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Key
1. Commissions Programme/Platform: 2018
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As we celebrate our 15th edition, we are delighted to bring you yet another packed programme of exhibitions, off-site projects and special events, the vast majority of which is free to attend.

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

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

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

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

Enjoy!

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

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

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

For full details of permanent commissions, please visit our website: edinburghartfestival.com.

Our Commissions Programme is made possible thanks to the generous support of the Scottish Government’s Festivals Expo Fund and EventScotland.
This multi-channel sound installation by internationally renowned Indian artist, Shilpa Gupta, gives voice to poets who have been jailed through the centuries. Bringing together fragments from the work of 100 poets from around the world, the artist offers a powerful reflection on freedom of expression.

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

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

For full details of the performance please see edinburghartfestival.com.

Co-commissioned with YARA T Contemporary Art Space, Baku. With additional support from Scottish Poetry Library, PEN International and Edinburgh College of Art, The University of Edinburgh.
Ross Birrell & David Harding

Triptych

26 July — 26 August

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

Adam Lewis Jacob

No Easy Answers

26 July — 26 August

‘The suburbs dream of violence.’

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

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

With additional support from Institut Français d’Écosse.

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

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

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

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

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

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

With additional support from Museums and Galleries Edinburgh.

Institut Français d’Écosse, West Parliament Square, EH1 1RF | 0131 226 6558 | edinburghartfestival.com

@EdArtFest /EdArtFest @edartfest

Mon—Sun, 10am—6pm | FREE

With additional support from

Adams Lewis Jacob, pre-production research image. Courtesy of the artist.
Now in its fourth year, Platform is a dedicated opportunity for artists at the outset of their career to make and present new work in the Festival.

#Platform2018

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

Annie Crabtree


Rae-Yen Song

*It’s a Small World*, 2017, film still.
Platform is a dedicated showcase for artists at the beginning of their careers. Our 2018 edition, selected from an open call by artists Jonathan Owen and Hanna Tuulikki, brings together four female artists: Renée Helena Browne, Annie Crabtree, Isobel Lutz-Smith, and Rae-Yen Song. The selected practitioners, drawn from across Scotland, reflect a wide range of approaches to art making.

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

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

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

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

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

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

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

For information and to book visit: edinburghartfestival.com.
A selection of artist talks, tours and performances are highlighted on the following pages, with details of the full events programme available on our website.

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

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

#EdArtFest

Keynote Lecture
Elmgreen & Dragset
27 July, 4pm

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

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

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

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

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

Ticket price £7.50 (concessions from £5.00). For information and to book visit edinburghartfestival.com.
Sympathetic Magick

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

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

### Sympathetic Magick: Palm House
27 July, 3, 10, 17, 24 and 26 August, 3pm

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

### Sympathetic Magick: The Waverley Bar
28 July, 8pm

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

For details of the full Sympathetic Magick programme and to book visit edinburghartfestival.com.

### Fugue
24 August, 6pm

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

Ticket price £5.00 (concessions £3.00). For full information and to book visit edinburghartfestival.com.

### Keep me like the echo
25 August, 6pm

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

With additional support from British Council Scotland.

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**Edinburgh Art Festival**

**Trinity Apsé, Chalmers Close, 42 High Street, EH1 1SS**

0131 226 6558 | edinburghartfestival.com | @EdArtFest f/EdArtFest edartfest

Due to the historic nature of this venue, and the adjacent closes, it is not fully accessible. For further information and assistance: info@edinburghartfestival.com
**Palm House Programme**

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

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

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

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

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**Mud Oven Afternoons**

3, 10, 17, 24 and 26 August, 2—5pm

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

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

Each following Friday special guests will be invited to share their insights into aspects of *Palm House* and the surrounding wildlife garden. These afternoons will also feature pop up appearances by magicians participating in Ruth Ewan’s festival commission *Sympathetic Magick*.

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

No booking required but places will be limited.

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Johnston Terrace Wildlife Garden,
Patrick Geddes Steps/Castle Wynd South, EH1 2PW
0131 226 6558 | edinburghartfestival.com
@EdArtFest /EdArtFest @edartfest
FREE

Due to the location of this site it is not fully accessible.
For further information and assistance: info@edinburghartfestival.com
**Commissions Programme**

**Artist Talks**

**Ruth Ewan**  
11 August, 12noon  
The artist introduces her practice and her collaboration with socialist magician Ian Saville.

