

The background of the cover is a photograph of a grassy hillside in Edinburgh, Scotland. In the foreground, there is a field of tall green grass with some small yellow wildflowers. In the background, the dark silhouette of a building with a chimney is visible against a bright blue sky with scattered white clouds. The sun is shining from the top left, creating a lens flare effect. The text 'EDINBURGH ART FESTIVAL' is overlaid on the image in a large, white, serif font. Each letter of the text has a yellow and black diagonal striped pattern on its top and bottom edges, giving it a graphic, stencil-like appearance.

EDIN  
BURGH  
ART  
FEST  
IVAL

**Guide**

31 July – 31 August 2014

## Edinburgh Art Festival Map

To help you find your way around the city, illustrator David Galletly has created a map for this year's festival that shows the locations of all exhibitions together with opening times and facilities.

You can pick up a copy of the map at the Kiosk or at any of our venues, or download a copy from our website.

## Pricing and booking

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

Where there is a charge, full prices and concessions are listed in this guide; tickets should be purchased from the relevant venue.

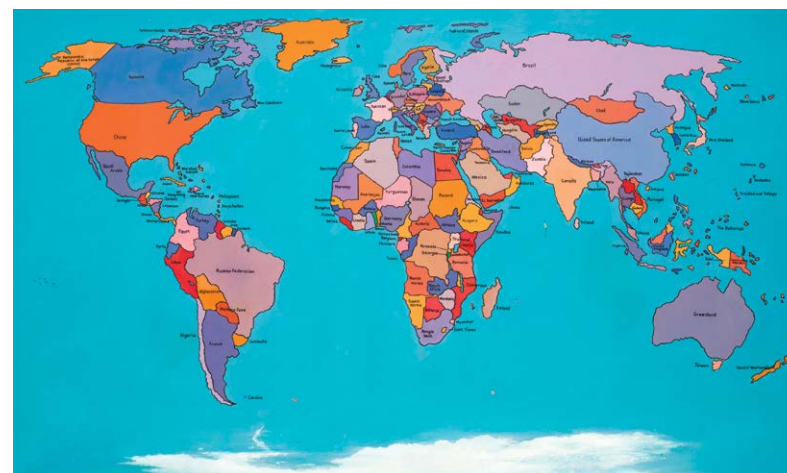
For full event listings, pick up a weekly events guide from the Kiosk during the festival, or visit our website.

## Welcome

With our 11th edition we invite you to immerse yourself in the very best historic and contemporary art, with work by over 100 artists from Scotland, the UK and beyond, presented in more than 30 venues across the city, and a month long programme of special events.

This year's festival also provides a unique opportunity to reflect on a generation of contemporary art practice in Scotland through Edinburgh's contribution to GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland.

Our commissions programme brings you ambitious new work by leading and emerging Scottish artists, as well as offering rare access to some of the more hidden architectural gems of our city. As a celebration of visual art happening alongside one of the world's largest performing arts festivals, it feels particularly appropriate that this year, our programme will include a special focus on work which sits at the edge of the visual and performative.



Tam Joseph, *Hand Made Map of The World*, Acrylic, 2013, paint on MDF (Part of *Where do I end and you begin*)

## Festival Projects: Remembering the Future

'It is a poor memory which only works backwards' says the White Queen to Alice, in Lewis Carroll's *Through the Looking Glass*.

2014 represents an extraordinary convergence of moments, a year when we remember the past and imagine the future, in a series of anniversaries which will resonate locally, nationally and globally, as well as a referendum to determine the future status of Scotland as an independent nation. Of course how we imagine the future depends entirely on how we remember the past. Recent discoveries in neuroscience reveal that to do each requires us to use identical parts and processes of the brain. Memory (both personal and collective) shapes our sense of who we are, and who we want to be.

This close connection between past memory and future possibility permeates our festival projects this year. Jacqueline Donachie's new work draws on historic associations to encourage us to reflect on contemporary debates. Craig Coulthard considers how and what we might choose to remember in the future. *Where do I end and you begin* invites international perspectives on the utopian project of the Commonwealth, and imagines how we might live together in the future. In a major off-site presentation at the Old Royal High School, our audiences can visit an imagined future that never was – the debating chamber built in 1979 to house an anticipated Scottish Assembly.



Old Royal High School debating chamber, photograph by Stuart Armitt

Craig Coulthard: *The Drummer and the Drone*

31 July – 31 August



Craig Coulthard, preparatory sketch for *The Drummer and the Drone*, 2014

Craig Coulthard's practice encompasses a broad range of media and scale, from the extraordinarily ambitious (and still evolving) *Forest Pitch*, a lifesize football pitch created in a Borders woodland; to smaller objects often referencing craft traditions – banners, handpainted plates, rugs. The work is united by a common concern, the artist's extended enquiry into identity, history and memory.

Coulthard's latest work, a film installation, imagines a commemoration ceremony of the future, where the heroic deeds of machines are publicly acknowledged and remembered. The drone of the title refers to that most quintessentially Scottish of instruments, the bagpipe, but also to the unmanned robotic aircraft deployed in contemporary military campaigns and humanitarian rescue operations.

Deliberately ambiguous, Coulthard's film suggests the contradictions inherent in a succession of romanticised images. The bagpipe and drums are now firmly established as essential to Scottish ceremonial (military and civilian), perhaps precisely for the reason that they were once outlawed. The Scottish landscape is understood as a beautiful natural wilderness, largely untouched by humans, yet it is home to dangerous and destructive weapons. The technology of the future can be used to threaten the very systems that developed it.

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

Mon–Sun, 10am–6pm

Please note that this historic venue does not offer wheelchair access.

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

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).



**Jacqueline Donachie: *Mary and Elizabeth***

31 July – 31 August

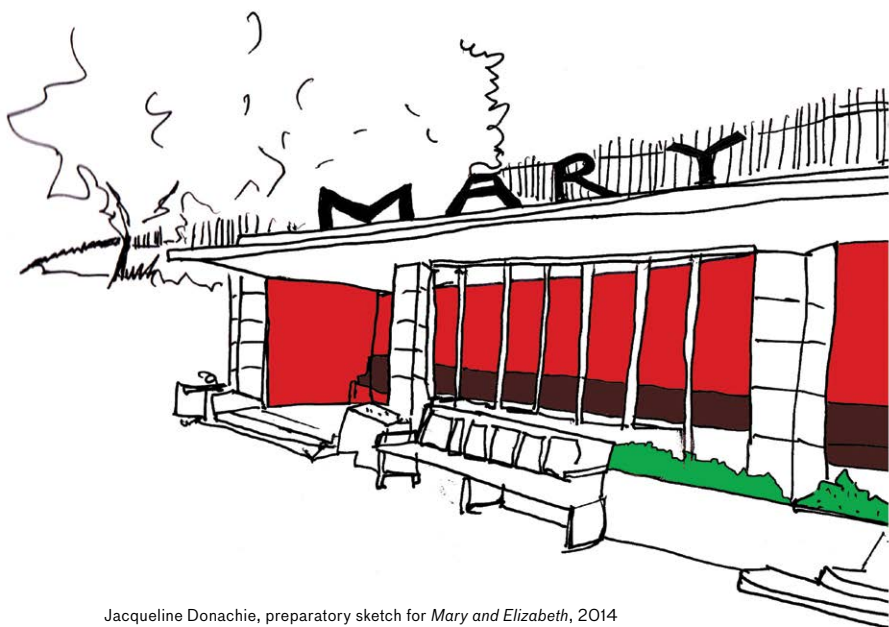
Artist Jacqueline Donachie works largely outside formal gallery contexts, often making work in collaboration with specialist disciplines, or with the direct involvement of the general public. Fascinated by public space, her recent work has explored how we navigate towns and cities. *Slow Down*, conceived for the small market town of Huntly in 2009, and subsequently realised in the profoundly different contexts of Melbourne (2013) and Glasgow (2014), invited cyclists to follow a route through a city, making a giant chalk drawing in the process.

Donachie's new work *Mary and Elizabeth* connects history with the present day through an evanescent line of red pigment journeying through the city, and linking two sculptures situated on either side of the railway line which cuts right through the centre of Princes Street Gardens. The artist imagines '... a timely journey, a connection fuelled by knowledge, lore and literature that loops from popular novels of scandal and sentiment (*Waverley* by Sir Walter Scott was first published 200 years ago this summer, in July 1814) to historic conspiracy and bloodshed, all connecting through a national debate around democracy, identity and governance.'

East and West Princes Street Gardens, EH2 2HG  
Mon–Sun, 7am–10pm

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

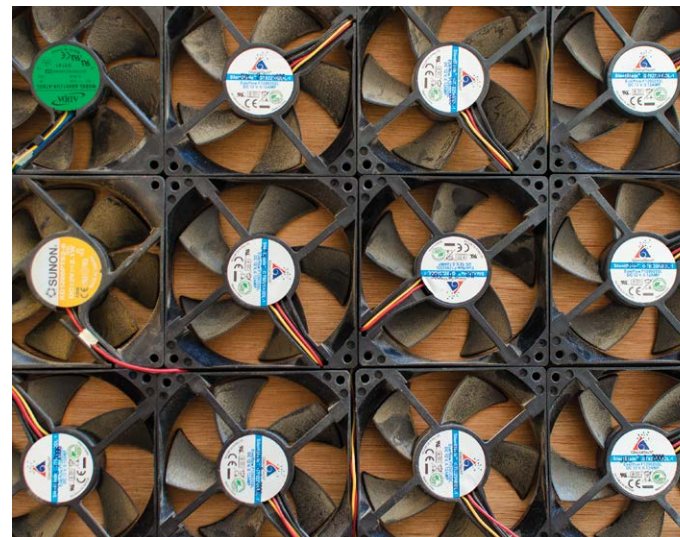
Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).



Jacqueline Donachie, preparatory sketch for *Mary and Elizabeth*, 2014

**Yann Seznec: *Currents***

31 July – 31 August



Yann Seznec, *Currents*, 2014

Artist and musician Yann Seznec often uses technology as a medium to reveal natural processes that are imperceptible to the human eye or ear.

*Currents* expands Seznec's interest in technology as a tool, to consider how it shapes our environment. Computer fans are now a ubiquitous technology, used to cool down machinery when we produce, consume or analyse information. Frequently discarded, the fans point to our obsession with change, as well as the realities of a global economy that make it cheaper to produce anew rather than repair.

Constructed from discarded computer fans, Seznec's new work is a physical and sonic experience, drawing on real-time weather data from around the world to move air around the visitor. If Seznec's earlier works have made visible hidden natural processes that surround us, *Currents* allows us to experience large scale global movements (economic and meteorological) in microcosm.

*Currents* is accompanied by a series of performances by Yann Seznec and the Yann Seznec Fan Club, and forms part of PRS for Music Foundation's New Music Biennial, a series of 20 brand new music commissions presented to audiences across the UK in 2014 and at two weekend showcases in London (4–6 July 2014) and Glasgow (2–3 August 2014) coinciding with the Commonwealth Games.

