widely differing configurations, depths and shapes can spring."  
[www.campleline.org.uk](http://www.campleline.org.uk)



# The year ahead

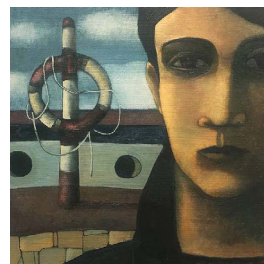
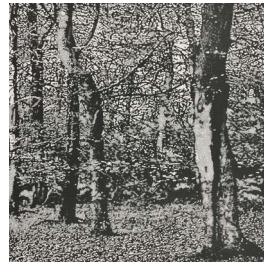
Look out for these exhibitions at galleries throughout the country.



## CASTLE GALLERY INVERNESS

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### Aberfeldy Gallery

[www.aberfeldygallery.co.uk](http://www.aberfeldygallery.co.uk)

Jun 5-28, Deborah Phillips Jul 3-26  
Jennifer Reid Jul 31-Aug 30 Lindsay  
Turk Sep 4-27 Fiona Sturrock Oct  
2-Nov 14 Dot Walker Nov 21-Dec  
24 Winter Show

### Gallery Q, Dundee

[www.galleryq.co.uk](http://www.galleryq.co.uk)

May 22-Jun 19 John Johnstone: A  
Celebration of 60 years of creativity  
Jun 26-May 17 Mixed exhibition  
with featured artist Jennifer  
Mackenzie along with Joyce Gunn  
Cairns RSW, Fiona Sturrock,  
Deborah Phillips, George Donald  
RSA RSW, Nicola McBride & Gillian  
Westland Jul 24-Aug 21 Impressions  
of Italy: Mixed exhibition, including  
Charles MacQueen RSW RGI,  
Christine Woodside RSW RGI, Jennifer Irvine  
RSW RGI, Jean Martin RSW, Mhairi McGregor  
RSW, Irene McCann, Margaret Evans, Cat  
Outram, Anne Skinner & Sandra Orr Aug 28-  
Sep 18 Mixed exhibition of prints with featured  
artist Ian Phillips along with Liz Myhill RSW,  
Cat Outram & Barbara Pease Sep 25-Oct 16  
Mixed exhibition with featured artist Marion  
Drummond along with Helga Chart RSW  
RSW, Irene McCann, Stuart Moir & Deborah  
Phillips Oct 23-Nov 13 Mixed exhibition with  
featured artist Joe McIntyre along with Morag  
Muir RSW & Fiona Sturrock Nov 20-Jan 22  
Winter exhibition, including Deborah Phillips,  
Irene McCann, John Martin Fulton, Sandra Orr  
& Ann Skinner



Charles McQueen, *Trinkets Delhi*, mixed  
media. From: Textures Entwined, Tatha  
Gallery, May 22-Jun 19

### Tatha Gallery, Newport-on-Tay

[www.tathagallery.com](http://www.tathagallery.com)

May 22-Jun 19 Christine Woodside  
& Charles McQueen: Textures  
Entwined Jun 26-Jul 21 Here and  
Now, featuring 15 invited artists  
exhibition postponed in January  
Aug 1-28 Ruth Brownlee, Helen  
Glassford, Dawnne McGeachy &  
Martyn McKenzie: Outside Inside

### Whitehouse Gallery, Kirkcudbright

[www.whitehousegallery.co.uk](http://www.whitehousegallery.co.uk)

Jul 3-Sep 4 Summer Exhibition,  
featuring Rosanne Barr, Tricia Barna,  
Damian Callan, Julie Brunn, Lizzie  
Farey, Erraid Gaskell, Madeleine  
Gardiner, Garry Harper, Morag  
Lloyds, Anne Skinner DA, Mairi

Stewart & Gordon Wilson plus glass by  
Amanda Simmons, papercuts by Anna Cook,  
ceramic tiles by Elaine Brett Rowlands,  
ceramics by Georgie Gardiner, Karen James &  
Pratima Kramer, Sea-Drift Pottery and artist  
books by Frances Law Sep 11-Oct 30 Autumn  
Exhibition, featuring Heather Blanchard,  
Cecilia Cardiff, Dominique Cameron, Andy  
Cross, Marion Drummond PAI, Matt Dwyer,  
Morag Muir RSW, Sheryl Roberts, Patricia  
Sadler, Jackie Stevenson RSW & Linda Park  
plus ceramics by Linda Kinsman-Blake and  
jewellery by Sheana M Stephen DA Nov 6-Jan  
8 Winter Exhibition, featuring Clare Blois, Peter  
Dworok, Jackie Henderson, Lindsay Maddon,  
Nicola McBride, Kevan McGinty, Fiona Millar,  
Sandra Moffat, Pen Reid, Anne Skinner, Helen  
Tabor & Alison Young plus ceramics by Shirley  
Vauvelle & Karen Lainson, mosaics by Amanda  
Anderson and wooden figures by Lynn Muir

### Line Gallery, Linlithgow

[www.thelineonline.co.uk](http://www.thelineonline.co.uk)

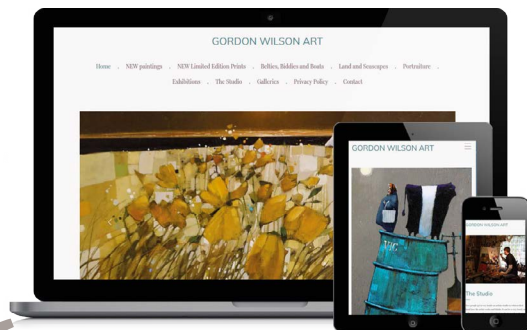
May 1-25 Iona Leishman: Exploring the Thin  
Places May 29-Jun 15 Exhibition of artworks  
gifted to front line workers plus sale of works  
created during lockdown to raise funds for  
food banks Jun 19-Jul 13 Morag Lloyds, Helen  
Acklam & Nikki Monaghan Jul 17-Aug 10  
Applied arts Aug 14-Sep 14 Lucy Newton  
Sep 18-Oct 5 Eva-Mia Sjolin (Sweden) &  
Hjordis Hack (Denmark and Faroe Islands)  
Oct 6-26 TBC – probably photography  
Oct 30-Nov 23 Postcards from The Line  
Nov 27-Dec 24 Christmas Show

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# Image analysis

*The Death of Marat (1793) by Jacques-Louis David  
(Royal Museums of Fine Arts of Belgium)*

**W**hat an extraordinary time it was to be a leading establishment painter in France. Jacques-Louis David straddled the revolution and then the rise and fall of Napoleon Bonaparte. Next time you are able to visit the Louvre, seek out his works. They are monumental in so many ways.

