

Edinburgh Art Festival | 18th edition

28 July – 28 August 2022

Please note: Information outlined below is dated to 25 May 2022, and details of some exhibitions and events may change.

Contact us

For more information on our programme you can contact:

- Phone number - 0131 226 6558
- Email - info@edinburghartfestival.com
- Visit our website - edinburghartfestival.com
- Postal address -

Edinburgh Art Festival
French Institute for Scotland
West Parliament Square,
Edinburgh EH1 1RF

Welcome

Emerging in 2004 from a desire to celebrate the wealth of Edinburgh's galleries, collections, production spaces, and artists during August, we return for our 18th edition and welcome our new Director, Kim McAleese.

The visual arts were at the foundations of the festival city from the beginning. As the original festivals – Edinburgh International Festival, Edinburgh Festival Fringe and Edinburgh International Film Festival – turn 75, we remain an adventurous offspring. The majority of our programme remains free to attend.

For 2022: we invite artists to make new work for city spaces: we look back on artists who paved the way; and champion new voices in the visual arts.

We offer room to breathe in challenging times.

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Commissions Programme: *The Wave of Translation*

Our 2022 commissions programme invites visitors to explore sites beyond the city centre, unfolding westward along the Union Canal as it celebrates its 200th anniversary. The programme brings together: two projects emerging from our partnership with WHALE Arts in Wester Hailes; an international co-commission developed with Edinburgh Printmakers for the canal-side at Fountainbridge; and our Associate Artist programme, inviting artists to respond to the canal.

Originally built to transport coal into the city, the canal today serves as an important 'green lung'. Connecting communities, the waterway embodies the many transformations and translations that have shaped life in the city, suburbs and countryside over the past two centuries.

Our title takes its name from engineer John Scott Russell's (1808 – 1882) observation of a solitary (or soliton) wave, which he recorded on the canal in 1834. This discovery proved crucial in the development of modern fibre optic technologies. He described the wave as his '*first chance encounter with that singular and beautiful phenomenon which I have called the Wave of Translation*'.

Through performance, sound, graphic-design, writing and choreography, a shared concern emerges with space, inviting close attention to the materiality and conditions of the city's layered and complex histories.

Valuing community centred practice, collaboration, co-production, and collective learning, The Wave of Translation invites us to consider change across time, technologies and changes in political and social structures. It questions desires for the future of our city, and how we might live better together.

Community Wellbeing Collective: *Watch this Space*

Ayò Akínwándé, Lorna Baxter, Rungano Chigovanyika, Federica Cologna, Elizabeth Ann Day, Jj Fadaka, Alan Gordan, Jeanne van Heeswijk, Eoghan Howard, Devi A Kousalya, Eunice Main, Ruvimbo Heather Marufu, Fabien Merville, Tiki Muir, Ema-Sayuru Nyx, Seona O’Flaherty, Susi O’Rourke, Sindy Santos, Jogob Sarr, Bobby Sayers, Josie Tothill, Rumilla Uddin, Holly Yeoman: ***Watch this Space***

Westside Plaza Shopping Centre, Wester Hailes Road, EH14 2SW | 30 July – 28 August |
Wednesday – Friday, 1pm-8pm. Saturday - Sunday 11am - 6pm

A group of residents from Wester Hailes and local surrounding areas, the Community Wellbeing Collective, present *Watch this Space* – a space for all to develop together and to experience what community wellbeing is and could be. Throughout the festival the space will host activities and gatherings led by C.W.C. members, alongside weekend anchor events by invited guests expanding upon the context of community wellbeing, discussing its wider politics in relation to: democratising social care, healing through creativity, who wellbeing is for in an unequal world and collectively imagining the future of community. Anchor events by Care and Support Workers ORGANISE!, Grass Roots Remedies, Jess Haygarth, Spit it Out Project, and more.

Find more information and associated events on the project’s website (live from 28 July):

- Link - www.watchthisspace.online

This commission is produced by Edinburgh Art Festival in partnership with WHALE Arts. It is supported by the Scottish Government’s Festivals EXPO Fund and the PLACE Programme, a partnership between Edinburgh Festivals, Scottish Government, City of Edinburgh Council and Creative Scotland, with additional support from the Embassy of the Kingdom of the Netherlands.

Pester and Rossi: *Finding Buoyancy*

Bridge 8 Hub and Paddle Cafe, Calder Crescent, EH11 4NE
28 July - 28 August | Viewable throughout the festival

Glasgow based artists Ruby Pester and Nadia Rossi have worked collaboratively since 2008, producing live art, sculpture, installation, and public interventions and collaborations in response to people and place.

Pester and Rossi's *Finding Buoyancy* is inspired by the Union Canal at Wester Hailes. Over the past year the artists' invited WHALE Arts groups and members to explore ways we can connect with nature on our doorstep 'to help us stay afloat in uncertain times'. For the festival, the artists present a sited installation of sail banners at Bridge 8 Hub, which weaves together the voices and ideas of individuals who live, work, and play on the canal.

Working alongside the local community, artist Sarah Kenchington, and Rhubaba Choir, the artists have created a set of sail banners, a community raft called 'A Float for the Future' and penned a celebration song.

On Sunday 31 July, join the artists for *Setting Sail* – a launch event, and special performance on board the canal boat Panacea in a collaborative artwork that reflects all who have contributed to the project in a joyful celebration of people and place.

Check our website for more information on viewing the performance along the canal.

Supported by the PLACE Programme, a partnership between Edinburgh Festivals, The Scottish Government, the City of Edinburgh Council and Creative Scotland. Special thanks to collaborators: Fallopé and The Tubes, Charlie Knox (TruDat Sound), Sarah Kenchington, Rhubaba Choir, WHALE Arts, Bridge 8 Hub and The Sorted Project.

Nadia Myre: Tell Me of Your Boats and Your Waters – Where Do They Come From, Where Do They Go?

Union Canal at Fountainbridge and Edinburgh Printmakers, Gallery 2

28 July - 28 August | Exhibition in Edinburgh Printmakers continues until 18 September

Edinburgh Art Festival and Edinburgh Printmakers present newly-commissioned work from Montreal-based artist Nadia Myre responding to the 200th anniversary of the Union Canal.