Police Box, Easter Road (corner of Albion Road), EH7 5QJ  
Mon–Sun, 10am–6pm

*Currents* is produced by Suzy Glass and Erin Maguire.  
Fans kindly donated by Computers for Charity. Supported by Retrouvius.  
Supported through the Scottish Government's Edinburgh Festivals Expo Fund.

### Nalini Malani: *In Search of Vanished Blood*

4 August, 10.30pm – midnight



Nalini Malani, *In Search of Vanished Blood*, 2014, video still

*'The Lamps are going out all over Europe; we shall not see them lit again in our life-time.'* Sir Edward Grey, Foreign Secretary, speaking in 1914 as Britain's ultimatum to Germany was about to expire.

Nalini Malani is one of four leading international artists invited to make work as part of LIGHTS OUT, a UK-wide event marking the centenary of the start of the First World War. Profoundly affected by her own childhood experience of India's Partition, her work is an extended exploration of conflict. She is particularly interested in the female experience of war and has often returned to the figure of Cassandra, the ignored prophetess of doom in ancient Greek myth.

To mark the extraordinary moment of the centenary, as part of a joint project with 14–18 NOW, WW1 Centenary Art Commissions, Malani develops a new externally-sited presentation of *In Search of Vanished Blood*. Here the artist's pictorial plane becomes the city itself, as she uses large-scale projections to cover the full Western facade of Playfair's iconic Scottish National Gallery building on the Mound. Through her distinctive combination of video and shadow play, Malani presents a world of on-going collective wars of which we have all become a part, and to which there is as yet no solution.

Scottish National Gallery, The Mound, EH2 2EL

Co-commissioned by 14-18 NOW, WW1 Centenary Art Commissions, supported by the National Lottery through the Heritage Lottery Fund.

With the generous support of the National Galleries of Scotland.

## Counterpoint commissions

Co-commissioned with Talbot Rice Gallery  
1 August – 18 October

From the very beginning, our festival commissions programme has supported emerging artists as much as established names to make ambitious new work for the festival setting. This year, we are delighted to focus on the upcoming generation in a series of new works co-commissioned with Talbot Rice Gallery. The works will be presented within *Counterpoint*, an exhibition which aims to expand critical and conceptual thinking about visual art in relation to other subjects of learning (see p.33 for more information).

The commissioned artworks will be accompanied by a series of live performances by emerging artists on 16 August. Jeans & MacDonald will focus on the 25 years since the creation of the World Wide Web and the generational time frame since its inception; Ortonandon – sisters Katie, Sophie and Anna Orton – will create an experiential, participatory event; and Alexa Hare will combine video and live performance to explore themes of popular culture, fandom and meta-narrative.

University of Edinburgh  
Old College, South Bridge, EH8 9YL  
Mon–Fri, 10am–5pm; Sat & Sun, 12–5pm  
Outside August: Tue–Fri, 10am–5pm; Sat, 12–5pm

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

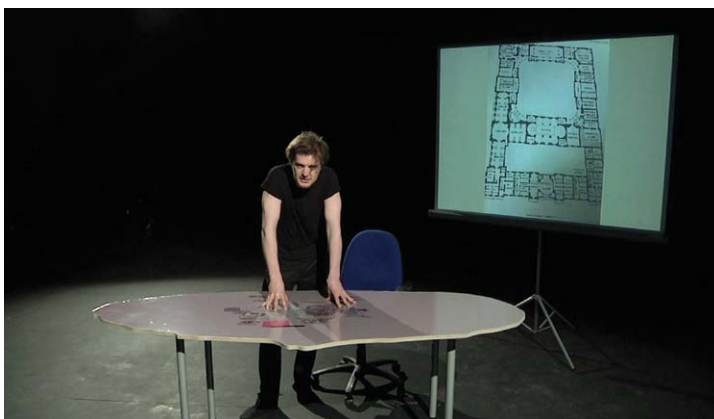
Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).



Ortonandon, *Joy Joy Join In*, 2013, participatory installation, courtesy the artists

### Shona Macnaughton: *The Plan of the Principal Story*

Shona Macnaughton makes filmed and animated journeys and re-enactments that focus on architecture, employment, power structures and the influence of marketing. Her new work encompasses film, performance and a digital model to explore the architectural power behind the Robert Adam rooms which now constitute Talbot Rice Gallery. Overlaying Adam's original blueprint for the college with photographs from the current configuration, Macnaughton's model refers to existing features so that the space is recognisable as the one the viewer is within. This becomes the setting for a film featuring the artist as a 'worker' character within what appears to be a live security video; the camera focused back on the employee and the viewer surveying her conduct. Multiple mediated images, sculpture, furniture and props will be displayed throughout the gallery, re-referencing the visual artifice of the built environment.



Shona Macnaughton, *Every Translator is a Traitor*, 2013, video still  
Camera and lighting by Ryan Kernaghan

### Michelle Hannah: *Statue*

Romanticism is a key influence in the work of artist, performer and singer Michelle Hannah. Influenced by the founding constraints of Cabaret, she aims to engage, entice and repulse in equal measure through her use of artifice. Hannah's performances explore the themes of technology, gender, identity and fame. Her festival commission forms a new body of video and computer-based 3D work relating to her performance as a 'dystopian chanteuse' and consisting primarily of photographic prints, 3D scanning technology and 'models' appropriated from a digital landscape. Whilst based on 'real' objects (microphones, props, costume and the anatomy of the artist's scanned body), the models are rendered into inventions, becoming hybrids of machine and organism, performer and sculpture, sound and vision.



Michelle Hannah, *Glass*, 2013, photograph by Patrick Jameson

### Ellie Harrison: *After the Revolution, Who Will Clean Up the Mess?*

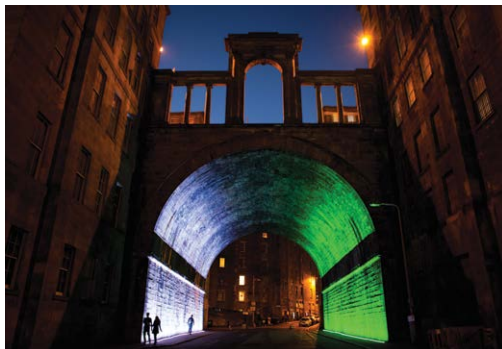
Ellie Harrison makes complex, provocative and politically-engaged work. For her festival commission she explores the role of the artist as commentator on current affairs (as well as agent for social change) by presenting a new artwork completely contingent on the result of the Scottish Independence Referendum. For the first 48 days of the exhibition, the artwork will lie dormant. Primed and ready to go off, four streamer cannons will be installed, connected to a central 'activation switch' labelled YES/NO. On the eve of the historic vote, members of the public will be invited to congregate in the gallery for an all-night Referendum Results Party to witness the artwork's fate. If there is a NO vote, it will remain inactive. But if the people of Scotland vote YES, the cannons will be activated immediately with a massive explosion shooting streamers everywhere. The resulting debris will be left in the gallery for the final 30 days of the exhibition, wherever it happens to land – on the floor, walls, ceilings or other artworks.



Ellie Harrison, *The History of Revolution: Ellie Harrison's Fireworks Display*, 2010  
Photograph by Paul Knight



## Permanent Commissions



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



Martin Creed, *Work no. 1059*, 2011



Alison Watt, *Still*, 2004



Richard Wright, *The Stairwell Project*, 2010

Clockwise from top left:

### Callum Innes: *The Regent Bridge*, 2012

Calton Road, under Waterloo Place

Accessible 24 hours a day; best experienced in darkness.

### Martin Creed: *Work No. 1059*, 2011

Scotsman Steps, Market Street, EH1 1DF

Mon–Sun, 5am–10pm

### Richard Wright: *The Stairwell Project*, 2010

Scottish National Gallery of Modern Art

Modern Two, 73 Belford Road, EH4 3DS

Mon–Sun, 10am–6pm (5pm during August)

### Alison Watt: *Still*, 2004

Old Saint Paul's Episcopal Church, 39 Jeffrey Street, EH1 1DH

Mon–Sun, 8am–6pm

## Where do I end and you begin

1 August – 19 October

As part of the Glasgow 2014 Cultural Programme, and during the year of Homecoming Scotland, Edinburgh Art Festival in partnership with City Art Centre presents a major international exhibition of contemporary art selected by five curators from Commonwealth countries. Taking its title from a work by Indian artist Shilpa Gupta, the exhibition invites perspectives from across the Commonwealth to explore and interrogate the ideas, ideals and myths which underpin notions of community, common-wealth, and the commons.

Through new and recent work by over 20 artists, *Where do I end and you begin* considers what it means to join 'common' with 'wealth', reflecting on the idea of the Commonwealth as a problematic historical and contemporary construct and offering international perspectives on the range of associations which the Commonwealth evokes, from the challenge of 'being in common' in a truly global world, to ideas of the common good, common land, public ownership and alternative exchange systems.

The exhibition is presented across four floors of City Art Centre, and offsite at the Old Royal High School, Regent Road and at other public sites in the city. Artists include: Rebecca Belmore, Kushana Bush, Steve Carr, Mary Evans, Pascal Grandmaison, Shilpa Gupta, Kay Hassan, Gavin Hipkins, Antonia Hirsch, Brian Jungen and Duane Linklater, Tam Joseph, Amar Kanwar, Naeem Mohaiemen, Uriel Orlow, Emma Rushton and Derek Tyman, Mary Sibande, Arpita Singh, Derek Sullivan, Masooma Syed, Shannon Te Ao and Yvonne Todd.

City Art Centre, 2 Market Street, EH1 1DE

Mon–Sat, 10am–5pm; Sun, 12–5pm

*Where do I end and you begin* is supported by Creative Scotland, City of Edinburgh Council, Museums and Galleries Edinburgh, British Council, Event Scotland, The Henry Moore Foundation, Creative New Zealand, South Africa – United Kingdom Seasons 2014 & 2015, Dunedin Public Art Gallery, Vadehra Art Gallery, Canada Council for the Arts and Creative Carbon Scotland.



Shilpa Gupta, *Where Do I End and You Begin*, 2012, neon

**Where do I end and you begin: offsite projects**  
**31 July – 31 August**

*Where do I end and you begin* includes off-site presentations of work by Steve Carr, Tam Joseph, Amar Kanwar and Shilpa Gupta at a range of locations in the city.

Edinburgh's Old Royal High School hosts Amar Kanwar's continually evolving work *The Sovereign Forest*, and an exterior light-work by Shilpa Gupta. Built in the early 19th century as a school, the building was re-designed in the 1970s to host the envisioned devolved Scottish Assembly. Although ultimately never used for this purpose, it remains strongly associated with Scotland's recent political history, and in the year of a referendum on independence, provides a resonant context for works dealing with ideas of community, representation and democracy.