But it is a work now in Brussels (although a decent copy by Serangeli is at the Louvre) which is the archetypal history painting. Showing an actual event and painted in the days and weeks after it happened, it is perhaps the most famous painting of the French Revolution. First, the history.

The French Revolution of 1789 was a bloody affair and its violence increased and spread throughout the early 1790s. Joseph Guillotine's invention was but one example of the torture and death which accompanied the fall of the monarchy and the ensuing chaos.

Born in 1748, Jacques-Louis David had a wealthy upbringing, despite his father having died as a result of a duel when his son was nine years old. By his early 50s at the height of

the revolution, David had become an ardent rebel and part of a group called the Jacobins which also included Georges Danton and Maximilian Robespierre. During what is now known as the Reign of Terror, one of David's friends, the publisher, journalist and politician Jean-Paul Marat, was murdered by a female assassin, Charlotte Corday. Murdered, as you can see, in his bath – with Corday's letter of introduction in his hands.

Corday later claimed that she blamed Marat for countless deaths and that killing him was killing one man to save 100,000. David, on the other hand, held him in high esteem as a great speaker and thinker. David had been in that very room only 24 hours earlier - the room where his friend is now depicted taking his last breath.

It is therefore a painting of a murder which has just happened, a raw painting, showing the vulnerability of someone in their bath having been stabbed to death, almost Christ-like, at a time when religion had been banned, with the open gash visible to all. Marat was apparently in his bath because the cold water eased an itchy skin disease. Perhaps Corday knew that Marat would be bathing and defenceless. Although the knife is on the

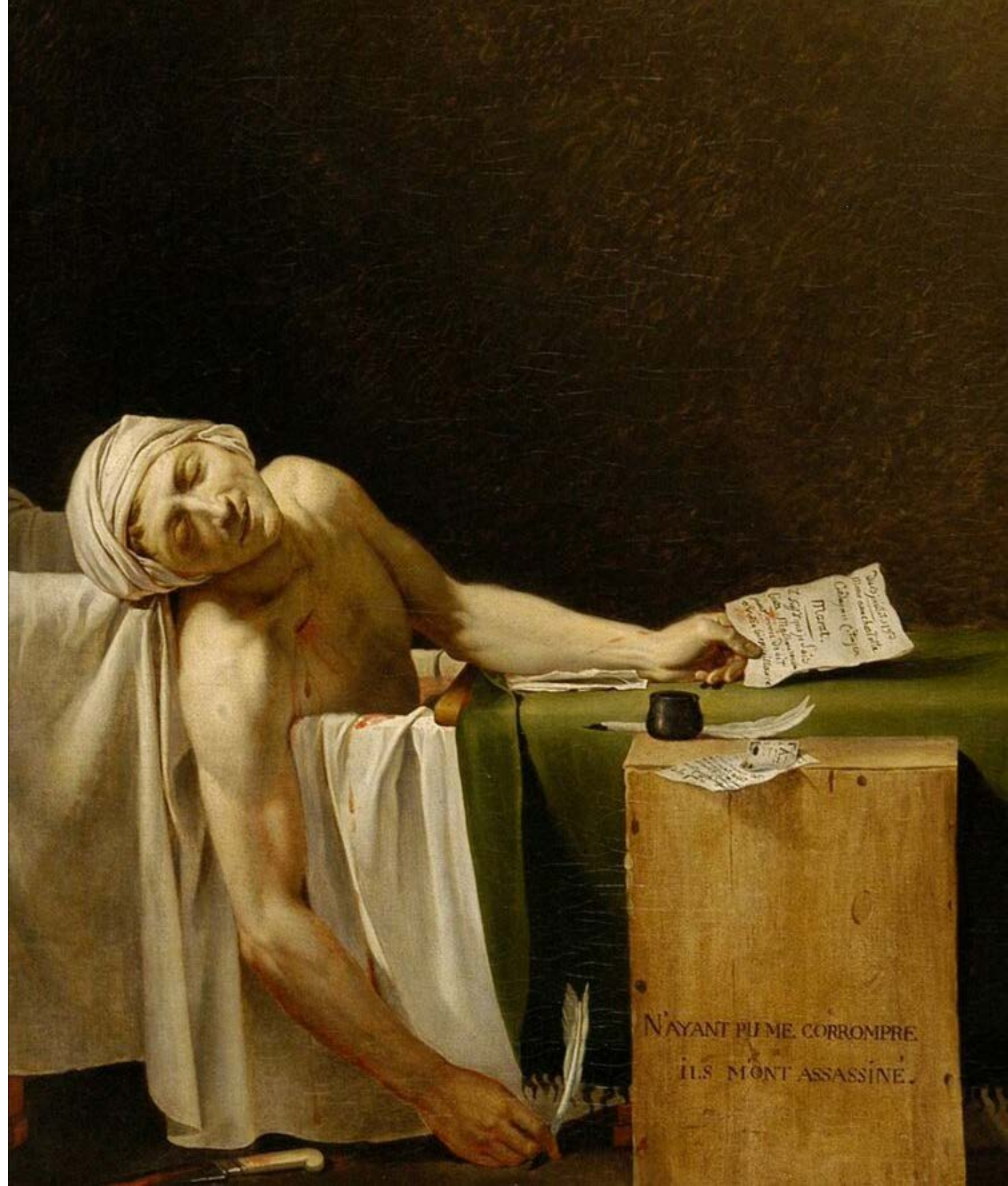
floor, in reality it was left in his chest. Corday herself apparently did not attempt to flee, although David chooses not to paint her in the scene.

Showing all the drama of a great novel, this neo-classical work has something of Michelangelo about it. It may not be accurate – there are no unsightly skin rashes on view, for example – but the composition, detail, drama and lighting combine to tell a gripping story.

By 1794 the Jacobins themselves were on the run. David only just survived by renouncing his association with them and, after being imprisoned in the Louvre (the former royal palace), was fortunate that his skills as a painter were recognised by a young Corsican army general by the name of Napoleon Bonaparte. He was released and the rest, as they say, is history.

*Phil Grabsky is a British documentary filmmaker. His company Seventh Art Productions has produced documentaries for television and cinema on art, history, social issues and classical music. All films are available on DVD and to download:*

[www.seventh-art.com/shop](http://www.seventh-art.com/shop).





# Vintage Bordeaux

Famous for its wines, the capital of Nouvelle-Aquitaine also has a lot to offer art-lovers.