The project – across print, installation and sound – explores reference points spanning Scotland and Canada, migratory routes started on the canal, indigenous story-telling, archival research methods, pattern, prose and song. The artist's research began with the encounter of *Tales Of Nanabozho* in a local library in Montreal – a book published in 1964 by Scottish-born émigré Dorothy Marion Reid after moving to Canada, who recounts stories of Nanabozho, a prominent trickster character to the Anishinaabe, provoking questions of authorship and voice reverberating into the present. As an Algonquin member of the Kitigan Zibi Anishinabeg First Nation, Myre's work sited alongside the canal and in Gallery 2 at Edinburgh Printmakers brings to the fore the decolonial impulse inherent in the artist's practice, imprinting and entangling materials with meaning.

Event Artist's talk | Tuesday 2 August | 6.30pm – 7.30pm | FREE | Visit our website to book

Supported by the PLACE Programme, a partnership between Edinburgh Festivals, The Scottish Government, the City of Edinburgh Council and Creative Scotland.

Associate Artist Programme: Curated by Emmie McLuskey

Artist and programmer Emmie McLuskey brings together a series of newly commissioned works for public sites along the Union Canal by Hannan Jones, Janice Parker, Maeve Redmond and Amanda Thomson. Accompanying these works is an online radio and print project entitled *Background Noise*, featuring local and international contributions

Collaboration is central to McLuskey's work – often starting with a shared question, observation or context which is explored more deeply through her practice. Responding to the festival's invitation to reflect on the geographies of the Union Canal between Lochrin Basin and Wester Hailes, McLuskey has worked alongside the invited artists to raise questions around water, trade, technology, land, environment and their intersections with capitalism.

Emmie McLuskey is an artist based in Glasgow. Recent highlights include work with Collective, Edinburgh (2022) ATLAS Arts, Isle of Skye (2021/22), Talbot Rice Residents Programme, Edinburgh (2021-23), ARCUS Project, Japan (2020), Artist's Moving Image Festival, Tramway with LUX Scotland (2019), Sissi Club, Marseille (2019) and Dogo Residenz für Neue Kunst, Switzerland (2019).

Commissioned work will take place along The Union Canal.

See our website for more details on events, broadcasts and associated publications.

Supported by the Scottish Government's Festivals EXPO Fund and EventScotland.

Background Noise

Background Noise is an ongoing sound and print project by Emmie McLuskey. For this iteration, it takes the form of a radio station that sits alongside the commissions and responds to ideas emerging from the programme.

With contributions from local and international artists, thinkers, makers and activists, the station exists as a series of interviews, conversations, sound, story and music, bringing together those with a deep interest in the canal and the conversations it raises.

The project can be accessed online through Edinburgh Art Festival's website, and in print through the festival's partner venues.

Hannan Jones

Hannan Jones is an artist, musician and programmer who lives and works in Glasgow. Jones' work explores language, rhythm and origin in response to cultural and social migration through sound, installation, film and performance. As part of the festival, Jones has created work that exists at the edge, and in between, the bridges and waters of the canal. Her works honour the act of listening as a way of exploring ideas of duality and meeting points, the sound responding to the material qualities of the site.

Janice Parker

Janice Parker lives in Edinburgh and is a dance artist and choreographer who works collaboratively with people, place and context. Parker's work explores a deep connection between land and body aiming to expand our human capacity for expressive movement as a language. From mid-August, she will move her ongoing daily live practice to the canal. Beginning at Lochrin Basin, creating one solo work per day, through chance encounters, improvisation and misrule, to experience the life of the canal and look to its future.

Maeve Redmond

Maeve Redmond is an independent graphic designer based in Glasgow. Redmond's research led practice ordinarily begins in the archive and is shaped and responsive to place, thinking through the socio-historical context to create a graphic response. For the festival, Redmond has worked with local sign-writing company Journeyman Signs to create a new piece titled *The Mathematical River*, taking its lead from the history of the canal's trade and transport.

Amanda Thomson

Amanda Thomson is a visual artist and writer who lives and works in Strathspey, Scottish Highlands and in Glasgow. The artist's interdisciplinary work often concerns notions of home, movement, migration, landscapes, the natural world and how places come to be made. Thomson's commission starts with specific aspects of the canal's flora and fauna as a way of navigating its rich social and natural history. The work will interweave language, people and place, movements and migrations, past and present.

Platform: 2022

French Institute for Scotland, West Parliament Sq, EH1 1RN

28 July – 28 August | Daily 10am – 5pm | Drop-in, Free

Artists Saoirse Amira Anis, Emilia Kerr Beale, Lynsey Mackenzie and Jonny Walker

Selected by Seán Elder, Lucy Skaer and Beth Bate

Now in its 8th edition, *Platform* is a dedicated opportunity for early career artists in Scotland. In Saoirse Amira Anis's video and textile installation - dualities of identity are explored through materials and plants indigenous to Scotland and Morocco. Processing the complexities of illness, Emilia Kerr Beale explores the mythology surrounding an ancient oak tree through an installation of knitted garments and video. Lynsey Mackenzie questions painting's relationship to time, working from memory, feeling and imagination to play with ideas of repetition and display. Through a series of casts representing a newborn lamb, Jonny Walker explores the fragility and multiplicity of the sick body, evoking states of partial collapse or erosion.

Event *Platform: 2022* in conversation with Seán Elder | Thursday 18 August | 3pm – 4pm | Free

Site Sir Patrick Geddes Library, French Institute for Scotland, EH1 1RF

Supported by the PLACE Programme, a partnership between Edinburgh Festivals, Scottish Government, City of Edinburgh Council and Creative Scotland. With additional support from the Cruden Foundation and Institut français d'Ecosse.