Edinburgh Art Festival's Kiosk will become a temporary public screen in George Street, playing host to Steve Carr's silent moving image work *Burn Out*, which transforms the anti-social activities of 'boy racers' into a stately performance. Tam Joseph's painting *Hand Drawn Map of the World* playfully rearranges the global political and geographical landscapes, and will appear enlarged on billboards near key festival sites.

Amar Kanwar and Shilpa Gupta  
 Old Royal High School, 11 Parliament Square, EH1 1RQ  
 Mon–Sun, 10am–6pm

Steve Carr  
 Edinburgh Art Festival Kiosk, George Street  
 Nightly from 10pm

Tam Joseph  
 Easter Road Billboard, EH7 5QJ  
 Accessible 24 hours a day

Baillie Gifford Investment Managers are project sponsors of Edinburgh Art Festival at the Old Royal High School.



Steve Carr, *Burn Out*, 2009, video still



Jim Lambie, *Shaved Ice*, 2012/14 (detail), On show at The Fruitmarket Gallery  
 Courtesy the artist and The Modern Institute / Toby Webster Ltd



## City Art Centre

### Urban/Suburban

1 August – 19 October

Using work acquired through the National Collecting Scheme for Scotland (NCSS), *Urban/Suburban* will look at the theme of architecture and the built environment in recent Scottish art. Through the work on show, the exhibition will examine how we live today in our urban/suburban environment.

Specific works include *Villa Savoye* by Nathan Coley, *Nothank* by Graham Fagen, *Town* by Carol Rhodes and *Citrus Fruit Market* by Toby Paterson. Other artists whose work has been acquired through the NCSS include Charles

Avery, Christine Borland, Martin Boyce and Kenny Hunter. Additional works from artists in the collection will be shown, including Kate Gray, Chad McCail and Jonathan Owen, and the exhibition will include a small number of additional loans.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

2 Market Street, EH1 1DE  
0131 529 3993  
[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

Mon–Fri, 10am–5pm  
Sun, 12–5pm



Carol Rhodes, *Town*, 2005, oil on board, 60 × 53.5cm

## Collective



Ross Sinclair, *20 Years of Real Life*, 2014, photograph by Ross Sinclair, courtesy of Collective

### Ross Sinclair: *20 Years of Real Life* 28 June – 31 August

2014 marks the 20th anniversary of Glasgow-born Ross Sinclair's *Real Life* projects. Throughout that time Sinclair has sought to re-imagine the relationships in our society through an ongoing investigation of the many institutions and constructs to which we all are inextricably linked, as individuals and collectively.

Sinclair has been a leading figure in the collaboration between art and music in Scotland over the last 25 years. This exhibition launches a project which aims to establish new bands whose members have been born in the last 20 years, and who will work with Sinclair to write and perform new music.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

Sponsored by anCnoc Highland Single Malt Scotch Whisky.

### Satellites Programme: Marie-Michelle Deschamps 26 July – 7 September

Marie-Michelle Deschamps is the latest artist to present new work as part of Collective's Satellites Programme, which was developed to facilitate Scotland-based artists at a pivotal point in their careers.

### Observers' Walks

Observers' Walks is a series of downloadable audio guides specially created by artists to be listened to on Calton Hill. The latest, by Tris Vonna-Michell, will be available to download from Collective's website from 31 July.

Funded by Outset Scotland.

City Observatory & Dome  
38 Calton Hill, EH7 5AA  
0131 556 1264  
[www.collectivegallery.net](http://www.collectivegallery.net)

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

## Dovecot Studios



Dalziel + Scullion, *Hair*, 2014, detail from exploratory work on a series of tweed garments, courtesy the artists

### Dalziel + Scullion: *Tumadh: Immersion*

1 August – 13 September

Direct re-connection to the environment, the earth and immersion in the strength and intensity of natural forces – these ideas come together in powerful new work at Dovecot Studios by Dundee-based artists Dalziel + Scullion. Forming one half of a two-part exhibition with *An Lanntair* in Stornoway that will respond to the geographic contexts of both venues, *Tumadh: Immersion* explores its themes through works focused on the landscape, textiles and bodily experience of the Isle of Lewis – reaching out from the Western Isles into the heart of the capital.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

Mon–Sun, 10.30am–6.30pm  
Outside August: Mon–Sat, 10.30am–5.30pm

Supported by Creative Scotland and Dovecot Foundation.



Arlene Textaqueen, *Jack of hearts*, 2003  
Courtesy of Australian Tapestry Workshop

### Current Exchanges: *Dovecot and the Australian Tapestry Workshop* 5 July – 27 September

Celebrating the connections between the Australian Tapestry Workshop, Melbourne, and Dovecot Studios, Edinburgh, this exhibition brings together recent work from both institutions. Links between the studios date back to the founding of the Australian Tapestry Workshop in 1976, when Dovecot's Master Weaver, Archie Brennan, was an advisor to the new enterprise. Both share a similar philosophy of working closely with contemporary artists to produce tapestries at the cutting edge of artistic practice. This year marks the beginning of another cycle of interchanges, through an exchange between weavers from the two studios funded by Creative Scotland's Creative Futures Programme.

Mon–Sun, 10.30am–6.30pm  
Outside August: Mon–Fri, 12–3pm  
(or by appointment)  
Sat, 10.30am–5.30pm

## Edinburgh College of Art



Roderick Buchanan, *Thomas Muir Help Desk*, 1998, photograph by Alan Dimmick

### Masters Festival

16–24 August

ECA's MA and MSc students from Art, Design, Architecture and Landscape Architecture exhibit their work. This includes fine art, illustration, product design and animation. All artworks will be on display and available for purchase in the ECA Main Building, Lauriston Campus. There will also be a series of events in ECA's Sculpture Court, which will be transformed into an interactive information and performance space.

74 Lauriston Place, EH3 9DF  
0131 651 5800  
[www.ed.ac.uk/schools-departments/edinburgh-college-art](http://www.ed.ac.uk/schools-departments/edinburgh-college-art)

Fri–Tue, 11am–5pm  
Wed–Thu, 11am–8pm

### Roderick Buchanan: *Charlotte Squared*

31 July – 8 August, 23–31 August

As the culmination of Roderick Buchanan's residency with Edinburgh College of Art, supported by the Charlotte Square Collection, Edinburgh Art Festival audiences are invited to visit Randolph House in the heart of the New Town. This former accountants' office will, during the month of August play host to the performative artwork *Number Crunching*. At the core of this project is Buchanan's ambition, shared with the student group he has been working with, to increase knowledge and collective awareness of Thomas Muir, an under-appreciated figure who was active within the Scottish Enlightenment.

Randolph House, 4 Charlotte Lane, EH2 4QZ

Mon–Sun, 11am–5pm



## The Fruitmarket Gallery



Jim Lambie, *Shaved Ice*, 2012/14, wooden ladders, mirrors, household fluorescent paint, dimensions variable  
Courtesy the artist and The Modern Institute/Toby Webster Ltd, photograph by Ruth Clark

**Jim Lambie**  
27 June – 19 October

The Fruitmarket Gallery presents a solo exhibition of the work of Jim Lambie, one of Scotland's most internationally significant artists. Known for visually compelling, generous and beguiling work which attracts both popular and critical acclaim, Lambie came to prominence with *Zobop* (1999), a floor-based sculptural intervention that consists of continuous lines of multi-coloured vinyl tape laid in concentric circuits of a room from its outside edges to its centre.

Lambie's work makes its magic from relatively humble materials – tinfoil and coat hangers, jackets, mirrors, records, turntables, potato sacks, plastic bags and household paint. Bringing together early sculptures, including *The Kid with the Replaceable Head* (1996) and *Zobop*, with more recent work, including a new version of *Shaved Ice* (2012/14) that fills the ground floor of the Gallery with a forest of floor to ceiling, brightly coloured mirrored ladders;

this exhibition offers the opportunity to trace the development of Lambie's exuberantly intelligent and visually arresting sculptural language.

The exhibition is accompanied by a new publication celebrating one of Jim Lambie's most generous sculptures: *The Poetry Club*. Established in Glasgow in 2012, it has hosted music and poetry from a range of performers including John Giorno, Richard Hell, Liz Lochhead and Patti Smith.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland:  
[www.generationartscotland.org](http://www.generationartscotland.org).

45 Market Street, EH1 1DF  
0131 225 2383  
[www.fruitmarket.co.uk](http://www.fruitmarket.co.uk)

1–25 August: Mon–Sun, 10am–7pm  
Outside the dates above:  
Mon–Sat, 11am–6pm; Sun, 12–5pm

## Ingleby Gallery

**Katie Paterson: Ideas**  
27 June – 27 September

Katie Paterson's work is cross-medium, multi-disciplinary and conceptually driven, with an emphasis on nature and cosmology. *Ideas* presents her most recent work, including *Fossil Necklace* (for which she received the 2014 South Bank Sky Arts Award), which captures the history of our planet in a single string of beads.

*Ideas* also includes the culmination of *Second Moon*, a year-long project in which a fragment of the moon has been circling the earth via airfreight courier, landing, finally, at Ingleby Gallery at the end of the exhibition. Other works include a series of meteorites, melted at several thousand degrees and recast as identical versions of their former selves.

Katie Paterson was born in Glasgow in 1981 and has already enjoyed widespread success, taking part in the Tate Triennial and exhibiting at Modern Art Oxford; the Bonniers Konsthall, Stockholm; and BALTIC, Gateshead. In 2013 she had solo shows at the Mead Gallery and Kettles Yard. *Ideas* will be accompanied by a summer-long performance of Paterson's 2008 work *Earth-Moon-Earth* at Jupiter Artland (see p.21).

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland:  
[www.generationartscotland.org](http://www.generationartscotland.org).

Mon–Sat, 10am–6pm  
Sun (August only), 12–5pm

15 Calton Road, EH8 8DL  
0131 556 4441  
[www.inglebygallery.com](http://www.inglebygallery.com)



Katie Paterson, *Fossil Necklace*, 2013, 170 carved, rounded fossils, spanning geological time, © MJC, courtesy of the artist and Ingleby Gallery, Edinburgh



## Inverleith House

**Isa Genzken**

19 July – 28 September

Inverleith House is delighted to present the first UK exhibition (outside London) by one of the great living artists of our time, Isa Genzken. It features recent work, displayed in the seven naturally-lit rooms of Inverleith House, overlooking the landscaped grounds of the Royal Botanic Garden Edinburgh.

Throughout her career, Genzken (b.1948) has produced an extraordinary and highly influential body of work. She deals with society, economy and history in ways that are varied and radical, finding new forms which are both rigorous and liberating. She was one of the first artists to use computer programmes for artistic purposes, creating geometric wooden sculptures.



Isa Genzken, *Untitled*, 2012, one child mannequin and mixed media, installation dimensions variable © Isa Genzken, courtesy Hauser & Wirth and Galerie Daniel Buchholz, Cologne/Berlin, photograph by Alex Delfanne

Later dealing with sound and then light, she made sculptures of concrete, steel and epoxy resin which were also profoundly different from anything else being made at the time.