In the jostle for bragging rights as Europe's best city break destination, Bordeaux is on a lot of people's radar. A 15-year makeover has resulted in a redeveloped waterfront with a four kilometre-long quay hugging the curve of the broad River Garonne, and the city has been voted the favourite of the French. The TGV (Train à Grand Vitesse, or high speed train) now puts it at a little over two hours from Paris.

A ban on skyscrapers means that the city skyline has remained largely unchanged for 300 years. In the 18th century **St Pierre** district, the historic heart of Bordeaux, the waterfront facades

have changed little since they greeted merchants arriving down the river estuary from the Atlantic.

In a symbolic break from the medieval period, part of the old city wall was demolished to make way for the splendid **Place de la Bourse** (Stock Exchange Square). Cross the busy waterfront street to see the gorgeous buildings reflected in the water covering the **Miroir d'Eau** (Water Mirror), the world's largest reflecting pool.

Birthplace of 'animalière' (animal portraitist) and sculptor Rosa Bonheur, Symbolist Odilon Redon, Fauvist Albert Marquet ▶▶▶



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and Cubist Andre Lhote, Bordeaux is also where Goya drew his last breath in 1828 after spending his last four years there in voluntary political exile from Spain.

A good place to start a tour of the main art museums is the central Place Pey Berland, where three are clustered within a few minutes of one another. (The 16th century Pey Berland tower is actually the steeple and belfry of the adjacent Saint-Andre Cathedral, kept separate from one another to protect the cathedral from the vibrations of the bells.)

Occupying facing wings on either side of the Jardin de la Mairie (Town Hall Garden), the **Musée des Beaux-Arts** (Museum of Fine Arts) has over 300 paintings and sculptures dating from Titian to Picasso. Built in 1880, both wings adjoin the Town Hall, a former palace. The south wing of the museum is dedicated to 16th to 18th century classical painting, including religious and mythological scenes, while the north wing displays 19th and 20th century art. Along with leading

Bordeaux artists, the museum has works by French masters (Matisse, Renoir, Delacroix, Seurat, Dufy) and other big European names (Rubens, Kokoschka, Soutine, Veronese).

Information boards emphasis the French contribution to key movements, from the

mythological imagery and ancient history of 'academic art' to the violently bright palette of Fauvism and the passions, longings and human sufferings of Romanticism. Other genres represented include Impressionism, Naturalism, Symbolism and post-war art. A couple of blocks around the corner ▶▶▶



CAPC shows contemporary art in a former 19th century warehouse.





  
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Pete Morrison, Bright Day, Sanna Bay



Bernard Magrez Institute of Contemporary Art

40 chateaux, Magrez supplements his own personal art collection, including works by Daniel Buren, Andy Warhol, Agnès Varda, Pierre Soulages, Sebastiao Salgado, Fernand Léger and many others, with loans from public and private collections.

the museum's beautiful annexe, the **Galerie des Beaux-Arts** (Gallery of Fine Arts), hosts special exhibitions.

[www.musba-bordeaux.fr](http://www.musba-bordeaux.fr)

Nearby is the **Musée des Arts Décoratifs et du Design** (Museum of Decorative Arts and Design), where objects from the 17th to the 21st centuries are spread out amid the antique panelling, chandeliers and parquet flooring of the 18th century Hotel de Lalande, one of the many fine buildings credited for the city's Unesco World Heritage Site status. Despite being converted into a museum, the spaces in the mansion still capture the atmosphere of the family residence it once was, with the original furniture and decor offering a glimpse into the lifestyle of Bordeaux aristocracy at the time of the French Revolution.

Antique objects are juxtaposed with works by contemporary French and international designers (the museum has one of the largest modern collections in Europe) to show the evolution of household furnishings, interiors, homewares and appliances. There is also a series of special exhibitions on a range of topics, from sneakers to industrial design.

[www.madd-bordeaux.fr](http://www.madd-bordeaux.fr)

Just off the waterfront to the north of the city centre, **CAPC** (formerly the Centre d'Arts Plastiques Contemporains, or the Museum of Contemporary Art), occupies a cavernous former 1820s warehouse once used to store imports from the colonies. Soaring sandstone walls, high arches and exposed wooden beams form an impressive environment in which to show temporary exhibitions and selections from the museum's permanent collection of works by nearly 200 artists. A nice touch: Through the glass-sided lift you can see an untitled wall painting by Keith Haring unfold as you go up and down.

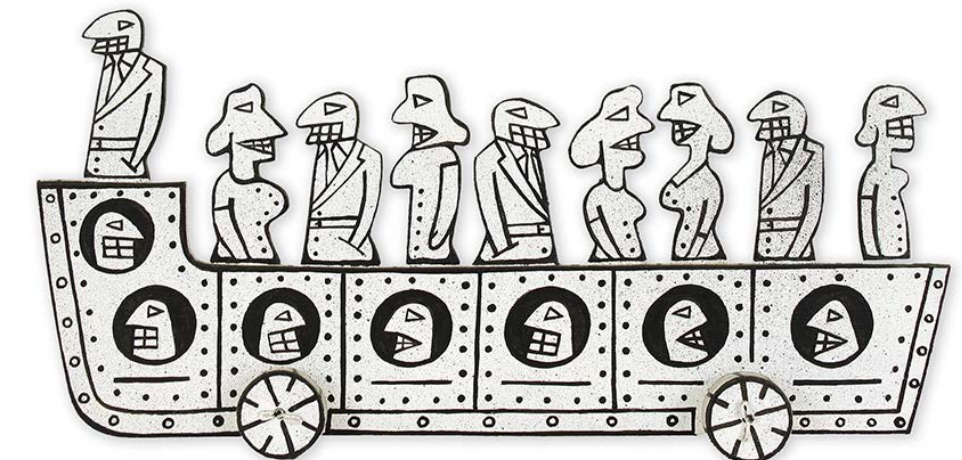
[www.capc-bordeaux.fr](http://www.capc-bordeaux.fr)

Named after its founder, a winery owner, the **Bernard Magrez Institute of Contemporary Art** occupies the beautiful Hotel Labottière, a private, 18th century mansion in substantial grounds. Owner of

There is a series of special exhibitions, some of which take place in the modern, marquee-like annexe. An artist in residence programme and La Galerie des Nouveaux Talents (The Gallery of New Talents) underscore Magrez' support of emerging artists.