**Ross Birrell & David Harding**  
18 August, 12noon  
The artists introduce their commission for the Festival, and discuss their individual and collaborative practices.

**Adam Lewis Jacob**  
25 August, 12noon  
Lewis Jacob introduces his new commission and talks about his wider practice.

**Audio Described Tour**  
15 August, 10am—1pm  
Juliana Capes will lead an audio described tour of selected festival venues. This event welcomes people with disabilities including people with visual impairments.

**Platform: 2018**

**Artist Tours**

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

**Rae-Yen Song & Renée Helena Browne**  
11 August, 3pm  
The artist introduces her practice and her collaboration with socialist magician Ian Saville.

**Annie Crabtree & Isobel Lutz-Smith**  
18 August, 3pm  
For information and to book visit: edinburghfestival.com

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

**Art Late**

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

**2 August, 5.30pm**  
Venues include City Art Centre, Talbot Rice Gallery, Dovecot Gallery and The List Festival Party at Summerhall.

**16 August, 5.30pm**  
Venues include Scottish National Gallery of Modern Art, with a performance from Catherine Street, Travelling Gallery, with a performance from Gordon Douglas, and Jupiter Artland. With music from Jared Celosse.

**23 August, 5.30pm**  
Venues include Edinburgh Sculpture Workshop, Edinburgh Printmakers, Ingleby and Scottish National Portrait Gallery. With music from The Ninth Wave.

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

For information and to book visit: edinburghfestival.com  
Sponsored by Edinburgh Gin. In collaboration with The List.
Children & Families

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

Supported by Barcapel Foundation.

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**Art Early**

4, 18 August, 10am—12.30pm

*Art Early* is a series of specially programmed tours and activity trails for families with children of all ages, inspired by our *Art Late* programme.

Join us for a morning tour of festival venues, with creative activities along the way, ending with an outdoor picnic.

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

Various venues.

For information and to book visit edinburghartfestival.com.

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**Explorers Outdoors**

3, 10, 17, 24 August, 10am—12pm

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

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

Johnston Terrace Wildlife Garden, Patrick Geddes Steps/Castle Wynd South, EH1 2PW. For information and to book visit edinburghartfestival.com.

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**Explorers at Central Library**

5, 12 July; 2, 9 August, 2—4pm

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

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

Central Library, 7 George IV Bridge, EH1 1EG, 0131 242 8040

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

Our partners are:

- Collective
- Edinburgh Printmakers
- Edinburgh Sculpture Workshop
- The Fine Art Society in Edinburgh
- National Galleries of Scotland
- Talbot Rice Gallery
- Royal Collection Trust
- Stills
- National Museum of Scotland
- Dean Gallery
- The University & Edinburgh College of Art
- Open Eye Gallery
- Rhubaba
Edwin G. Lucas: An Individual Eye
4 August — 10 February 2019
City Art Centre
Edwin G. Lucas, Caley Station, Edinburgh, 1942.
City Art Centre, Museums & Galleries Edinburgh.
Courtesy of the artist’s estate. Photo: City Art Centre.

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

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


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

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

In Focus: Scottish Photography
7 July — 12 May 2019
City Art Centre

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

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

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

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

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

Affinity and Allusion

For opening dates, see website

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

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

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

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

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

Dovecot Gallery

LIBERTY Art Fabrics & Fashion

28 July — 12 January 2019

Lucy Wayman

28 July — 12 January 2019

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

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

In association with Liberty London.

Ticket price £9.00 (concessions from £4.50).

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

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

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

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

The Common Sense, 2014, is the first acquisition for the University of Edinburgh’s Contemporary Art Research Collection. Its purchase has been generously supported by The Art Fund.
Ravi Agarwal has a diverse and interdisciplinary practice as an artist, environmental campaigner, writer and curator, who combines diverse historical, cultural and political ideas and approaches in his projects. Agarwal undertook a research residency in the Scottish Highlands supported by the John Muir Trust to inform a print studio residency at Edinburgh Printmakers, where he developed new print commissions for this exhibition.