In the last 15 years, her work has focused on the urban, combining aspects of photography, collage and cheap readymade objects from plastic toys and fake flowers to kitchen appliances and shop mannequins to create highly distinctive sculptural assemblages.

Royal Botanic Garden Edinburgh  
Arboretum Place/Inverleith Row, EH3 5LR  
0131 248 2971/2849  
[www.rbge.org.uk/inverleith-house](http://www.rbge.org.uk/inverleith-house)

Tue–Sun, 10am–5.30pm

Supported by Creative Scotland, The Henry Moore Foundation, Goethe-Institut, the Isa Genzken Supporters Circle and Boë Gin.

## Jupiter Artland

**Katie Paterson: Earth-Moon-Earth**  
*(Moonlight Sonata Reflected from the Surface of the Moon)*

17 July – 28 September

Earth-Moon-Earth (E.M.E) is a form of radio transmission whereby messages in Morse code are reflected from the surface of the moon and received back on earth. The moon reflects only part of the information – some is 'lost'. In this case, the transmission is of Beethoven's *Moonlight Sonata*. The returning code plays on a self-playing piano, which repeats the subtle flaws and changes absorbed in the transmission. This is Katie Paterson's first exhibition at Jupiter Artland, and takes place alongside her exhibition at Ingleby Gallery (see p.19).

**Mick Peter: Popcorn Plaza**

31 July – 28 September

Mick Peter will create a cement wall relief with freestanding modular cement forms strewn with enlarged 'popcorn' kernels. The unpredictability of popcorn represents both the 'accidental' sculptural nature of the eventual popped form and also some of the processes used in the components of the sculpture. This surprising mixture of parts combines the forlorn nature of civic spaces of the past with the unruliness of the natural environment at Jupiter Artland.



Mick Peter, *Trademark Horizon*, 2013 (detail)  
Courtesy of the artist/SWG3/Galerie Crèvecoeur

**Tessa Lynch: Raising**

17 July – 28 September

Tessa Lynch will respond to an ancient law stating that if you could build a small cottage and have a fire lit in the hearth before sunset, you could keep the land. *Raising* is a jigsaw of parts constructed by the artist and a team of volunteers to create a domain for conversation about the current restrictions on home planning, construction and development. Each 'enactment' will culminate in a fire being lit, before being deconstructed and rebuilt again throughout the exhibition.



Tessa Lynch, *Selfie* (public sculpture) 2013, courtesy the artist

**Jessica Harrison: Broken**

31 July – 28 September

Jessica Harrison's most recent *Broken* sculptures will transform the gallery into a cabinet through which visitors can carefully wander amongst exposed, fragile figurines. The found objects in this exhibition have already been broken by the artist herself; opened up, handled, explored and turned inside out. The sculptures begin to unravel the complex relationship between the body and objects, questioning our knowledge of both.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland:  
[www.generationartscotland.org](http://www.generationartscotland.org)

Bonnington House Steadings  
Nr Wilkieston, EH27 8BB  
01506 889 900  
[www.jupiterartland.org](http://www.jupiterartland.org)

Thu–Sun, 10am–5pm  
Adults £8.50, Children (6–16) £4.50

National Galleries of Scotland

## Scottish National Gallery

## Scottish National Gallery of Modern Art

## Scottish National Portrait Gallery



Ross Sinclair, *Real Life Rocky Mountain*, 1996, installation view, CCA Glasgow, courtesy the artist

**GENERATION: 25 Years of Contemporary Art in Scotland**  
28 June – 2 November  
(until 25 January at the Gallery of Modern Art)

This extensive exhibition, presented across three venues, celebrates the richness and diversity of contemporary art that has developed in Scotland over the last 25 years. Artists working in Scotland have achieved international acclaim and the vibrant art scene in this country continues to flourish. Over 30 artists will be represented, with significant works made at key moments in the last quarter-century shown alongside new pieces and installations.

At the National Gallery, Steven Campbell's *On Form and Fiction* and Martin Boyce's *Our Love is Like the Flowers, the Rain, the Sea and the Hours* will be restaged. Also on show will be a room of canvases by Callum Innes, video works by Rosalind Nashashibi, an installation by Christine Borland, and sculptures and woodcuts by David Shrigley, while Karla Black will create a new sculptural piece.

At the Gallery of Modern Art there will be new installations by Claire Barclay, Ciara Phillips and Alex Dordoy as well as immersive large-scale works by Ross Sinclair, Graham Fagen, Torsten Lauschmann and Simon Starling. The continued vitality of painting and drawing will be seen in the work of Victoria Morton, Lucy McKenzie and Charles Avery. Douglas Gordon's celebrated *24 Hour Psycho* will be among the video installations on show, as well as Smith/Stewart's *Breathing Space* and Roderick Buchanan's *Sodastream*.

At the Portrait Gallery, Luke Fowler's 2012 film *The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott* will be shown in Scotland for the first time.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

The Mound, EH2 2EL  
Modern One, 75 Belford Road, EH4 3DR  
1 Queen Street, EH2 1JD  
0131 624 6200  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

Mon–Sun, 10am–6pm (5pm outside August)

## Scottish National Gallery

**The Art of Golf: The Story of Scotland's National Sport**  
12 July – 26 October

*The Art of Golf* tells the story of the birth and evolution of Scotland's national sport by bringing together paintings and photographs of unique significance within the game's history. The exhibition begins in the early 17th century, then charts the origins of modern golf in Scotland. This first half of the show culminates with the greatest golf painting of all time, Charles Lees' *The Golfers*. Moving into the 20th century, *The Art of Golf* showcases beautiful oils by Sir John Lavery of the course at North Berwick as well as rare original railway posters before taking the story right up to the present day.

Scottish National Gallery  
The Mound, EH2 2EL  
0131 624 6200  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

Fri–Wed, 10am–6pm (5pm outside August)  
Thu, 10am–7pm  
£8 (£6)

Supported by Mary Ellen and John Imlay.



Sir John Lavery, *Golfing at North Berwick*, c.1920  
Collection of Mary Ellen and John Imlay

## Scottish National Gallery of Modern Art



Frank Weston Benson, *Eleanor*, 1901, gift of the Estate of Mrs. Gustav Radeke, Museum of Art, Rhode Island School of Design, Providence

**American Impressionism: A New Vision**  
19 July – 19 October

*A New Vision* traces the discovery of Impressionism by American artists in the late 19th century. The exhibition focuses on two main groups: major figures such as Mary Cassatt, John Singer Sargent, James McNeill Whistler and Theodore Robinson, who lived in France and were close personal friends of the French Impressionists, especially Monet and Degas; and artists such as William Merritt Chase, Childe Hassam and the group known as 'The Ten' who painted American subjects, while gradually adopting the bright colours and broken brushwork of Impressionism.

Modern Two, 73 Belford Road, EH4 3DS  
0131 624 6200  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

Mon–Sun, 10am–6pm (5pm outside August)  
£8 (£6)

This exhibition is organized by the musée des impressionnismes Giverny and the Terra Foundation for American Art in collaboration with the National Galleries of Scotland and the Museo Thyssen-Bornemisza. With the generous support of the Terra Foundation for American Art.



National Galleries of Scotland

## Scottish National Portrait Gallery

**John Byrne: *Sitting Ducks***

14 June – 19 October

John Byrne is one of Scotland's most versatile and accomplished artists and writers. This exhibition explores and celebrates his highly innovative and richly varied portraiture. It includes drawings and paintings from across his career, depicting friends, family and famous sitters, such as Tilda Swinton and Billy Connolly. Byrne has also produced many insightful and witty self portraits, which form a strong element of the show – the first of his work to be mounted by the National Galleries of Scotland.

Organised in partnership with Inverness Museum & Art Gallery – part of High Life Highland.



John Byrne, *Self Portrait on White*, 2012  
© Private Collection, courtesy Patrick Bourne & Co, London



John Ruskin, *Study of a Kingfisher*, 1871  
© Ashmolean Museum, University of Oxford

**John Ruskin: *Artist and Observer***

4 July – 28 September

John Ruskin (1819–1900) is renowned as the leading British art critic of the 19th century and the champion of JMW Turner, but his role as an artist remains relatively little known.

This exhibition illustrates the range and quality of Ruskin's drawn and painted work. Gothic palaces in Venice, wild and spectacular Scottish and Alpine landscapes and minutely-defined and brilliantly-coloured birds and plants are highlights of the show. The exhibition is a prestigious collaboration with the National Gallery of Canada in Ottawa. It is especially fitting that *John Ruskin: Artist and Observer* should be showcased in Edinburgh, as Ruskin came from a Scottish family and was a passionate advocate for the beauty of its landscapes and literary heritage.

£8 (£6)

Organised with the National Gallery of Canada.

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

Fri–Wed, 10am–6pm (5pm outside August)  
Thu, 10am–7pm

## National Museum of Scotland

**Ming: *The Golden Empire***

27 June – 19 October

A collection of original artefacts from the Nanjing Museum introduce key aspects of the Ming dynasty, focusing on the remarkable cultural, technological and economic achievements of the period.

Exquisite luxury items and rare objects reveal the wealth and opulence of the Ming imperial court, including iconic blue and white porcelain, sumptuous silk textiles, gold and jades, and rare examples of elaborately enamelled cloisonné.

A richly coloured painting from the early Ming illustrates the symbolic grandeur and geometrical order of Beijing's newly-built Forbidden City; whilst artworks by leading painters reveal the preoccupations of Ming society's cultural elite.

The Ming was also a period of social transformation, resulting in a thriving consumer culture and a flourishing of visual art. Investigating the prosperous Ming economy and its effects on social order and cultural systems, the exhibition also reflects on the legacy the Ming has left to Chinese culture. This will be the only UK showing of this internationally significant exhibition, which has been produced by Nomad Exhibitions in association with Nanjing Museum.

National Museum of Scotland  
Chambers Street, EH1 1JF  
0300 123 6789  
www.nms.ac.uk

Mon–Sun, 10am–5pm  
Adults £10, concessions £8, children (age 12–15) £6.50, under 12s free,  
National Museums Scotland Members free,  
National Art Pass holders 50% discount

Sponsored by Baille Gifford Investment Managers.



Portrait of He Bin, image © Nanjing Museum/Nomad Exhibitions



## National Museum of Scotland

Danie Mellor

*Primordial: SuperNaturalBayiMinyjirral*

1 August – 23 November



Danie Mellor, *Bayi Minyjirral*, 2013

Inspired by objects from National Museums Scotland's World Cultures Collection, acclaimed contemporary Australian artist Danie Mellor presents sculpture and work on paper that explores his own indigenous and European heritage.

The historical and colonial obsessions of Mellor's work respond to an array of wonders from the worlds of science, technology and nature, suggesting ways of appreciating the complex intertwined narratives of Scotland and Australia.