[www.institut-bernard-magrez.com](http://www.institut-bernard-magrez.com)

In a lovely, two-story private museum, the former home of a fishing magnate, set in its own grounds in the southern suburb of Bègles, the **Musée de la Création Franche** has a collection of 14,000 works of 'outsider art', folk art and naive art. (The term 'franche', meaning in this case 'frank', 'genuine' or 'real', was chosen after the founder, the French artist Gerard Sendrey, was prevented for copyright reasons from using the more familiar term 'art brut', or raw art, as defined by the French artist Jean Dubuffet.) ▶▶▶



Francois Monchatre, *Croisière pour tous (Cruise for everybody)*, 1990, sculpture on painted wood © Musée de la Création Franche

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Bassins de Lumières (Pools of Light)

Shown in rotating exhibitions, the collection emphasises the work of French self-taught artists and other marginal creators who make work outside the tradition of 'fine art'. Sometimes referred to in French as 'artistes singuliers', they often have mental health issues or are otherwise alienated from the mainstream.

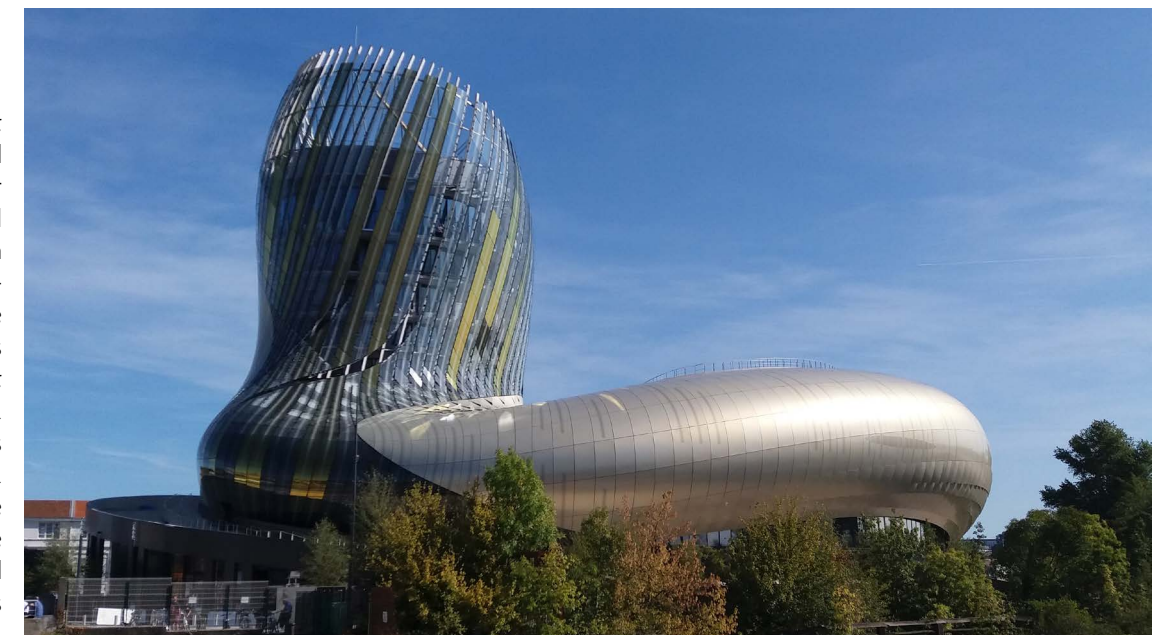
[www.musee-creationfranche.com](http://www.musee-creationfranche.com)

To experience the city's most unusual cultural centre head to Betasom, where a former WWII submarine base used by the Italian fleet has been developed into an awe-inspiring honeycomb for the **Bassins de Lumières** (Pools of Lights), the world's largest digital art centre. Monumental immersive exhibitions devoted to major historical and contemporary artists are projected onto the immense walls and ceilings and reflected in the waters of the enormous

submarine bays. Visitors make their way along gangways above the water and along the quays. [www.bassins-lumieres.com](http://www.bassins-lumieres.com)

In the southwestern suburb of Pessac, Les Quartiers Modernes Frugès, or **Cité Frugès**, is

La Cité du Vin resembles a wine decanter



a 1920s housing estate of 50 properties built by the industrialist Henry Frugès to house his sugar refinery workers. Frugès commissioned the then rising avant-garde urban architect Charles-Edouard Jeanneret-Gris, now known as Le Corbusier (1887-1975) to design ▶▶▶



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Cité Frugès was Le Corbusier's first large scale urban project and one of France's first social housing projects. Identically sized, prefabricated modules came in six variants and innovations included isothermic walls (to regulate temperature), suspended gardens and integrated garages. Outside, Le Corbusier added dashes of colour to brighten up the neighbourhood. Today this UNESCO World Heritage Site houses fashionable apartments, and curious tourists and architectural students have become a common site.



The Le Corbusier-designed Cité Frugès © Nikolas Ernult

Even the region's most famous product has 'crossed over' into the art world, with many famous artists commissioned to design Bordeaux wine labels. The Pauillac estate, for example, has featured work by the likes of Salvador Dali, Henry Moore, Wassily Kandinsky, Pablo Picasso, Francis Bacon and Lucian Freud on its vintages.

Oenophiles will want to head for **La Cité du Vin**, the gleaming waterside temple to the grape. Shaped like a decanter, the modernistic, metal and glass structure is riven with streaks of colour to suggest swirling wine and the River Garonne flowing by.  
[www.laciteduvin.com](http://www.laciteduvin.com)

FURTHER INFO  
[www.bordeaux-tourism.co.uk](http://www.bordeaux-tourism.co.uk)

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# From restoration to ruination

Restoration is an art in itself, requiring training, experience and skill to help preserve artworks for posterity. But not every job passes muster. Even work done between 1980 and 1994 on Michelangelo's Sistine Chapel in Rome divided experts over the bright colours revealed. Other intended 'improvements' have ended in outright disaster.

Spain seems to have been particularly badly affected by botched "improvements". There is no law there prohibiting people from restoring artwork even if they lack the necessary skills. The country's Professional Association of Restorers and Conservators stated: "This lack of regulation translates into an absence of protection of our heritage. In recent years, conservation and restoration professionals have been forced to emigrate or leave their professions due to a lack of opportunities." It warned that the industry was at serious risk of disappearing in Spain.

Here are some of the world's most infamous restoration failures.

## When good intentions turn out bad



A Spanish art collector gave the job of restoring a copy of a painting by the Baroque artist Bartolomé Esteban Murillo to...a furniture restorer. Despite two attempts to fix the botched job, the picture of the Immaculate Conception has been left unrecognisable.