More to Explore

Johnston Terrace Wildlife Garden and Palm House

Johnston Terrace, EH1 2PW | Not currently wheelchair accessible | 28 July – 28 August | Thursdays - Sundays 12 noon – 5pm | Quieter space | Drop-in, Free

Scotland's smallest urban nature reserve is home to Bobby Niven's *Palm House*, created for our 2017 Commissions Programme as a response to its surroundings. Accompanied by a hand-built mud oven, the project is conceived as a social sculpture - a space for production and exchange, inviting exploration, delight and wonder. We'll have a pop-up reading room with materials that provide context to the festival programme as part of the offer, alongside activity from Rhubaba's 2022 projects.

Mud Oven Afternoons

Johnston Terrace Wildlife Garden, EH1 2PW
Fridays 5, 12, 19 August | 2-5pm | Drop-in, Free

Join us throughout the festival to see the mud oven in action. Make your own pizza and experience the wildflower meadow whilst meeting some of the collaborators involved in this year's programme.

Kiosk

French Institute for Scotland, West Parliament Sq, EH1 1RN

28 July – 28 August | Daily 10am – 5pm | Wheelchair accessible | Quieter space | Drop-in, Free

Stop by to browse a selection of print titles from the festival, check out our Shop for exclusive editions and our famous artists' tote bags, and find out about our programme across Edinburgh.

Children and Families | *Art Makes Us* with Art Buds Collective

Inspired by the diverse wildlife, histories and geographies of the Union Canal, we'll use art to imagine a more planet friendly future.

Free artist-led workshops for children and families across the city - and on the water - will take you on a journey filled with sensory fun and big environmental questions. Use your creativity to rethink local green spaces and waterways and dream up a better world. Get set for adventures - exploring sound, movement, sculpture and sustainable art-making. To book, visit our website.

Shapes in the City - Invent, construct, climb! Make huge, recycled sculptures inspired by bridges, tunnels and waterways! Created for ages 5 - 12. Parents of under 8s must stay.

Monday 1 August | 10.30am – 12.30pm
Central Library, George IV Bridge, EH1 1EG

Monday 8 August | 10.30am – 12.30pm
Fountainbridge Library, 137 Dundee St, EH11 1BG

Friday 19 August | 1pm – 3pm
Wester Hailes Library, 1 Westside Plaza, EH14 2ST

In partnership with City of Edinburgh Libraries.

Sounds in the City - Listen, sculpt, get noisy! Make sound sculptures in the garden, give a noisy performance, then finish with homemade pizza! Created for ages 4 - 8 and their families.

Friday 12 August | 11am – 1pm | Johnston Terrace Wildlife Garden, Johnston Terrace EH1 2JT | Limited access

Wonder on the Water - Investigate, make, fly your flag! Set sail on a boat along the canal as we create maps and flags inspired by the history of our waterways. You might even spot some wildlife! Created for ages 4 - 10 and their families.

Friday 5 August | 3 – 5pm | Departs from Union Canal at Leamington Lift Bridge, Leamington Rd, EH3 9PD | Wheelchair friendly | Toilet onboard

Art Buds Collective is a social enterprise dedicated to the delivery of sustainable arts education for children across Edinburgh. Creativity, the creative journey and protecting the planet are at the heart of their workshops.

To discuss access requirements, please contact our Learning team.

- Email address - learning@edinburghartfestival.com

Permanent Commissions

Our permanent commissions offer chance encounters with past editions of the festival, as you explore the city, including work from Martin Creed, Bobby Niven and Richard Wright.

Art at the foundations

For 2022, we mark the 75th anniversary of the founding year of the Edinburgh festivals. Coinciding with this moment we are delighted to install a sculptural element from Toby Paterson's work, *The Sociology of Autumn* (from our 2017 Commissions Programme), as a permanent work within the entrance to Chessels Court, on Canongate.

In 2017, we invited artists to reflect on two important anniversaries for our city: the foundation of the Edinburgh festivals in 1947, and the publication in 1917 of sociologist and town planner Patrick Geddes' *The Making of the Future: A Manifesto and a Project*. Separated by a generation, both were born directly out of the experience of global conflict, and a strong belief that artists could play a critical role in helping societies to imagine new and better ways of living.

Paterson's work was developed for Chessels Court, a tranquil close associated with Geddes' network of green spaces in the Old Town, and today entered from the Canongate through an arcaded frontage designed by architect Robert Hurd in the 1950s. The close was recently refurbished as part of Edinburgh World Heritage's *Twelve Closes* project. The work borrows its title from Geddes' 1895 essay of the same name, in which Geddes finds '*in Autumn its secret: that of survival yet initiative, of inheritance yet fresh variation*'.

Event Toby Paterson: *The Sociology of Autumn* in conversation with Professor Edward Hollis
Thursday 18 August | 6.30pm - 7.30pm | Free | Chessels Court, Canongate, EH8 8AD | Book on our website

The original commission was supported by the Scottish Government's Festivals EXPO Fund, EventScotland, Edinburgh World Heritage and the New Waverly Community Fund (a partnership between City of Edinburgh Council and Artisan Real Estate Investors).

Events

To book – and for a full list of events across our commissions, partner and family programme - visit our website.

Pester & Rossi: *Setting Sail*

Sunday 31 July | 1pm – late afternoon | Free
Starting at Bridge 8 Hub and Paddle Café, travelling towards Lochrin Basin

Celebrate the launch of 'A Float for the Future' in Wester Hailes with Pester and Rossi and Rhubaba Choir.

Nadia Myre in conversation

Tuesday 2 August | 6.30pm – 7.30pm | Free
Edinburgh Printmakers, 1 Dundee St, EH3 9FP

Montreal-based artist Nadia Myre discussed her commissioned work created in response to the Union Canal and its migratory connections.

Platform: 2022 in conversation with Seán Elder

Thursday 18 August | 3pm – 4pm | Free
Sir Patrick Geddes Library, French Institute for Scotland, EH1 1RF

Platform artists are joined by selector and writer Seán Elder to discuss their respective practices and this year's exhibition.

Toby Paterson: *The Sociology of Autumn* in conversation with Professor Edward Hollis

Thursday 18 August | 6.30pm - 7.30pm | Free
Chessels Court, Canongate, EH8 8AD

Glasgow-born artist Toby Paterson discusses his 2017 commission and its connection to Patrick Geddes, against the shadow of Chessels Court.