Mellor's work echoes the blue and white palette of Spode transferware, a process developed during the same period Australia was established as a colony. Elements of his practice address the tensions between European

understandings of Australia and of Australia's indigenous population. With works focusing on fauna; Aboriginal life and landscape; and science and exploration, alongside technical references to European art, Mellor's work is uniquely relevant to the breadth of National Museums Scotland's collections.

Chambers Street, EH1 1JF  
0300 123 6789  
[www.nms.ac.uk](http://www.nms.ac.uk)

Mon–Sun, 10am–5pm

Presented by National Museums Scotland and the Edinburgh International Festival. With the support of Michael Reid, Sydney, Australia.

## New Media Scotland

Alt-w

31 July – 30 August

An exhibition of new work by ~ in the fields, Chris Helson & Sarah Jackets, Hadi Mehrpouya & Robert Powell, Donna Leishman and Calum Stirling, all commissioned by New Media Scotland's Alt-w Fund.

In *Help Me Obi*, Helson and Jackets have built a seemingly impossible machine, a 360° video hologram to investigate remote relationships, intimacy and dislocation. Mehrpouya & Powell have also created a vision of the world in miniature. By rearranging sculpted pieces on a board, game players can endlessly influence the microcosm contained within a mahogany casket.

Stirling's ceiling installation is an update of traditional Scottish cornicing. Social, political and economic data sets are processed, mongrel

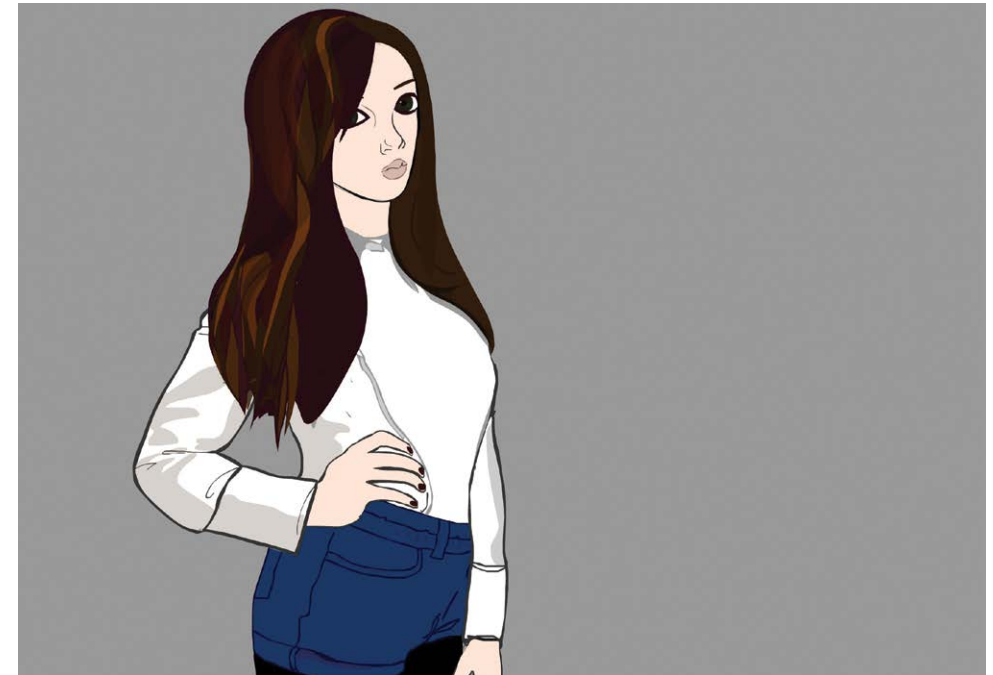
forms of moulding are outputted, distorting their original value as an indication of wealth and status.

As part of the new Ginsberg platform, Leishman's fictitious cautionary tale is set within the world of social media. Predilections, thoughts and volumes of meticulously crafted selfies are not as they seem. An installation by ~ in the fields is for children to feel relaxed and inspired in a space of wellbeing.

Evolution House  
78 West Port, EH1 2LE  
0131 650 2750  
[www.mediascot.org](http://www.mediascot.org)

Tue–Sat, 10am–4pm

New Media Scotland's Alt-w Fund receives investment from the Centre for Design Informatics, Creative Scotland and the Scottish Government.



Donna Leishman, *Front*, 2014



## Open Eye Gallery



Leon Morrocco RSA RGI, *Passing Basiluzzo, Sicily, 2004*

### Leon Morrocco: *Recollection*

11 August – 6 September

The art of travel has defined Leon Morrocco's life and work. The grandson of Italian immigrants to Scotland, he has led a transient existence. From sketchpad jottings to accomplished triptych panel paintings, he creates a visual journal of specific places and enduring moments in time held within the medium of watercolour, pastel, oil or graphite. Morrocco's childhood travel experiences and memories of drawing with his father Alberto have left a lasting impression on him. After graduating from Edinburgh College of Art in 1965, he travelled to Greece, Sicily, Turkey and Italy. In 1979 he took up the position of Head of Fine Art at the Chisholm Institute, Melbourne and emigrated to Australia. He returned to London in 1992, and continues to travel and record his observations.

The exhibition is accompanied by a full colour catalogue.

### Keith McCarter: *Art in Architecture*

11 August – 6 September

Keith McCarter was born in Scotland in 1936. His abstract stainless steel and bronze sculptures are installed across the globe. This exhibition includes bronze sculptures *Carian Form*, *Oracle*, *The Secret* and a cast of the working model for *The Observer*, the full-scale version of which is installed in Washington DC, USA.

### Scottish Masters: *Painting and Printmaking*

11 August – 6 September

Prints and paintings by some of Scotland's greatest post-war artists including Robin Philipson, John Bellany, Steven Campbell, Elizabeth Blackadder, Adrian Wiszniewski and Alan Davie.

34 Abercromby Place, EH3 6QE

0131 557 1020/558 9872

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

Mon–Fri, 10am–6pm; Sat, 10am–4pm

## The Queen's Gallery

### *Poetry for the Palace:*

#### *Poets Laureate from Dryden to Duffy*

7 August – 2 November

The office of Poet Laureate is a special honour awarded by the Sovereign to a poet whose work is of national significance.

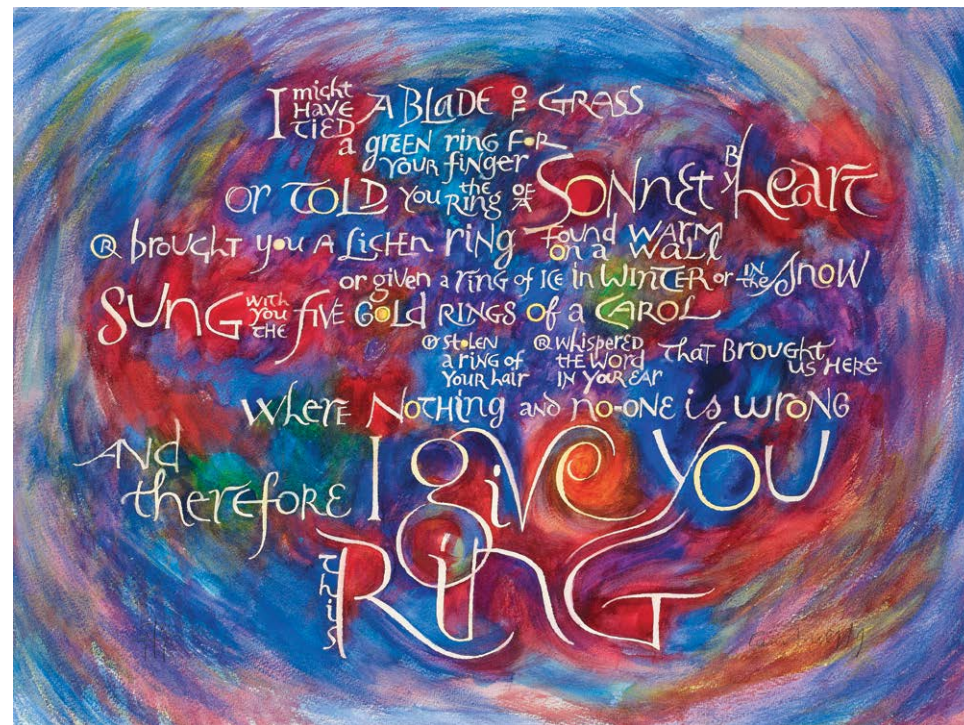
This exhibition explores the role of the Poet Laureate, and the close relationship between poet and monarch over the last 350 years. It brings together presentation volumes, original manuscripts and annotated collections of poetry by poets including John Dryden, William Wordsworth, Alfred, Lord Tennyson, John Betjeman and Ted Hughes. The exhibition celebrates the work of the current Poet

Laureate, Carol Ann Duffy, at the half-way point in her laureateship. Duffy's poetry is represented by textual artist Stephen Raw, who has created several pieces for the exhibition.

Palace of Holyroodhouse  
The Royal Mile, EH8 8DX  
0131 556 5100  
[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

Mon–Sun, 9.30am–6pm (last admission 5pm)  
1 & 2 November: 9.30am–4.30pm (last admission 3.30pm)

Adults £6.50, concessions £5.90,  
under 17s £3.25, under 5s free  
Family (2 adults, 3 under 17s) £16.25



Stephen Raw, *Rings, 2011*

# Summerhall

1 August – 26 September



Genesis & Lady Jaye Breyer P-Orridge

## **Genesis & Lady Jaye Breyer P-Orridge: *Life as a Cheap Suitcase (Pandrogyny & A Search for a Unified Identity)***

This is the first British exhibition by influential avant-garde artists Genesis and Lady Jaye Breyer P-Orridge since 2003, featuring the European premiere of major works from their *Pandrogyne* project. Featuring explicit images of the artists' bodies, religious iconography and the British Royal Family, the works are often uncomfortable; challenging the status quo through their visceral, occasionally shocking nature. The artists promote an alternative lifestyle to the prescribed nuclear family, directly attacking conservative society's smug self-belief in the 'Big Society' and its relationship to democracy in a Renaissance inspired alchemical search for Divine perfection and evolutionary proposals for a 'HumanE Species'. Ultimately the work is traditional at its core, with the body as a central image and seeking transcendent visionary change towards a non-violent future for humankind.

## **Susan Hiller: *Re-Sounding***

*Re-Sounding* is a new work by American-born, London based artist Susan Hiller. Concerned with unearthing the forgotten or repressed, Hiller is one of the most influential British artists working today. This new video combines sound frequencies and visual patterns translated from radio waves emitted by the Big Bang with a series of eye-witness accounts of extra-terrestrial phenomena referencing cosmology, dreams and contemporary visionary experiences. Other works by Hiller will be on show in her first solo Scottish exhibition in many years.