In Borja near Zaragoza an elderly parishioner attempted to restore a fresco of Jesus Christ at her local church, but her paint job led to the painting being dubbed the "monkey Christ". The finished product had the unexpected result of attracting thousands of visitors eager to see the infamous restoration job for themselves and the incident even inspired an opera.

In the Church of San Miguel de Estella in the same Spanish region of Navarre a 16th century statue of St George underwent "restoration" at the hands of a local teacher and emerged looking like a Disney character. Fortunately, after three months' of work, the work was successfully re-restored to its original appearance.

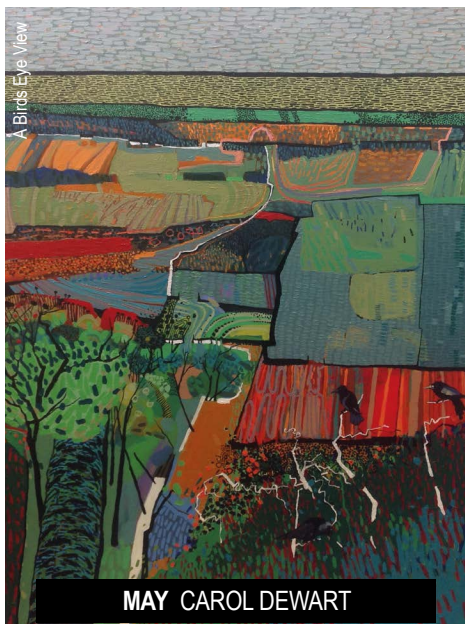


Attempts to conserve ancient Buddhist frescoes in China's Yunjie Temple turned into a technicolour nightmare, with new, storybook-style paintings completely replacing the original Qing dynasty-era works. According to an expert on fresco restoration the result amounted to nothing less than the "the destruction of cultural relics, since the originals no longer exist".





APRIL KATHERINE RAE



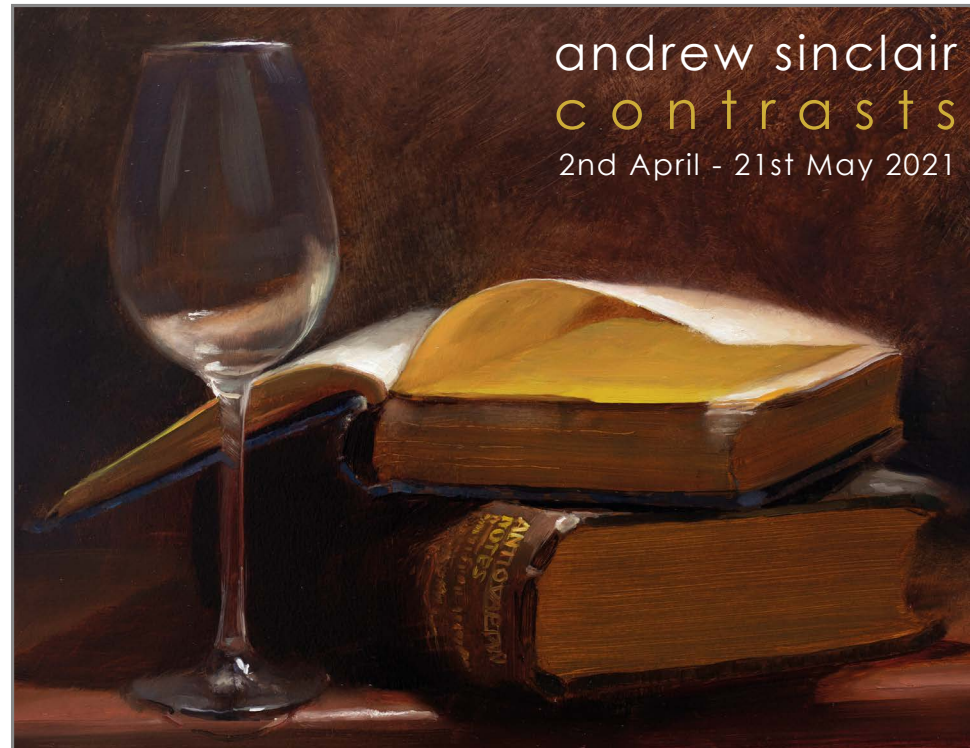
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After restoration work was done at the Hatay Archaeology Museum in Antakya, Turkey on mosaics dating from the 2nd to the 6th centuries, the delicate figures emerged looking that they had gone several rounds with Muhammad Ali, their fine features appearing battered and swollen.

After vandals repeatedly decapitated a statue of Mary holding the baby Jesus in a Canadian church, a local artist offered to replace it free of charge. The church happily accepted, but what they got was a spiky-headed, lobster-faced Lisa Simpson lookalike. The artist (name withheld to protect the guilty) claimed that the terracotta face was just temporary while a stone replacement was carved, but thanks to the media attention, the penitent thief returned the original head.



In the Santa Cruz da Barra Chapel in Brazil an overzealous restorer tarted up a wooden statue of Santa Barbara, giving her flat, white skin, eye-liner and a garishly coloured robe. A shocked historian, Milton Teixeira, a frequent visitor to the church, declared: "They turned Santa Barbara into Barbie!"





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When a church in Colombia sent out a wooden statue of Saint Anthony of Padua holding baby Jesus for repairs due to termite damage, what they got back was a glammed-up version which appeared to have undergone a gender change.