Union Canal walking tours

£5 / conc. £3 | Events across the festival

Tour with Jean Bareham

Wednesdays 10 and 24 August | 11am – 12.45pm
From Shona Kinloch's Bronze Swans, Lochrin Basin

Access A flat walk of one mile along pavements and good tracks with one flight of stairs (roughly 20 steps) avoidable upon request. Walk ends at Polwarth Parish Church.

Local guide and author Jean Bareham will explore Edinburgh's industrial history and some highlights from our commissions programme as we take a gentle stroll along the canal side.

Tour with Jim Slaven

Wednesdays 3 and 17 August | 11am – 1pm
From Water of Leith Visitor Centre, Lanark Rd

Access Narrow paths throughout with steep stairs closest to Water of Leith Visitor Centre. Walk ends at Lochrin Basin.

Writer and activist Jim Slaven will lead you along the peaceful and picturesque final section of the canal as we uncover hidden clues linking to Edinburgh's industrial past.

Canal cruises

£10 / conc. £5 | Events across the festival

Board the Lochrin Belle to explore the Union Canal's history and environment with presentations, talks and performances from collaborators and invited speakers. To book, visit our website.

Access Departs from Union Canal at Leamington Lift Bridge, Leamington Rd, EH3 9PD | Wheelchair friendly | Toilet onboard

Access events

For more information on access events, see our website, or call us.

- Phone number - 0131 226 6558

Art Lates

Our unique evening showcases return this year with two special events - one in person and one online. Each year, Art Late hosts live performance, artists' talks and tasters, celebrating the breadth of the festival programme. Art Late is supported by Bellfield Brewery.

Art Late 1

In -person at Royal Botanic Garden Edinburgh, West Gate, Arboretum Place, EH3 5NZ
Thursday 11 August, 6.30 – 8.30pm | £10 / conc £8 | Book at edinburghartfestival.com

Enjoy an evening of visual arts in RBGE's unique spaces with exhibitions, live performance, artists and curators in conversation with contributions from across our partner programme. Presented in partnership with Royal Botanic Garden Edinburgh.

Art Late 2

Online, see our website and socials for streaming information

Thursday 25 August | 6.30 - 7.45pm | Free

Celebrate Edinburgh Art Festival's closing week with an evening of pre-recorded and live performances, workshops and talks from across our partner programme.

Keynote and Endnote Lectures

Keynote: Jeanne van Heeswijk

Friday 29 July | 5pm - 6pm | £5

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

In this keynote lecture Dutch visual artist Jeanne van Heeswijk locates her commission for Wester Hailes in the context of her wider practice, and offers an insight into the Community Wellbeing Collective which presents its first iteration as part of the festival Commissions Programme.

Renowned for her long-term community-embedded projects, Van Heeswijk's work questions art's autonomy. Working collectively to co-produce projects, she assists communities to collectively imagine a more just future.

Jeanne van Heeswijk's work has been featured in exhibitions worldwide, including the Liverpool, Shanghai, and Venice biennials. She received the 2011 Leonore Annenberg Prize for Art and Social Change, the 2012 Curry Stone Prize for Social Design Pioneers, in 2014 she was awarded the inaugural Keith Haring Fellowship in Art and Activism at the Center for Curatorial Studies and Human Rights Project at Bard College, and in 2017 she was a fellow at BAK, basis for actuele kunst, Utrecht. She lives and works in Rotterdam.

The Keynote Lecture is presented in partnership with National Galleries of Scotland and British Council Scotland. Jeanne van Heeswijk's commission is developed in partnership with WHALE Arts, and supported by the Embassy of the Kingdom of the Netherlands.

Endnote Lecture: Hew Locke

In conversation with Dr Maryam Ohadi-Hamadani,
Department of Art History, University of Edinburgh

Friday 26 August | 6pm – 7pm | £5

St Cecilia's Hall, Concert Room and Music Museum, 50 Niddry Street, EH1 1LG

Hew Locke is a Guyanese-British sculptor and contemporary artist. Born in Edinburgh in 1959, he spent his formative years (1966-80) in Guyana before returning to study in Britain.

Locke explores the languages of colonial and post-colonial power, how different cultures fashion their identities through visual symbols of authority, and how these representations are altered by the passage of time. These explorations have led Locke to a wide range of subject matters, imagery and media, assembling sources across time and space in his deeply layered artworks.

Locke's Duveen Hall Commission for Tate Britain, *The Procession*, opened in March this year, and in September 2022 his work *Gilt* will be unveiled as the Façade Commission for The Metropolitan Museum of Art in New York. Locke has had several solo exhibitions in the UK and USA, and is regularly included in international exhibitions and biennales.

The Endnote Lecture is presented in partnership with British Council Scotland.

Partner Exhibitions

From photographs documenting Frida Kahlo's wardrobe to carnival-inspired performance art, discover inspiring exhibitions across 2022's partner programme. With long awaited retrospectives and Scottish firsts to fresh takes from contemporary artists, we hope you find something that sparks your imagination at venues across Edinburgh.

Although the festival remains relatively young, many of our partner galleries were active in promoting the visual arts from the early years of the festival city. Alongside their newer contemporaries, the galleries continue to provide opportunities to support artists and communities throughout the year.

We've added notes for **Families** and on select **Events** for our partner exhibitions make sure you get the most from your visit.

See our full events programme at edinburghartfestival.com

National Art Pass

Most of our partner exhibitions are free to attend. Many of our partners with paying exhibitions are part of National Art Pass - which lets you enjoy free entry to hundreds of museums and galleries and historic houses across the UK as well as 50% off major exhibitions. Order yours at

- Link - artfund.org/national-art-pass

For a limited time, Students can claim a £5 Student Art Pass at

- Link - studentartpass.org

Arusha

Rosa Lee, Shelagh Wakely, Barbara Levittoux-Świderska:
Weathering is what I would like to do well

29 July - 28 August | Free | Also available to view online

Arusha Gallery is delighted to present *Weathering is what I would like to do well*, bringing together paintings, textiles and installations by Rosa Lee, Barbara Levittoux-Świderska and Shelagh Wakely.