## **Claude Closky: 10, 20, 30AND 40%**

At first sight, Claude Closky's work is mainly immaterial. Language is his model to articulate images, text, numbers, and sounds collected in our environment, or made in his studio. Although reluctant to produce objects and spectacular effects, Closky's work still addresses issues of visibility and space appropriation. His projects find alternative ways to emancipate themselves from the formats imposed by the sites where they are exhibited. He seeks to point out the contradictions of our society, but also to question the role of art as producer of a cultural consensus and set of values. His works confront and question our environment and the conditions and benefits of artistic production and its relation to an audience.

## **FAILE & BÄST: FAILE BÄST *Deluxx Fluxx Arcade Edinburgh 2014 / Vestige Board Paintings***

Featuring interactive games designed for Art Basel Miami Beach 2013, The *FAILE BÄST Deluxx Fluxx Arcade Edinburgh 2014* invites visitors to take a turn with specially programmed video games and pinball machines or play a round of psychedelic foosball. This Edinburgh installation marks the first ever showing by the artists in Scotland. In a second exhibition, Faile will show a series of large painterly works (created on printing boards but completed at Summerhall) for the first time anywhere in the world.



Faile & Bäst, *Deluxx Fluxx Arcade*, 2013

## **Gary Baseman: *Mythical Homeland***

Gary Baseman's *Mythical Homeland* delves into the real and imagined histories of generations past, interpreting the Holocaust and its lasting effects on culture and identity. Drawings, paintings, and photographs and a short film documentary entitled *Mythical Creatures* are installed in a small birch tree forest, referencing the very environment into which Baseman's father fled and survived among other freedom fighters during World War II. This is the Los Angeles artist's first solo exhibition in the UK.

## **Antonio O'Connell: *Virus***

Antonio O'Connell is a Mexican installation artist and architect who creates extensions and intrusions into buildings using recycled materials and items from a building's past. He is fascinated by the contrasting characteristics of architecture, exploring the dichotomy of function through the ephemerality of his structures. These structures reflect the reality of a contrasting world – where imagination is a luxury for some but a necessity for others. For this summer's programme, O'Connell will create a major new work at the front of Summerhall, incorporating some of the former Vet School's fixtures and fittings.

## **Kennardphillips: *Demo Talk***

Peter Kennard and Cat Phillipps are a collaborative duo who have been working since 2002 to produce art in response to the invasion of Iraq. Their practice has evolved to confront power and war across the globe. This August, they will perform *DEMO TALK*, an artists' talk that transforms into a physical demonstration of the methods they use in making their visual cries of protest against corrupt power. *DEMO TALK* takes place in the War on War Room, a space where kennardphillips' posters, prints and assemblages form an installation of dissent.



### Tamsyn Challenger: Monoculture

This exhibition by political artist Tamsyn Challenger comprises elements of habitual performance, viral infiltration, a small farm, feminine identity and the impacts of social media; drawing parallels between historical modes of control and mass cultivation. These themes inform an installation that seeks to link earlier forms of human suppression by pseudo-sexual torture with cultural homogenisation on a global scale. The sculpture is highly coloured, using the trademark blues of Facebook and Twitter, and some of the objects are decorated with text taken from social networks.



Tamsyn Challenger, *Monoculture*, 2013

### Caroline McNairn: Dreaming of Heroic Days

This timely exhibition celebrates the year Caroline McNairn (1955–2010) spent painting in Russia and Ukraine. This was the culmination of a cultural exchange between Scotland and the former USSR, organised by Andrew Brown, director of Edinburgh's 396 Gallery and Baroness Smith, then chairman of the GB-USSR-Friendship Society. McNairn's painting was profoundly influenced by this cultural intercourse.

Presented by Beyond Borders Scotland and supported by Friends of Caroline McNairn.



Augustin Rebetez

### Augustin Rebetez: Heart (Meteorite)

Swiss artist Augustin Rebetez has developed his own mysterious universe, in which images confront one another – abuzz with discordant interaction, harmonising through their anarchic quality. *Heart (Meteorite)* brings together strange monotonous beasts, ornate stop-motion videos and rapidly assembled humanoid sculptures, depicting the tragedy and comedy of Rebetez's bittersweet universe. This is the artist's first ever UK exhibition.

Summerhall's programme also includes a selection of Peter Howson's *Bosnian War Paintings*; Wim Delvoye's video work *Sybille II*; *The Northernmost North*, a project transforming Summerhall into a conceptual Birgir Andrésson artwork; *444 Archives* by Ignaz Cassar; *Large Things of Different Shapes and Colours*, a group show of large neon and sculptural works; *The Living Mountain*, a specially designed 'record shop' by Lindsay Todd; the Bio-symphony Garden, featuring the work of Oliver Jennings; *Phenotype Genotype*, a permanent and evolving exhibition of over 400 avant-garde works; Paul Robertson's reprise of *Exhibition in a Pocket*, as well as a number of exhibitions taken from the Richard Demarco archive.

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

1 August – 26 September  
Mon–Sun, 11am–9pm  
Outside August: Mon–Sun, 11am–6pm

## Talbot Rice Gallery

### Counterpoint

1 August – 18 October

*Counterpoint* is a non-thematic group exhibition featuring eight contemporary artists whose practice expands the boundaries of visual art. Forming an architecture of ideas, the exhibition aims to expand thinking about visual art in relation to other subjects.

Participating artists include Ross Birrell, who will show a new chapter of the ongoing project *Envoy*, a series of site-specific actions responding to utopian literature and the logic of gift exchange.

Andrew Miller will draw on his archive of photographs to present work that highlights the potential for improvised and accidental associations of material and structure.

Keith Farquhar will present a new version of his Abstract paintings series, appropriating Christopher Wool's spraypaint gestures and remaking them using contemporary print technology and large corrugated metal sheets. Alec Finlay will show *Global Oracle*, a sculptural

and text work looking at the relationship between bee behaviour and navigation, prophecy in Ancient Greece and GPS satellite navigation systems; while Craig Mulholland is the founder of OPERA AUTONOMA, an artist collective that seeks to interface disparate art disciplines.

As part of the exhibition, Talbot Rice Gallery and Edinburgh Art Festival have commissioned three new works and a series of performances: see pp.7–9 for details.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

University of Edinburgh  
Old College, South Bridge, EH8 9YL  
0131 650 2210  
[www.trg.ed.ac.uk](http://www.trg.ed.ac.uk)

Mon–Fri, 10am–5pm; Sat & Sun, 12–5pm  
Outside August: Tue–Fri, 10am–5pm  
Sat, 12–5pm

The *Counterpoint* project has been realised in academic partnership with Edinburgh College of Art.



Ross Birrell, *Being and Time*, 2012 (a copy of *Being and Time* is thrown into the Abyss, Grand Canyon Arizona)





Jessie Makinson, *Get your own pillow*, 2013 (detail), on show at The Glasshouse at Lauriston Castle

## Bourne Fine Art

**John Byrne: *Dead End***  
4 July – 30 August



John Byrne, *Big Selfie*, 2014, Casein on paper

John Byrne's artistic career began in 1967 when he assumed the identity of the naive painter 'Patrick' for a series of shows at the Portal Gallery, London. A true renaissance man, Byrne is an artist, playwright and theatre designer. His paintings have an unresolved and dreamlike sense of narrative that include references to mortality and Catholicism as well 1950s Paisley. An exhibition on the theme of the *Wunderkammern*, or cabinet of curiosities, will sit alongside his exhibition and will also feature Byrne's work.

6 Dundas Street, EH3 6HZ  
0131 557 4050  
[www.bournefineart.com](http://www.bournefineart.com)

Mon–Fri, 10am–6pm  
Sat, 11am–4pm

## Edinburgh Printmakers

**Calum Colvin: *The Magic Box***  
1 August – 6 September

A solo exhibition by Scottish artist Calum Colvin, forming an archaeology of his creative practice from the last 28 years. The exhibition focuses on his archive of image transparencies that date back to the early 1980s, and will also include new print editions commissioned and published by Edinburgh Printmakers.

Printmaking, ceramic works, mirror stereoscopes, anaglyphs, phantograms and other experimental works will feature alongside new work created by Colvin in residence in the exhibition space over the summer, including painting, construction and photography.

23 Union Street, EH1 3LR  
0131 557 2479  
[www.edinburghprintmakers.co.uk](http://www.edinburghprintmakers.co.uk)

Tue–Sat, 10am–6pm



Calum Colvin, studio installation view, 2014



## Edinburgh Sculpture Workshop

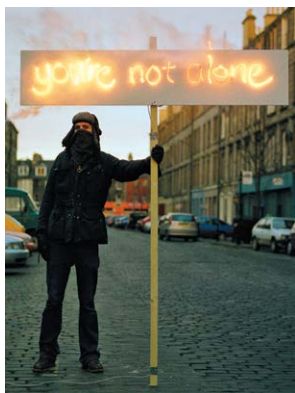
**Paul Carter: *Icaro Menippus* [x2]**  
2–30 August

Faith was an important concern for the artist Paul Carter, who was a key figure in the Scottish art scene and an influential teacher at Edinburgh College of Art. Carter's lo-fi, high-tech constructions provoke meditations on basic questions about existence, the afterlife, and the rationality of relying on mechanical instruments to search for answers to such open-ended issues. The works in this exhibition have been drawn from two key exhibitions: *Icaro Menippus* at Chapter Gallery (2002) and *Edge of Darkness* at the Fruitmarket Gallery (2003). Edinburgh Sculpture Workshop will also host a series of performances and installations in the TANK Project Space by artist Adam Knight.

Text contributions courtesy of Chapter. Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

Bill Scott Sculpture Centre  
21 Hawthornvale, EH6 4JT  
0131 551 4490  
[www.edinburghsculpture.org](http://www.edinburghsculpture.org)

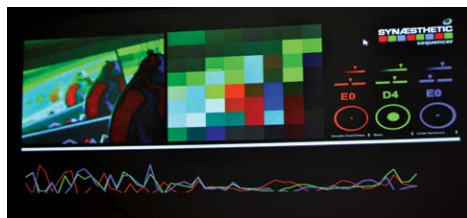
Tue–Sat, 10am–5pm



Paul Carter, *1 Second Revolution*, 2004  
© Paul Carter and Paul Gray

## GARAGE

**GARAGE**  
2–3, 9–10, 16–17, 23–24 & 30–31 August



Aleatory Music Systems, *Synaesthetic Sequencer*, 2013

GARAGE is an artist-run space comprising of three garages and a garden. Each year, selected artists from a variety of disciplines are invited to research, develop and exhibit new work within the space; while other parts of the venue are used for secret site-specific works, revealed as ideas develop.

This year, participating artists include: Abe Locke, Adrian Lee, Ailie Rutherford, Aleatory Music Systems, Belinda Gilbert Scott, Cath Keay, Christine Hilditch, David acDiarmid, Emma Bowen, Frank Mosley, Heidi Grandy, House of Traps, Holly Fulton, James Lambert, Jo Arksey, Jo Marsh, Kirsten Welsh, Lesley Guy, Owen Davison, Malcy Duff, Rebecca Key, Sarah Kenchington, Sharon Quigley and Thomas MacGregor.