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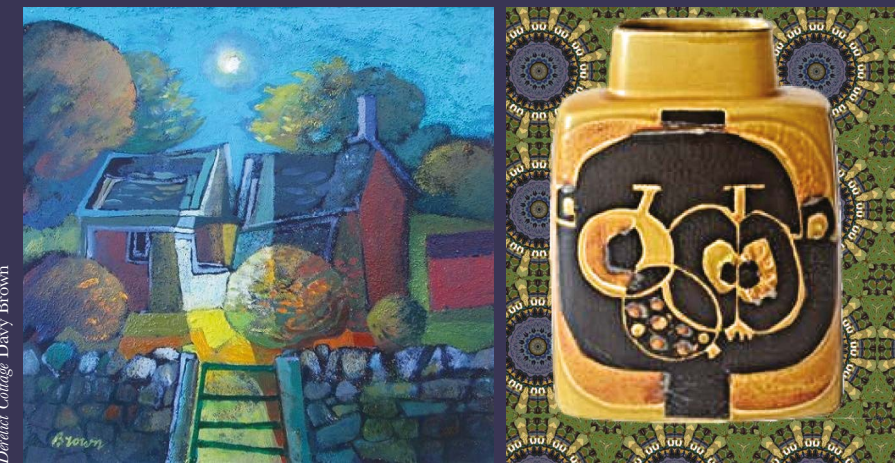
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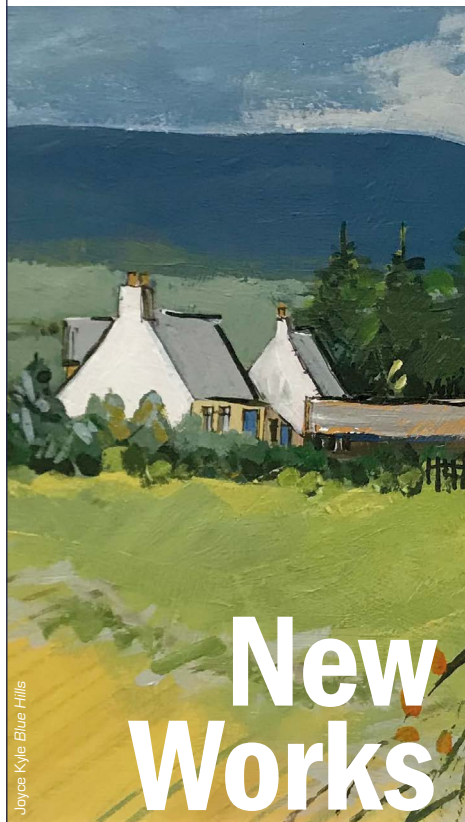
## Ann Armstrong



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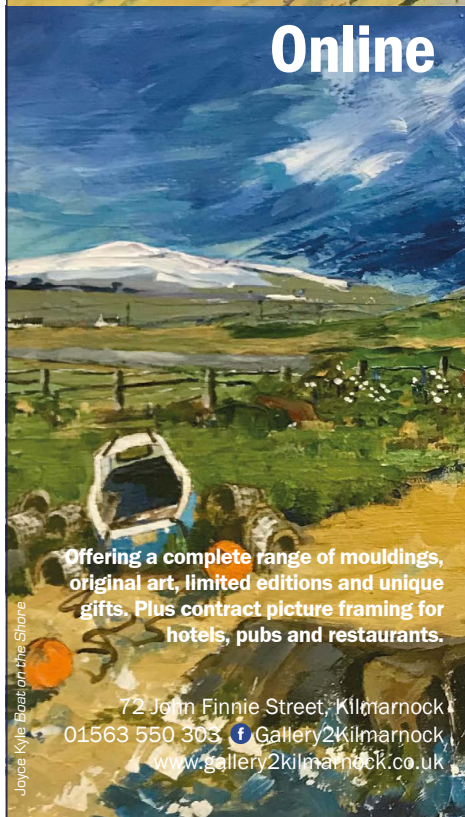
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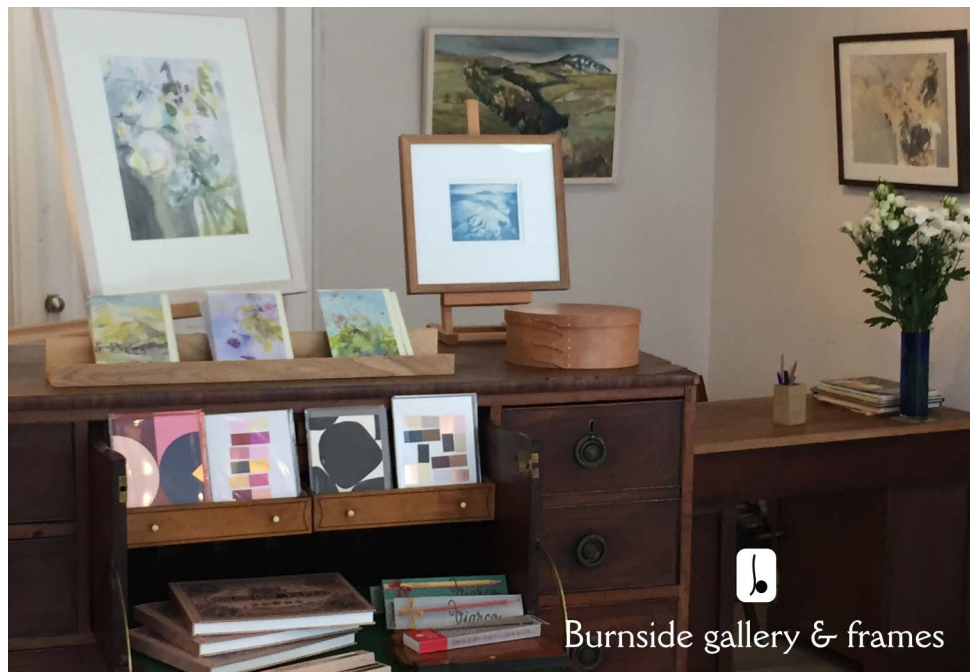
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**ARTSPEAK**

# Huh?

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*(The artist's work is) concerned with the incremental progress of repetitious actions, of concealed forms, vernacular and non-human architecture, journeys to marginal places, and contorted observations based on urban existence.*

*(The artist's) work is often relational and takes into account the wider ecology of people and place.*

*(The artist's) practice is rooted in drawing as a vehicle for performativity.*

*The application of (the artist's) working methods reflects ethnographic or qualitative research without proselytising or conclusion.*

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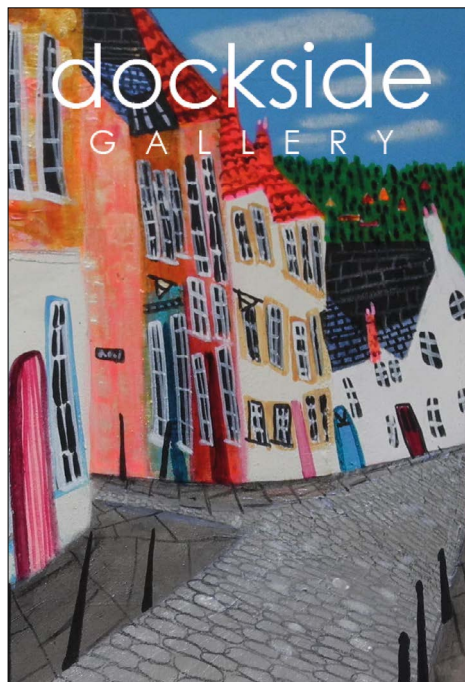
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**Women Street Photographers**



Edited by Gabriela Samoilava

**Women Street Photographers, ed. Gulnara Samoilava, pub. Prestel**  
Traditionally a male-dominated field, street photography is increasingly becoming the domain of women. Reflecting that shift, this collection of images showcases 100 women photographers working the world's streets today to capture a wide range of unique moments. The fully illustrated volume explores how cultural changes in gender roles have overlapped with technical developments in the camera. Offering an insight into the realities of working as a woman photographer in different countries, the photographs offer a glimpse of what happens when women are behind the camera.