City Art Centre

2 Market Street, EH1 1DE | Daily 10am - 5pm (last exhibition entry 4.15pm)

Will Maclean: *Points of Departure* | 4 June – 2 October | £6.50 - 4.50

The City Art Centre presents a major retrospective of one of the outstanding Scottish artists of his generation, Will Maclean. Maclean's work is anchored in the history, archaeology, and literature of the Scottish Highlands and the Highland people, as well as his family background and personal associations with the sea.

Perhaps best known for his wall constructions, Maclean is equally at home in sculpture, drawing, printmaking, video and installation. Combining exquisitely hand-made pieces with found or (on occasions) mass produced objects, his work balances between simplicity and complexity and invites the viewer to linger, to admire and to contemplate the universal themes which he explores. This three floor exhibition traces the development of his work from the 1970s to the present day.

For families Events for families will take place across the exhibition run.

National Treasure: The Scottish Modern Arts Association

21 May – 16 October | Free

Founded in Edinburgh by artists and their supporters in 1907, the Scottish Modern Arts Association aimed to secure for the nation a representative collection of modern Scottish art. For more than fifty years, it actively acquired work by leading artists of the day, building an outstanding collection of over 300 paintings, drawings, prints and sculptures. Most of these artworks were transferred to the City of Edinburgh when the association disbanded in the 1960s, and they are now maintained by the City Art Centre.

The exhibition reveals the story of this unique organisation. Featuring work by the Glasgow Boys and the Scottish Colourists, as well as individuals such as John Duncan, Joan Eardley, William McTaggart, and Anne Redpath, this major exhibition celebrates Scottish art at the dawn of modernism.

For families A programme of tours, workshops and lectures complement the exhibition. Visit edinburghmuseums.org.uk for more details.

Other events Don't miss a series of free in-person lunchtime talks across August from artists – Kate Downie – *The Art of Crossing* (3 Aug, 2pm), Tessa Asquith-Lamb: *Treasures and Foxes* (4 Aug, 2pm) and Nicola Murray: *The Eclectic Back Catalogue* (5 Aug, 2pm). There's also a lecture on George IV's visit to Edinburgh in 1822 (22 Aug, 2pm).

Collective

City Observatory, Calton Hill, EH7 5AA | Tuesday - Sunday, 10am - 5pm

This summer, Collective presents three new, distinct artist commissions across the City Observatory site and online.

Using the City Observatory site as a springboard, Collective's programme considers the hidden histories and untold stories relating to our site and wider cultural history. Bringing together new work by Annette Krauss, Ruth Ewan, and Satellites participant Camara Taylor, their summer programme of solo exhibitions and related events reframes and questions complex figures, movements and systems whose legacies are woven into our collective cultural memory. All three projects have been developed with the artists, in some cases over a number of years, to explore how the legacies of the past can be reconsidered and re-presented to help us re-imagine the present and future.

Ruth Ewan: *The Beast*

25 June – 18 September | Free

Scottish artist Ruth Ewan presents an unearthly moral tale centred on the obscured history of the iconic Scottish/American steel magnate Andrew Carnegie. This new installation tells the story of Carnegie's ruthless accumulation of wealth and the place he bought in history via an uncanny encounter with his palaeontological namesake, *Diplodocus carnegii*.

The Beast comprises of a new animation and archival material which explores intersecting ideas around ecology, extinction, wealth, power, time and the history of capitalism.

The script for the new animation has been developed with Marxist magician Dr Ian Saville. The conversation reveals a provocative and layered history, featuring the voices of Dave Anderson as Carnegie and Keeley Forsyth as *Diplodocus carnegii*.

Commissioned and produced by Collective, with funding and support from the University of Edinburgh Art Collection.

Camara Taylor: *backwash*

18 June – 4 September | Free

Rooted in ideas of silt, slop and snap, backwash is an exhibition by Glasgow-based artist Camara Taylor, and forms part of Collective's Satellites Programme. Central to backwash is Camara's ongoing conversation with Scottish waterways and a multi-century collection of considerable addresses, memorials, petitions, answers, proclamations, declarations, letters and other public papers. Through the exhibition, Camara offers new video and mixed-media work recomposed from the sighs and groans of a sinking kingdom; a short-lived Company; several ports and a pistole.

Satellites is Collective's development programme for creative practitioners based in Scotland. The 2021 participants are: Stephanie Black-Daniels, Mina Heydari-Waite, Katherine Ka Yi Liu 廖加怡, Joey Simons and Camara Taylor.

Annette Krauss: *A Matter of Precedents*

1 June - 4 September | Free

In dialogue with a host Artist **Annette Krauss** is reflecting on Collective's move to the City Observatory on Calton Hill, a site held in the 'common good'. of interlocutors, ***A Matter of Precedents*** explores understandings of the site's status and designation as a 'common good asset'. This is a form of collective property, unique to Scotland comprising buildings, parks, structures, objects, and monuments gifted to the people of a specific area, in this case Edinburgh. Categorised as 'common good', these items are today managed by local councils and its partners for the good of the people. Annette was struck by the specificity and lack of visibility of the Scottish commons, instigating with Collective a process to explore the (imaginative) potential of the common good as a particular legal, historically philanthropic, and early capitalist anomaly.

In the face of the increasing pressures of commercialisation and privatisation of public space in our cities, ***A Matter of Precedents*** seeks to understand the obligations, responsibilities, and restrictions around the use of common good items as *opportunities* for public agency.

A research resource presented in Collective's City Observatory Library from 1 June and launching online in August, offers a fledgling framework from which to examine a legacy of research on the common good in Scotland and imagine future uses for other items. So far, this centres on a map of Edinburgh's Common Good sites, based on the 2018/19 and 2020/21 Edinburgh City Council Common Good Registers; and interviews with those involved in Collective's particular activation of the common good, and with artists and cultural thinkers who have encountered issues surrounding the common good in their own work and communities. These accounts demystify and make visible some of the legal mechanisms and institutional processes around publicly owned assets.