Northumberland Street  
North West Lane, EH3 6JQ  
07917 668 044  
[www.edinburgh-garage.org](http://www.edinburgh-garage.org)

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

## Interviewroom11

**Janie Nicoll: *Rough Edit***  
23 July – 9 August

**Alessandro Di Massimo: *I'll Be Your Mirror***  
20 August – 6 September

In her new installation *Rough Edit*, artist Janie Nicoll uses text as the foundation for a cross-platform exploration carried out in collaboration with other contemporary artists. She constructs hybrid works that react to news or current events using object assemblage, text, imagery and performance.

Nicoll's exhibition will be followed by *I'll Be Your Mirror*, an installation of five works by Edinburgh-based Italian artist Alessandro Di Massimo centred on the theme of borders, boundaries, citizenship and European identity. Di Massimo is interested in how borders have changed throughout history and how they reflect those who define them.

38 Castle Terrace, EH3 9SJ

Wed–Fri, 4–7pm  
Sat, 11am–2pm



Alessandro Di Massimo, *Cain & Abel*, 2013, animation, installation view, photograph by Sina Boroumandi

## The Glasshouse at Lauriston Castle

**Captain Lightfoot Presents...**  
9–15 August



Jessie Makinson, *Get your own pillow*, 2013, oil on canvas

Captain Lightfoot is an international artist collective set up in 2012 by Emma Pratt, Anneli Holmstrom and Kadie Salmon. Working in collaboration with the Learning and Access department of the City of Edinburgh Museum and Galleries, Captain Lightfoot will present an exhibition of new site-specific work by all three members and invited artists Jessie Makinson and Stephen Kavanagh.

The artworks will hint at the faded stories, secrets and past that belong to the building itself. With a combination of painting, sculpture and photography, the exhibition will lead the viewer through the space so that with each new work or structure encountered, another chapter of the Glasshouse may be revealed.

2a Cramond Road South, EH4 6AD  
0131 336 2060  
[www.edinburghmuseums.org.uk/Venues/Lauriston-Castle](http://www.edinburghmuseums.org.uk/Venues/Lauriston-Castle)  
[www.captainlightfoot.co.uk](http://www.captainlightfoot.co.uk)

Mon–Sun, 10am–4pm



## The Manna House Bakery and Patisserie

*An attempt at exhausting a place*  
(in Edinburgh)  
4–31 August



Courtesy Alice Finbow, 2014

In 1974 Georges Perec wrote the book *An Attempt at Exhausting a Place in Paris*, in which he spent three days in a cafe describing what he could see and hear. Alice Finbow, a London-based filmmaker and photographer, will take on Perec's task: a woman in a different town and a different century, but with the same romantic inquiry into the image of the artist and his/her relationship with the world.

Alice will sit in The Manna House for a week, observing the daily goings-on. Her observations will be translated into a single roll of paper the exact length of The Manna House's single display wall, covered in drawings, photographs, recorded texts and other visual findings.

Residency 4–10 August  
Artwork display 11–31 August  
Mon–Sat, 8am–6pm; Sun, 9am–6pm

22–24 Easter Road, EH7 5RG  
0131 652 2349  
[www.themannahousebakery.co.uk](http://www.themannahousebakery.co.uk)

## Ocean Terminal

*Villa Design Group:*  
*The House of Adelaida Ivanovna*  
1–31 August

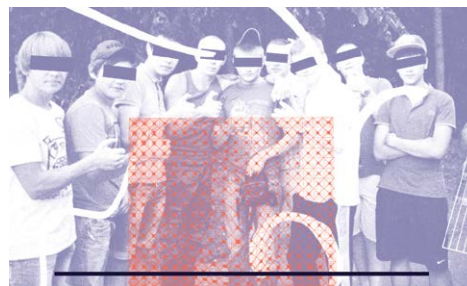
Villa Design Group present *The House of Adelaida Ivanovna*, an exhibition of sculptural and scenographic objects providing the set for nightly performances of a new version of Gogol's drama *The Gamblers*. Throughout the exhibition, which forms the third part of an ambitious year-long project, Villa Design Group narrate the process of an architectural competition for a new library designed to house Gogol's lost texts.

Villa Design Group will re-imagine Gogol's drama and its themes of criminality, homosociality, facades, games and neurosis as a conference of interior designers discuss the new library. The interior designers present themselves as a cabal of criminals committed to overturning the requirements of architecture, whilst trying to find a traitor in their midst; all set within Yves Saint Laurent's faux Russian dacha.

A series of performances will take place nightly at 7pm during the exhibition: tickets are free and available by emailing [mme.ivanovna@gmail.com](mailto:mme.ivanovna@gmail.com).

Ocean Terminal Shopping Centre  
Top Floor, Ocean Drive, EH6 6JJ

Tue–Sun, 12–8pm



Villa Design Group, 2014, courtesy of the artists

## Old Ambulance Depot

*Kevin Harman: Open Studio*  
1–31 August



Kevin Harman, 2012, photograph by Stuart Armit

The Honourable K.W. Harman has been working on a variety of new projects, some small, others monumental, which will be launched later this year. Through this open studio event, the public will be given the opportunity to discuss the methods and thoughts behind his largely situational and participatory work, gaining a glimpse into the brain of the artist.

Using an unconventional and sometimes controversial practice, Harman successfully fuses the audience, the artist and the work together, with unavoidable engagement. Like it or hate it, you are involved. Could this open studio event turn out to be something much, much more?

77 Brunswick Street, EH7 5HS  
[www.kevinharman.co.uk](http://www.kevinharman.co.uk)

Wed, Fri & Sun, 12–4pm

Supported by Eastern Exhibition & Display, WSA Criminal Defence Lawyers and P&D Scaffolding.

## Rhubaba

*Augusto Corrieri and Vincent Gambini*  
2–31 August

With a playful rigour, Augusto Corrieri's video works deconstruct the apparatus of theatre. The Western proscenium arch stage is traditionally a framing device, clearly signalling a point of focus. In Corrieri's work, the stage is used to frame ordinary activities and movements in an attempt to destabilise the ways we typically separate the significant from the insignificant, or the visible from the invisible.

Alongside Corrieri's exhibition, Vincent Gambini will undertake a residency at Rhubaba. Gambini, who trained as a sleight of hand magician, has performed internationally and on Italian television. The residency will culminate on Sat 30 August with *This is not a magic show!*, a performance that continues his ongoing exploration into magic and misdirection.

25 Arthur Street, EH6 5DA  
[www.rhubaba.org](http://www.rhubaba.org)

Fri–Sun, 12–5pm (or by appointment)

Supported by Creative Scotland.



Augusto Corrieri and 'little sheep', *Diorama*, 2013

## Royal Scottish Academy of Art and Architecture

### Open Dialogues

28 June – 31 August

*Open Dialogues* outlines the Academy's commitment to supporting the careers of emerging artists by showcasing six artists from its successful RSA New Contemporaries exhibitions, which started as an annual event in 2009. One artist has been selected from each year and chosen for their impact upon contemporary practice, their proven track record since New Contemporaries and the excellence of their work. The exhibition will feature new work from each artist, so expect painting, printmaking, installation and performance-based work. The exhibition will be curated and presented by The Royal Scottish Academy of Art and Architecture with additional support from Creative Scotland. Artists chronologically 2009–14: Stuart McAdam, Ernesto Canovas, Geri Loup Nolan, Eva Ullrich, Ade Adesina and Jonny Lyons.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

The Mound, EH2 2EL  
0131 624 6556  
[www.royalscottishacademy.org](http://www.royalscottishacademy.org)

Mon–Sat, 10am–5pm  
Sun, 12–5pm



Stuart McAdam, *Lines Lost*, 2013, performative walk with Simon Yates, photograph by Diane Smith

## Scottish Poetry Library

### *A Corncrake in Charlotte Square*

9–25 August



© Andy Hay (rspb-images.com)

### *'Before the traffic, the corncrake'*

Thomas A Clark

Visitors to Charlotte Square Gardens this August might be surprised to hear the call of a corncrake: this is not a stray bird, but an installation by Thomas A Clark. On summer evenings in the 18th century, before the construction of the New Town, this would have been a familiar sound:

*'...But how can I forget the nights in which I have stood at the north-west corner of Charlotte Square, and listened to the ceaseless rural corn-craiks, nestling happily in the dewy grass.'*

Henry Cockburn

A recording of this shy bird, now found only in remote locations, will be played each evening as a historical reconstruction, or modest reparation. A collaboration with Edinburgh International Book Festival, supported by RSPB.

Edinburgh International Book Festival  
Charlotte Square Gardens, EH2 4DR

Mon–Sun, evenings  
(see our website for full listings)

## Stills

### *The King's Peace: Realism and War*

1 August – 26 October

Owen Logan's photo-essay *Masquerade: Michael Jackson Alive in Nigeria* (2001–05) follows the exploits of a costumed performer as he travels across the country. The young black soul singer's transformation into the white 'king of pop' is used as an allegory for the conflict-ridden situation in postcolonial Nigeria. *Masquerade* is shown at Stills in the context of a group exhibition exploring the meaning of 'peace' in modern societies, including works by Adam Broomberg and Oliver Chanarin, Philip Jones Griffiths, Fred Lonidier, Snapcorps with Stuart Platt, Martha Rosler, Paul Strand and Grupo de Artistas de Vanguardia. Co-curated by Logan, the artworks and materials presented raise important questions about how domestic politics and economics across the globe have been shaped by warfare.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

23 Cockburn Street, EH1 1BP  
0131 622 6200  
[www.stills.org](http://www.stills.org)

Mon–Sun, 11am–6pm



Owen Logan, *The National Anthem Band* from the series *Masquerade: Michael Jackson Alive in Nigeria*, 2001–5  
Courtesy the artist

## Travelling Gallery

### GENERATION: TG

4–15 August



Laura Aldridge in her studio, 2013, courtesy of the artist

The Travelling Gallery is a mobile contemporary art gallery custom-built in a big beautiful bus. Combining new commissions with developments of existing works, *GENERATION: TG* will include ceramics, textile wall hangings, digital animations, drawings, sculptures, film, performance and song. The exhibition also features a film produced by SEE (Screen Education Edinburgh) and three Edinburgh schools, showing the artists talking about their work and their experiences of being an artist in Scotland today.

The artists included in the exhibition are Laura Aldridge, Craig Coulthard, Mandy McIntosh, Hanna Tuulikki and David Sherry.

Part of GENERATION, a landmark series of exhibitions celebrating 25 years of contemporary art in Scotland: [www.generationartscotland.org](http://www.generationartscotland.org).