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

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

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

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

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

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

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

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

Supported by Creative Scotland, City of Edinburgh Council, British Council and Fondo Nacional de las Artes.
The Fine Art Society in Edinburgh

Robert Powell: Between The Lost Places
20 July — 3 September

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

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

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

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

The Fruitmarket Gallery

Tacita Dean: Woman with a Red Hat
7 July — 30 September

This exhibition of work by acclaimed British artist Tacita Dean is built around regular screenings of Dean’s ‘bewilderingly intricate’ Event for a Stage, 2015. This film (which has been cut together over four nights of live performance) features actor Stephen Dillane variously acting from a script written for and given to him, page by page, by Dean; declaiming lines from Shakespeare’s The Tempest; reminiscing about his family; reading a story; and announcing the changing of reels for the two cameras that are filming him. It is a performance about performing, given by an actor playing an actor. It is joined in the exhibition by a number of other films, drawings and photogravures (including When first I raised the Tempest, 2016, the longest so far of Dean’s signature blackboard drawings, shown here for the first time in the UK) that together examine the relationship of performance to fiction, the imagination, and the collective effort of artist and audience.

Screenings of Event for a Stage are free, but should be booked in advance or on the day via Eventbrite.
In the words of Arthur C. Clarke: “Sometimes I think we’re alone in the universe, and sometimes I think we’re not. In either case the idea is quite staggering.”

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

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

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

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

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

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

Ticket price £40.00 (concessions from £20.00 with free entry for children 12 and under). Line up will be announced on jupiterartland.org.
**Jupiter Artland**

*Phyllida Barlow: quarry*

Opens 12 May


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

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

**Joana Vasconcelos: Gateway**

12 May — 30 September

![Joana Vasconcelos, Red Independent Heart #3, 2005. Courtesy of Unidade Infinita Projectos.](image)

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

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

**National Museum of Scotland**

*Art of Glass*

6 April — 16 September


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

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

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

*Art of Glass* is in partnership with The National Centre for Craft & Design.
A dozen! A dozen whaaa? A dozen donuts, of course, a baker’s dozen – L. Utter nonsense, a DOZEN artists, let’s leave it at that.

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

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

Supported by Embassy Gallery.

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

Although many critics and curators have named Bellany as the most significant Scottish painter of the twentieth century, the very distinctive body of work produced during the mid-1980s is often overlooked in summaries of his career. Presenting an extensive collection of Bellany’s paintings from his ‘wild days’, this exhibition reveals some of the most densely symbolic and poignantly confessional examples of his work.
**The Queen's Gallery**

*Canaletto & the Art of Venice*

11 May — 21 October

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

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

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

Ticket price £7.20 (concessions from £3.60).

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**Rhubaba Gallery and Studios**

*Standard Bearers #1*

28 July onwards

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

The launch of *Standard Bearers #1* will be on Saturday 28 July, 3pm.
For 2018, The Scottish Gallery are presenting three shows of new work by female artists, in recognition of a century of suffrage.

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

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

*Rembrandt: Britain’s Discovery of the Master* brings together key works by Rembrandt from British collections with masterpieces from around the world. This exclusive exhibition, only being shown in Edinburgh, reveals how the taste for Rembrandt’s work in Britain evolved over the past 400 years. The exhibition also examines the profound impact of Rembrandt’s art on the British imagination by exploring the wide range of artists whose work has been inspired by him, spanning over four centuries, right up to the present day.

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

Supported by players of People’s Postcode Lottery and Our Friends. Ticket price £15.00 (concessions from £10.00).
Raqib Shaw: Reinventing the Old Masters
19 May — 28 October

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

Supported by Our Friends.

Emil Nolde: Colour is Life
14 July — 21 October

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

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

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

Ticket price £10.00 (concessions from £8.00).
NOW
Jenny Saville, Sara Barker, Christine Borland, Robin Rhode, Markus Schinwald, Catherine Street
24 March — 16 September

NOW is the third in a six-part series of exhibitions, which bring together the best of contemporary art being made in Scotland, the UK and internationally. At the heart of this instalment is a major presentation of paintings and drawings by renowned British artist Jenny Saville, which is the first museum showing of her work in Scotland. Spanning the breadth of her twenty-five year career, the exhibition traces Saville’s major developments and demonstrates the monumental physicality of Saville’s painting practice.

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

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

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

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

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

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

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

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

This exhibition will include new works commissioned by Talbot Rice Gallery, providing playful new ways for the collections of the University to speak to visitors.
Following a residency on the Isle of Erraid, a tidal island off the south-west coast of Mull, artists’ collective 6°WEST created a set of unique postage stamps in response to the life and works of Robert Louis Stevenson and his connection to the island.