Alongside this specific focus on the common good, the project looks for an intersectional approach, considering the relevance of colonial, feminist, and educational histories in Edinburgh (un)learning from ongoing debates around colonial cultural heritage and philanthropic and often paternalising principles of educational Enlightenment projects. These convergences will be explored in the walks through the input of different stakeholders and with those participating.

Contributors: writer and researcher Emma Balkind, former Director of Collective Kate Gray, former Cultural Venues Manager at City of Edinburgh Council Frank Little, producer artist and researcher Simon Yuill. Produced by Frances Stacey with artist and research assistant Alison Scott.

Annette Krauss is an artist, educator, and writer. Her collaborative work is dedicated to practices of 'unlearning' and 'commoning', addressing questions of institutional responsibilities, feminism, and privilege in long-term participatory practices such as *Sites for Unlearning*, *Hidden Curriculum*, *Spaces of Commoning*, *Read-in; Read the Masks*. *Tradition is Not Given*; and *School of Temporalities*.

A Matter of Precedents is funded by Artfund and supported by Annette Krauss' Postdoctoral Grant 495 from the Academy of Fine Arts Vienna, financed by the Austrian Science Fund (FWF).

Dovecot Studios

10 Infirmity Street, EH1 1LT | Daily, 10am - 5pm (August, open Sundays, Thursdays until 8pm)

Alan Davie: *Beginning of a far-off world*

24 June – 24 September | £10.50 - £7.50 (includes entry to Raphael)

Dovecot Studios presents a centenary exhibition celebrating the work of Scottish artist Alan Davie (1920 - 2014).

Featuring rarely seen works from each decade of his career, this retrospective is a timely tribute to one of the greatest Scottish artists of the 20th century. The exhibition is curated by artist Siobhan McLaughlin, who graduated from Edinburgh College of Art 80 years after Davie himself.

Alan Davie was a true polymath, working as a painter, jeweller, and jazz musician. Davie built a multidisciplinary practice which led him to seek out the magic in all his pursuits, particularly painting.

The exhibition features paintings, drawings and archive materials from the private collections of Davie's friends and peers. Davie's multidisciplinary approach is demonstrated through collaborations with Dovecot, of which a tapestry *Cosmic Spiral* and rug *Celtic Spirit II* are displayed.

Funded by the William Grant Foundation. With support from John Ellerman Foundation. Curated by Siobhan McLaughlin.

Raphael: *Magister Raffaello*

1 July – 24 September | £10.50 - £7.50 (includes entry to Alan Davie)

World-renowned tapestry studio Dovecot presents the life and work of Renaissance Master Raphael (1483–1520) in a landmark digital exhibition and tapestry marking his 500th anniversary, in partnership with the Italian Cultural Institute and Magister Art.

A multimedia installation, visitors will explore the artistic genius of Raphael and experience recreations of his masterpieces including *Madonna of the Goldfinch* (1505-06, Uffizi), *The Deposition of Christ* (1507) and *The Transfiguration* (1516–20, Vatican). Inspired by Raphael's genre-defining tapestry designs, Dovecot weavers will create a contemporary tapestry, interpreting a section of Raphael's famous Sistine Chapel Cartoons (The Royal Collection/V&A).

While Raphael is revered for his skill as a painter, he was also a master sculptor, architect, and talented tapestry designer.

Dovecot weavers have undertaken the challenge of weaving a section of Raphael's design from *The Miraculous Draught of Fishes* (1515-16) to create a contemporary tapestry that forms part of the exhibition journey through Raphael's life and work.

In partnership with the Italian Cultural Institute and Magister Art. Part of EAF and Ed Fringe 2022.

The Modern Institute presents: *Space Forgets You*

8 July – 17 September | Free

Space Forgets You presents quilts by Arrange Whatever Pieces Come Your Way and artworks by poet and artist John Giorno, artists Julia Chiang and Marc Hundley, exhibited within the architecture of Dovecot's Weaving Gallery. The exhibition takes its title from a piece by John Giorno (1934 - 2019), an American poet and visual artist influenced by Andy Warhol.

Space Forgets You also includes a rug created in collaboration between Julia Chiang and Dovecot.

Edinburgh College of Art

Evolution House, West Port, EH1 2LE and Main Building, 74 Lauriston Place, EH3 9DF

Summer at ECA

19 - 26 August | Free, for times and to book visit eca.ed.ac.uk

ECA welcomes visitors to a showcase of work by graduating students, combining new work from the schools of Art, Design and Architecture and Landscape Architecture.

Our students have faced continuing challenges across their studies, but they have met these head-on with creativity, intelligence, resilience and hope for the future. This year, the show will run across the Main Building and Evolution House where you will be able to discover and explore this new generation of creatives.

Alongside the Graduate Show, visitors will be able to enjoy the Edinburgh International Book Festival which ECA are delighted to be welcoming to Lauriston campus during August.

Edinburgh Printmakers

Tessa Lynch: *Houses Fit For People*

28 July – 18 September | Free

Edinburgh Printmakers presents an exhibition of work by Glasgow-based artist Tessa Lynch. Lynch's practice centres on feminist readings of the city, highlighting issues of social reproduction that are often at odds with contemporary art and life. The exhibition promotes alternative building techniques inspired by collaborative play and the natural world, taking its title from a 1986 BBC documentary series which looked at the failures of the modern movement's social housing.

The exhibition production has been supported by the Edinburgh College of Art John Florent Stone Residency Award, the duration of which was disrupted by the pandemic. Instead this residency time was spent at home, developing a series of more lo-fi print techniques alongside her young daughter. Much of the imagery and sound for the exhibition originates from a children's workshop run by the artist at Glasgow Sculpture Studios.

Considering her installation an 'expanded print,' the artist responds to the history of the Castle Mills building and the regeneration taking place across Fountainbridge in the present.