**World of Art**



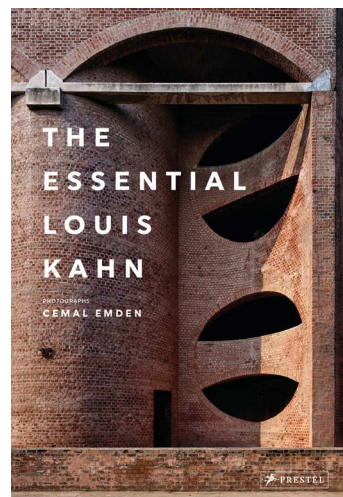
**Art and Myth in Ancient Greece**

Thames & Hudson  
T. H. Carpenter

**Art & Myth in Ancient Greece, by T.H. Carpenter, pub. Thames & Hudson**  
Part of the excellent World of Art series, the book explores how visual sources such as vase paintings, engraved gems and sculptures often predate literary references to the Greek myths which are so much a part of our culture today that we tend to forget how they entered it in the first place. In fact, in some cases visual art provides the only evidence – sometimes offering alternative, unfamiliar tellings – in the absence of surviving accounts in ancient Greek literature of such important stories as the Fall of Troy or Theseus and the Minotaur.

**THE ESSENTIAL LOUIS KAHN**

photographer  
CEMAL EMDEN



Prestel

**The Essential Louis Kahn, ed. Caroline Maniaque, photos by Cemal Emden, pub. Prestel**  
The Indian architect Balkrishna Doshi said: 'Louis Kahn transformed mundane, everyday elements – brick, concrete – into great historical structures akin to sacred monuments.' Kahn (1901-1974) worked in a variety of countries and settings around the world, reflecting his broad fascination with science, mathematics, history and art. Focussing on 23 pioneering buildings designed solely by him for both public and private use, the book features previously unpublished interior and exterior photographs of some of his most iconic buildings.

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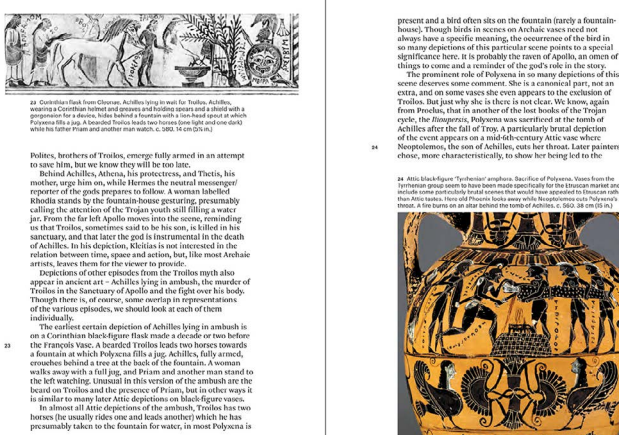
**Danielle L. Goldstein**



New York City is not, in its architecture, infrastructure, and commerce, as well as in its diverse population and constant supply of humanity. That is what makes it both fascinating and overwhelming. It's easy to get lost here. But we often forget that the dense urban forest is, in itself, a collection of individual trees.

Danielle is based in New York City. Her work has been exhibited internationally and is part of the permanent collection of the Museum of Contemporary Art, Chicago.

**World of Art**

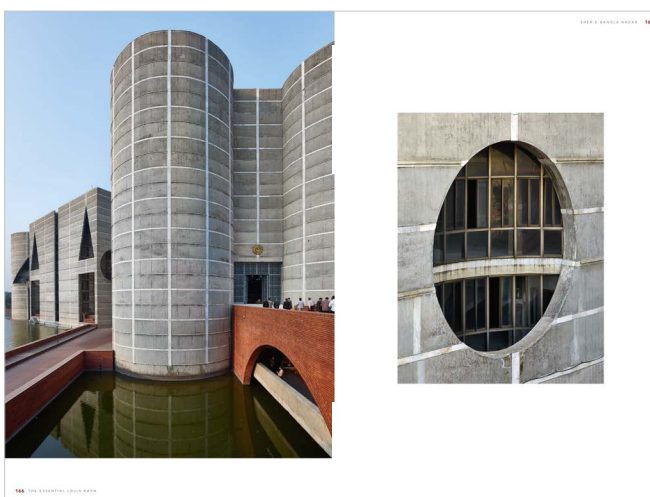


**Art and Myth in Ancient Greece**

Thames & Hudson  
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**THE ESSENTIAL LOUIS KAHN**

photographer  
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Prestel



# Hand-made

for you & your home



Stained glass artist **Aimee McCulloch** makes work inspired by an interest in 'numinous' (spiritual, mysterious) spaces such as mountains, cathedrals and night skies as well as completing more traditional commissions. She has featured in CBBC's Junk Rescue and made windows for the set of the Outlander TV series. Pictured: *Moon over Munros*  
[www.aimeemcculloch.com](http://www.aimeemcculloch.com)

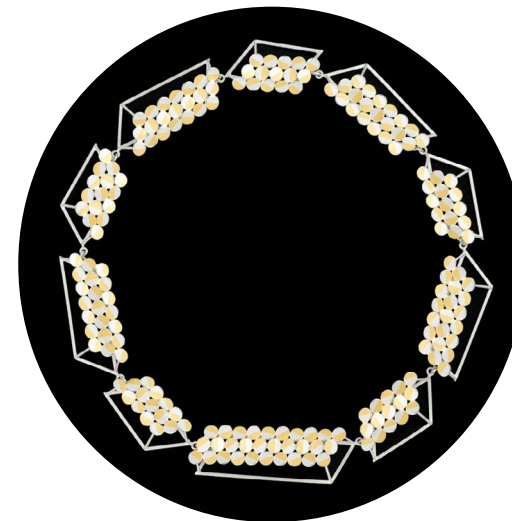


A resident artist at the Glasgow Ceramics Studio, **Melanie O'Donnell** experiments with raku firing to make often highly coloured pieces ranging from small wall pieces to large figurative sculpture. She is inspired by many sources, including religious iconography, architecture, statuary, Mexican and European domestic "shrines" and women's adornment in different times and cultures. Pictured: *Berlin Boy*  
[www.glasgowceramicstudio.com/melanie-odonnell](http://www.glasgowceramicstudio.com/melanie-odonnell)