Mon 4: Leith Walk  
Tue 5: Wester Hailes Plaza  
Thu 7: Drylaw Neighbourhood Centre  
Fri 8: Portobello High Street  
Mon 11: Scottish National Gallery of Modern Art (Modern Two)  
Tue 12: Craigmillar Library  
Wed 13 – Fri 15: City Art Centre

Opening times vary:  
visit [www.travellinggallery.com](http://www.travellinggallery.com) for details

Supported by Creative Scotland, Esmée Fairbairn Foundation and Screen Education Edinburgh.



## Creative Exchange

### *The Skinny Showcase*

31 July – 31 August

We're delighted to announce a new three-year partnership with The Skinny, supporting emerging Scottish artists as they embark on their careers. The Skinny Showcase began in 2007 with the aim of offering a platform to early career artists and designers. Since then, it has featured more than 100 different artists in print and online, with a double page spread in the monthly magazine plus online galleries and the occasional real world exhibition. Many of the artists featured in the Showcase have gone on to prominence in the art world, including Rachel MacLean, Kevin Harman and Romany Dear.

Every year The Skinny's selectors tour the Scottish degree shows to find the best of the visual art graduates to feature in our summer editions. This year, in partnership with Edinburgh Art Festival, that selection is being brought together in a special exhibition that will run throughout August. Held at Creative Exchange in Leith, the exhibition offers the chance to discover the work of four emerging artists.

29 Constitution Street, Leith, EH6 7BS  
[www.creativeexchangeleith.com](http://www.creativeexchangeleith.com)  
[www.theskinny.co.uk](http://www.theskinny.co.uk)

Mon–Fri, 10am–6pm  
 Sat, 10am–2pm

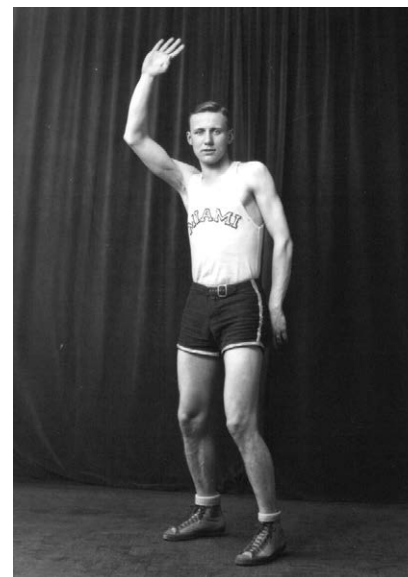


Edward Humphrey, *One Who Has Lost Forgetting*, 2014, courtesy the artist and Duncan of Jordanstone College of Art and Design

## Associate Programme Events

### *Out of Left Field*

23 August, 3–5pm



Harry Chalmer Richardson in basketball uniform, 1927  
 Courtesy of Miami University Libraries Digital Collections

*Out of Left Field* is a performance devised by Astrid Newman and Francesca Hawker utilising all of the crucial elements that make up a sporting contest: competitors, security guards, mascots, scorekeepers, and, most importantly, a live audience.

*Out of Left Field* blurs the line between art and sport. The work encourages audiences to question the behaviour of crowds, the effect of commentary, and the characterisation of figures in the public eye. It is an all-inclusive affair; everyone involved plays the game.

Space Club, 38 Castle Terrace, EH3 9SJ  
[www.spaceclub.org.uk](http://www.spaceclub.org.uk)

£3 (£2 concessions)

### *Urbanscape + Ruralsprawl*

1 August, 10.30am–4.30pm

Summerhall has many corridors, cupboards and lecture halls; Deveron Arts will lead a two-hour performative walk around it with artists Tim Knowles and Ania Bas, who have been undertaking both urban and rural walking in the UK and elsewhere. This will be followed by a panel discussion chaired by curator and writer Dave Beech. Both rural and urban walking artists will take part, including Gill Russell and artist, poet and publisher Alec Finlay.

To book visit [www.deveron-arts.com](http://www.deveron-arts.com).

Walk: 10.30am, Summerhall  
 1 Summerhall, EH9 1QH

Panel Discussion: 2pm, Creative Scotland  
 Waverley Gate, 2–4 Waterloo Place, EH1 3EG

Supported by Creative Scotland, Aberdeenshire Council and Heritage Lottery Fund.



Summerhall Demonstration Room, photograph by Peter Dibdin

## Selected events and activities



The Merrylees, Art Late South 2013, photograph by Kat Gollock

As well as our festival projects and exhibitions, we offer a daily programme of unique events, talks, tours and performances. A small selection of festival-led events is highlighted on the following pages; full listings are available on our website and weekly printed events listings will be available from our Kiosk and participating galleries during August.

### Edinburgh Art Festival Kiosk

The Kiosk is our pop-up information centre on George Street: come and say hello, find out more about the festival, pick up a guide or map or join one of our guided tours. You can also buy Edinburgh Art Festival editions, gifts and catalogues.



Edinburgh Art Festival Kiosk, designed by Four-by-Two Design Consultants, photograph by Kat Gollock

### Guided Tours 1–2pm every day

Each lunchtime during the festival we'll be running a free guided tour, leaving from the Kiosk. With different routes to choose from, all led by our experienced team of volunteers, they're a great way to find your way through the city and the festival.

Located on George Street  
Between Frederick Street and Castle Street, EH2 3EY



**Tourists-in-Residence: Stephanie Mann & Andrew Gannon**  
**17, 24, 31 August**  
**2pm**

Stephanie Mann and Andrew Gannon are this year's tourists-in-residence, offering the unique perspectives of artists based in Edinburgh to those who join them on their tours.

In a new collaboration, Gannon and Mann will explore ideas about what a tour might be. Establishing three different tour structures, the artists will rely on improvisation, collaboration and participation to explore how content can be generated, observed, discussed and documented. They will also produce a self-guided tour, which will be available to view online, as a download and from the festival Kiosk.



Stephanie Mann, *Tea Run*



Andrew Gannon, *Chair Work*  
(Camberwell), 2014

**Artist Talks**

Every Tuesday during the festival you can hear from this year's commissioned artists, who'll discuss their work in an informal setting with specialists from areas related to their work. A full schedule of talks is available on our website.



Peter Liversidge, Sorcha Carey and Brigadier David Allfrey MBE in conversation at Edinburgh Art Festival 2013, photograph by Kat Gollock

**Festival Detours**

Providing fresh perspectives on visual art, Festival Detours is a series of intimate live performances in Edinburgh's leading galleries by stars from the worlds of music, poetry and theatre. This year's Detours include performance poet Luke Wright, Scottish musicians Meursault and theatrical performer Eilidh MacAskill.

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

**Art Late**  
**7, 14 & 21 August**  
**6-10.30pm**



FOUND, Art Late North 2013, photograph by Kat Gollock

Art Late is a series of specially programmed late openings and events, taking in live music, performances, artist talks and tours. This year offers even more opportunities to enjoy our programme by night, as we introduce Art Late Central – a chance to take in our festival-led programme in the heart of the city.

Art Late is free but booking is essential: to reserve your tickets, please visit our website.

**Art Late Central, Thu 7 August**

Including Old Royal High School, Trinity Apse and City Art Centre

**Art Late North, Thu 14 August**

Including The Fruitmarket Gallery, Ingleby Gallery, Open Eye Gallery, Travelling Gallery

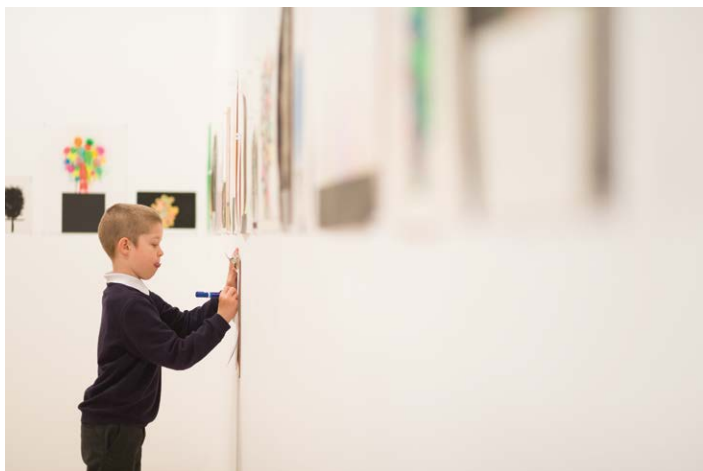
**Art Late South, Thu 21 August**

Including Edinburgh College of Art, New Media Scotland, Dovecot Studios and Talbot Rice Gallery

**Film Club**  
**6, 13, 21, 28 August**  
**7-9.30pm**

Join us every Wednesday for an evening of artists' films, performances and discussions. This year, to coincide with our exhibition *Where do I end and you begin*, we have invited four emerging artist-run spaces from across the Commonwealth (Or Gallery, Canada; Dog Park Art Project Space, New Zealand; KHOJ International Artists' Association, India; and Embassy Gallery, Scotland) to prepare selections of moving image work by promising artists from their countries. Free, but please book in advance via our website.

CodeBase, Argyle House, 3 Lady Lawson Street, EH3 9DR



Edinburgh Art Festival Explorers 2013, photograph by David Anderson

### Edinburgh Art Festival Explorers

Many of our exhibitions and commissions are suitable for children and families to enjoy. To find out what's on for families at this year's festival, pick up an *Edinburgh Art Festival Explorers* map and guide from the Kiosk or participating galleries. A free activity trail through the festival, *Explorers* is packed with free, fun activities for you to enjoy.

The galleries taking part in *Explorers* this year are City Art Centre, Dovecot Studios and Collective, and other family-friendly exhibitions are listed on the map.

Commissioned by Edinburgh Art Festival, *Explorers* has been developed by Alchemy Arts.

### Edinburgh Art Festival

City Art Centre  
2 Market Street  
Edinburgh, EH1 1DE

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

**Director**  
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**Operations Manager**  
Navida Galbraith

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**Project Manager**  
Jane Connarty

**Curatorial Assistant**  
Agnes Gryczkowska

**Festival Assistant**  
Tessa Pierce

**Marketing Assistant**  
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**Press & Media**  
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**Design**  
Fraser Mugeridge studio

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### Festival supporters, sponsors and partners



For more information about New Music Biennial go to:  
[www.newmusicbiennial.com](http://www.newmusicbiennial.com)

GENERATION was established as a national programme by Creative Scotland, Glasgow Life and National Galleries of Scotland.

### Project supporters, sponsors and partners





## Festival projects

### Commissions

Craig Coulthard 3  
Jacqueline Donachie 4  
Michelle Hannah 8  
Ellie Harrison 9  
Shona Macnaughton 8  
Nalini Malani 6  
Yann Seznec 5

### Exhibition

Where do I end and you begin 11–12

## Exhibitions

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Creative Exchange 43  
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Edinburgh Sculpture Workshop 36  
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GARAGE 36  
The Glasshouse at Lauriston Castle 37  
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Stills 41  
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Travelling Gallery 41