Also Showing Edinburgh Art Festival co-commission | Nadia Myre | Gallery 2

Edinburgh Sculpture Workshop

21 Hawthornvale, EH6 4JT | Daily, 11am – 5pm

Ashanti Harris: *Dancing a Peripheral Quadrille*

28 July – 28 August | Free

Edinburgh Sculpture Workshop presents a new commission from Scotland based artist Ashanti Harris. Taking the novel *Signposts of the Jumbie* (1981), written by Faustin Charles, as a starting point, Harris will interlace ideas of communal and grassroots cultural production with her research and long personal experience of West Indian Carnivals.

Through the lens of the Caribbean Carnival and associated collective making, Ashanti Harris has developed a series of sculptural and performance works that play with the peripheralities of cultural identity.

Ashanti Harris is a multi-disciplinary artist, teacher and researcher. Working with dance, performance, facilitation, film, installation and writing, Ashanti's work disrupts historical narratives and re-imagines them from a Caribbean diasporic perspective.

Events Ashanti Harris has developed a performance that activates the sculptural elements of her installation – catch performances on 30 Jul, 13 Aug, and 27 Aug at 1pm.

This work has been funded and supported by Art Fund, Creative Scotland and City of Edinburgh Council.

Calum Craik: *Psycho Capital*

10 June – 28 August | Free

Edinburgh Sculpture Workshop presents *Psycho Capital*, a new commission from Calum Craik. Craik's new work examines the current neoliberal capitalist landscape. We navigate through a stage of construction debris, worker uniforms, defensive architecture and AirBnB rentals to arrive at a psycho-physical space. His sculptural vocabulary uses discarded materials and everyday items to examine labour, class, changing economies and complicity.

Calum Craik is an interdisciplinary artist and curator working between Scotland and the USA. Craik's work has been exhibited internationally, including at The Royal Standard, Liverpool, Nurture Art, Brooklyn, and San Francisco Arts Commission Galleries. He has spoken at Real Time and Space in Oakland and been interviewed by Berkeley Art Center. Craik has recently completed residencies at Headlands Center and ESW. His recent work has been written about by critic and historian Tausif Noor for Foundwork.art. Craik has taught at San Francisco State University and conducted workshops with Edinburgh College.

This work has been funded and supported by Creative Scotland and City of Edinburgh Council.

The Fine Art Society

6 Dundas Street, EH3 6HZ | Monday – Friday, 10am – 6pm, Saturday 11am – 4pm

John McLean: *Flare*

22 July – 27 August | Free | Also available to view online

The Fine Art Society presents *Flare*, an exhibition of paintings by abstract artist John McLean (1939-2019). Colour, form, and space are the core elements of John's work. From the formal precision of his early work, to the free-flowing painterly expression he later developed, luminosity and rhythm run throughout. In 1981 he made his first visit as a guest artist to the Emma Lake workshop in Saskatchewan, Canada. Critics and artists there had an impact on John's work, as did the landscape of the North American prairies.

The son of artist Talbert McLean, John was raised in Arbroath and moved to London to study at the Courtauld Institute, spending the 1960s and 1970s at the Stockwell Depot of artists. His first solo exhibition was in 1975 at Talbot Rice Gallery, Edinburgh, and he has since had more than forty solo exhibitions worldwide.

Fruitmarket

45 Market Street, EH1 1DF | Daily, exhibitions 11am - 6pm, bookshop and cafe 10am - 6pm

Daniel Silver: *Looking*

11 June – 25 September | Free

The first exhibition in Scotland by London based artist Daniel Silver spans the Fruitmarket's Exhibition Galleries and Warehouse and is a celebration of Silver's recent shift to working with clay. Painted ceramic busts, figures, and abstracted totems/vessels ranging in scale from table top to over life sized will be exhibited alongside new works on paper.

Silver captures the essence of his subject by modelling swiftly in clay and painting with quick, deft strokes. At once representation and process, his art captures the essential nature of both the body and the material in which it is being worked. The effect is of matter coming into being. The exhibition speaks of human connection; of the process of looking and the intimacy of touch. Working sometimes from life, sometimes referencing ancient and modern sculpture, Silver's sculptures and works on paper explore the human figure as it exists in and moves through the world.

Event Artist Phyllida Barlow will be in conversation with Daniel on 5 August at 6.30pm, FREE in-person and online.

For Families Look out for an Explore it! pack for children and families related to the exhibition.

Supported by the Henry Moore Foundation.

Ingleby

33 Barony Street, EH6 3NX | Tuesday - Saturday, 11am - 5pm, or by appointment

Lorna Robertson: *thoughts, meals, days*

25 June – 17 September | Free | Also available to view online

Ingleby presents an exhibition of new paintings by Glasgow based Lorna Robertson. It will be her first solo show at the gallery and promises to reveal the remarkable range and energy of her work across scale and subject, combining monumental canvases with tiny fragments. Robertson's gestural, expressive, and yet finely wrought way of painting leads her into a world of densely coloured and worked images.

There is often an undertone of nostalgia, and a conjuring of time and space that seems both specific and unreliable. They are paintings that resist easy categorisation, seductive in one moment, and obstructive in another – seemingly bold, and yet simultaneously hesitant – if they are about anything, in a collective sense, they are a celebration of the act and process of painting and image making.

Jupiter Artland

Bonnington House Steadings, EH27 8BY | Daily, 10am – 4pm

Tracey Emin: *I Lay Here For You*

28 May – 2 October | Ticketed, included in day pass

Tracey Emin's first Scottish show since 2008, *I Lay Here For You* will offer an intimate encounter with love, loss, grief and longing set against the domestic architecture and informal woodland of Jupiter Artland. Viewed within the context of a home, the work is imbued with connotations of both warmth and vulnerability, resonating with Tracey Emin's belief of the 'personal as political'.

Tracey Emin's participation in Jupiter Artland's 2022 season begins with the unveiling of a large bronze sculpture *I Lay Here For You*, a naked female figure scaled up from a hand-sized clay figurine, pressed and shaped in the artist's hand. Lying in repose within the woodland at Jupiter Artland, the figure rests in the landscape on its own terms, creating a dialogue with Tracey Emin's new paintings, drawings and neon works presented across Jupiter Artland's gallery spaces.