Andrea Chappell of **Acme Atelier** combines traditional kiltmaking and printmaking crafts to create bespoke kilts in both contemporary and traditional designs, using modern and vintage fabrics, historic tartans and classic tweeds. Often commissioned to celebrate a special life event and designed to last more than one lifetime, each uniquely personal kilt is entirely hand-made in Scotland.  
[www.acmeatelier.co.uk](http://www.acmeatelier.co.uk)

Edinburgh-based jewellery designer and maker **Misun Won** is inspired by the traditional wrapping cloth 'jogakbo' from her native South Korea. She pierces out patterns by hand from a single sheet of silver and shapes it to symbolise the ritual of the patchwork-making process. Pictured: Rhombus 3D chain necklace in sterling silver and 24-carat gold  
[www.misunwonjewellery.com](http://www.misunwonjewellery.com)



A member of the Scottish Furniture Makers Association, Deeside-based **Tom Addy** makes bespoke pieces from mainly locally sourced hardwoods, often revisiting historical vernacular design to tell a story of place through furniture. He can often trace his timber "back to the stump", with the lived history of the tree becoming integral to the character of the works. Pictured: *Isolation Chair*  
[www.scottishfurnituremakers.org.uk/makers/tom-addy](http://www.scottishfurnituremakers.org.uk/makers/tom-addy)

A member of the Society of Scottish Artists, Polish-born and now Glasgow-based artist and designer Karolina Franceschini of **More is More** uses her oil painting as a base for textile designs transferred onto fabric by the Centre for Advanced Textiles at Glasgow School of Art for cushions, clutches and framed wall hangings.  
[www.moreismoregallery.com](http://www.moreismoregallery.com)







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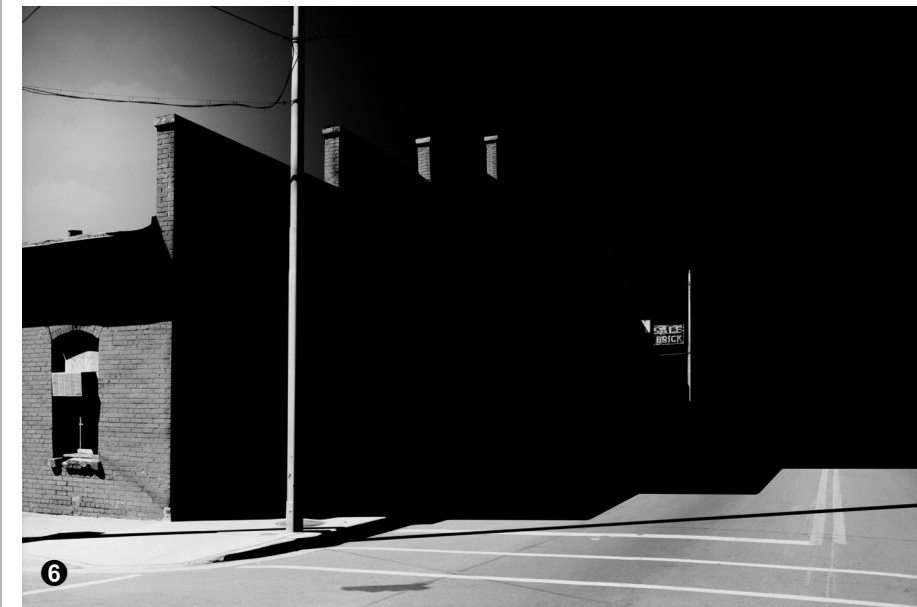
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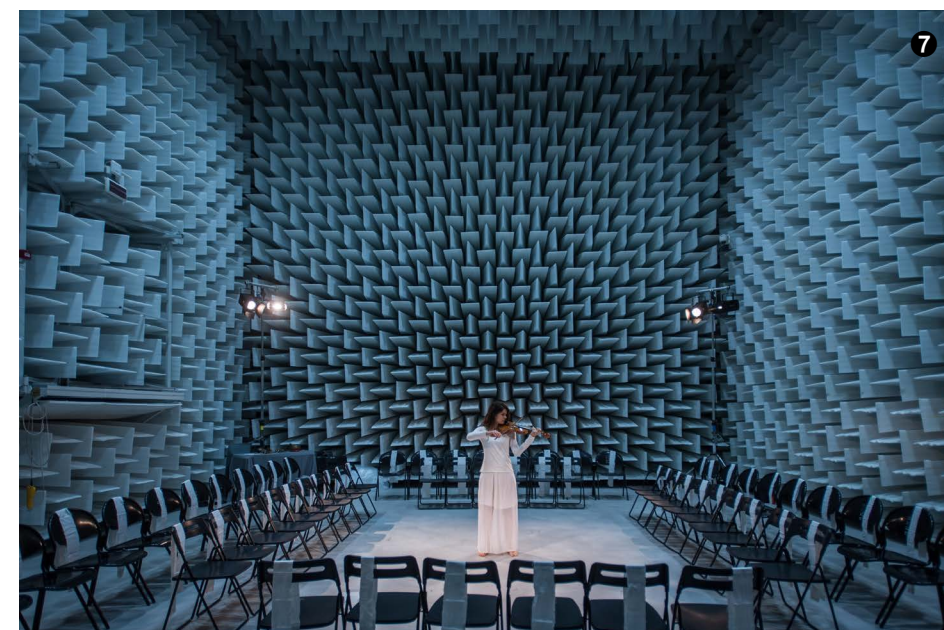
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Organised by the World Photography Organisation and now in its 14th year, the Professional competition for the Sony World Photography Awards 2021 has attracted a remarkable body of work for subject matter, composition and technical excellence. The Photographer of the Year was selected on April 15 in a live-streamed programme. Here is a small selection of short-listed and finalist entries along with their categories. [www.worldphoto.org](http://www.worldphoto.org)

- 1. Berenice Riu, Spain, Still Life
- 2. Dolores Laboureau, Argentina, Portfolio
- 3. Carlos Lopez, Spain, Sport
- 4. Kyung-Hoon Kim, South Korea, Creative
- 5. Majid Hojjati, Iran, Landscape
- 6. Peter Franck, Germany, Architecture & Design
- 7. Alessandro Gandolfi, Italy, Portfolio
- 8. Marvin Grey, Philippines, Landscape



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