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

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

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

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

This exhibition showcases work by 5 artists selected for the residency last summer: Verity Standen, Kirsty Dixon, Mollie Goldstrom, William Arnold and Amy Leigh Bird.
**Adam Linklater: Mythopoeia**
2—26 August


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

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

This exhibition has associated events – find out more at edinburghartfestival.com.

**Kate McMillan**
The Past is Singing in our Teeth
27 July — 26 August

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

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

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

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

Deveron Projects
Arts, Borders and Migration
6 August, 3pm
24 August, 11am

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

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

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

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

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

**Hans K Clausen & Kjersti Sletteland**
Anatomy of Fleeting Moments
16—25 August

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

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

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

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

**Maritime Lane Collective**
20 Maritime Lane, EH6 6RZ
maritimelanecollective.com

The Past is Singing in our Teeth
Mon—Sat, 10am—5pm, Sun 1pm—5pm | FREE

**Arusha Gallery**
13A Dundas Street, EH3 6QG
0131 557 1412 | arushagallery.com

The Past is Singing in our Teeth
Mon—Sat, 10am—5pm, Sun 1pm—5pm | FREE

**Royal Scottish Academy**
The Mound, EH2 2EL | 0131 225 6671
deveron-projects.com / counterpointarts.org.uk

Anatomy of Fleeting Moments
Sat 25 Aug 10am—4pm

**The Anatomical Museum**
University of Edinburgh, Doorway 3, Medical School, Teviot Place, EH8 9AG
0131 650 1000 | beyondwalls.blog

Anatomy of Fleeting Moments
24 August, 11am

**Hospital Impressions**
Arusha Gallery, 13A Dundas Street, EH3 6QG
0131 225 6671

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


**Arusha Gallery**
13A Dundas Street, EH3 6QG
0131 557 1412

Walking without Walls
Mon—Sat, 10am—5pm, Sun 1pm—5pm | FREE

**Deveron Projects**
The Mound, EH2 2EL | 0131 225 6671
deveron-projects.com / counterpointarts.org.uk

Walking without Walls
Mon—Sat, 10am—5pm, Sun 1pm—5pm | FREE

**The Mound**
EH2 2EL
deveron-projects.com

Walking without Walls
Sat 25 Aug 10am—4pm

**University of Edinburgh’s Anatomical Museum**
The Mound, EH2 2EL
medicalschool.ed.ac.uk/anatomymuseum

Anatomy of Fleeting Moments
24 August, 11am
How is a consensus reached? How is a canon built? Archive activists, Invisible Women, explore the dynamics of gender, time and memory in this pop-up screening.

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

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

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

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

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

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

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

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

Sponsored by the Open College of the Arts.
Travelling Gallery is a contemporary art gallery in a bus. Since 1978 it has been taking art to communities across Scotland.

Gordon Douglas regularly works in close partnership with organisations with a view to understanding the nature of co-operative working practice. Through appreciating policies, archives, and habits as ‘performance scores’, he builds pictures of how institutions inherit irrational models of operation. Douglas will work with Travelling Gallery towards a video-installation looking at the multiple acts of ‘maintenance’ that go into performing and securing the identity, social dynamic and technologies of the gallery.

Playing on the unique movement of Travelling Gallery, Douglas will investigate its mechanics, structure and literal journeys. How sustainable is the ‘act of institution’, and how can the literal mechanics of the gallery become a vehicle for thinking through this?

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

Travelling to Edinburgh and getting around

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

For more information and transport advice, visit edinburghfestivalcity.com.

Accessibility

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

Alternatively please contact us on 0131 226 6558 or info@edinburghartfestival.com.

Pricing & booking

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

For full event listings, pick up a Festival Map from the Kiosk, from one of our listed venues, or visit edinburghfestivalcity.com.

Festival merchandise

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

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

Other festivals

Four other major Edinburgh festivals also run throughout August:

- The Royal Edinburgh Military Tattoo
  3—25 August 2018
  edintattoo.co.uk

- Edinburgh Festival Fringe
  3—27 August 2018
  edfringe.com

- Edinburgh International Festival
  3—27 August 2018
  eif.co.uk

- Edinburgh International Book Festival
  11—27 August 2018
  edbookfest.co.uk

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

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