Please note this exhibition contains some adult content.

Event Young Fathers' Alloysious Massaquoi and Glasgow based collective Hen Hoose wrap up the summer in style with Jupiter Rising, returning from 26 – 28 August.

The National Galleries of Scotland

Royal Scottish Academy

The Mound, EH2 2EL | Daily, 10am - 5pm | The Mound, EH2 2EL | Daily, 10am – 5pm |
Presented by National Galleries of Scotland

A Taste for Impressionism: Modern French Art from Millet to Matisse

30 July – 30 November | Ticketed, £15 - £13

A Taste for Impressionism focusses on the pioneering nineteenth-century Scottish collectors who had the foresight to invest in the avant-garde, with a stellar cast of artists represented including Monet, Gauguin, and Van Gogh. While today a work by any of these names will fetch millions at auction, in the late nineteenth century, these artists were pilloried by the press and prices for their paintings were surprisingly low.

Many ‘new money’ collectors had made their fortune in industry and were keen to acquire edgy works by contemporary artists including Scots who collected pieces by Degas, Monet, Pissarro, and Cézanne well before their English counterparts. As the market for Impressionism began to thrive, a more sinister side industry in ‘fakes’ took hold. *A Taste for Impressionism* includes a few of these counterfeit works which will remain unidentified.

Supported by players of the People’s Postcode Lottery.

Scottish National Gallery of Modern Art | Modern 1

Modern One, 75 Belford Road, EH4 3DS | Daily, 10am – 5pm
Part of National Galleries of Scotland

New Arrivals: From Salvador Dalí to Jenny Saville

Until Spring 2023 | Free

Presenting a fascinating showcase of the most recent acquisitions at the Scottish National Gallery of Modern Art, this exhibition offers a stunning range of modern and contemporary work, including painting, sculpture, photography, film and more. Spanning 110 years and filling the ground floor of the gallery, thematic displays range from evocative landscapes to printmaking and Surrealism. These offer unexpected juxtapositions that will tease out intriguing stories behind the national collection.

At the heart of the show is a major new acquisition by internationally renowned American artist Amie Siegel. With more than 100 artworks to discover, highlights include works by Salvador Dalí, Damien Hirst, Peter Doig, France-Lise McGurn, Wangechi Mutu, Pablo Picasso, Bridget Riley, Jenny Saville, Alberta Whittle, and many others.

NGS | Scottish National Gallery of Modern Art | Modern 2

Modern Two, 73 Belford Road, EH4 3DS | Daily, 10am – 5pm | Part of National Galleries of Scotland

Barbara Hepworth: *Art and Life*

9 April – 2 October | Ticketed, £15 - £13

This major retrospective spans the career of one of Britain's most celebrated 20th Century sculptors. It charts Hepworth's development as an artist, telling how events in art, the political world, and her passion for dance, theatre, music, religion, and science all shaped her work. It features more than 120 artworks, including renowned sculptures as well as rarely seen drawings and paintings.

Art and Life displays some of Hepworth's most celebrated sculptures including the modern abstract carvings that launched her career, her iconic strung sculptures, and later large-scale bronze and carved sculptures.

For Families Explore a Sculpture Tour around the grounds of the Modern which features work by Hepworth.

Art and Life has been curated by Eleanor Clayton and organised by The Hepworth Wakefield in collaboration with the National Galleries of Scotland, and Tate St Ives.

Supported by Players of the People's Postcode Lottery.

Scottish National Portrait Gallery

1 Queen Street, EH2 1JD | Daily, 10am – 5pm | Part of National Galleries of Scotland

Counted: Scotland's Census 2022

12 March – 25 September | Free

Celebrate who we are, what we have in common, and what makes us unique. In the year of Scotland's Census, explore who lives in Scotland today, who came before us and who will come after us. Inspired by the questions asked in the census, *Counted: Scotland's Census 2022* considers the complex notion of identity and how this is shaped by our religion, occupation, health and ethnicity.

New acquisitions by photographers working in Scotland today including Kieran Dodds, Arpita Shah and Kim Simpson, are presented alongside 19th century photographs by Thomas Annan and Hill & Adamson – offering comparisons between past and present generations of Scots.

Supported by Art Fund.

National Museum of Scotland

Chambers Street, EH1 1JF | Daily, 10am – 5pm

Anatomy: A Matter of Death and Life

2 July – 30 October | Ticketed, £10 - £7.50

Explore the history of anatomical study from the illustrations of Leonardo Da Vinci to the Burke and Hare murders in this major new exhibition. Charting 500 years of medical exploration, the exhibition examines the social and medical history surrounding the practice of dissection, Edinburgh's role as an international centre for medical study, and the links between science and crime in the early 19th century.

See early examples of anatomical art, and discover the role anatomy played in the Enlightenment. In the 18th century, Edinburgh developed into the UK's leading centre for medical teaching, and the demand for bodies to dissect vastly outstripped legitimate supply. The exhibition examines the circumstances that gave rise to the Burke and Hare murders in 1828, and highlights the changing practices and attitudes around body provision over the past century and a half, bringing the story right up to date. This exhibition contains sensitive material.

Sponsored by Baillie Gifford Investment Managers.

Luke Jerram: E.coli

3 – 31 August | Free

This 90ft long inflatable sculpture by Bristol-based Luke Jerram will be suspended from the ceiling of the National Museum of Scotland's Grand Gallery (NMS). The E.coli is 5 million times bigger than the real bacteria. When standing next to it, does the bacteria alter our personal sense of scale? Does it look scary, beautiful, comical or alien? Will audiences be attracted or repelled by it?

Bacteria were the earliest form of life on our planet, and so this artwork could be considered as a curious portrait of our distant ancestors. If there is life on other planets (or moons) in our solar system, it may well look like this. This artwork, brought to Edinburgh with the support of the University of Sheffield, was also made to reflect upon the importance of bacteria in our lives. Although some forms of Escherichia coli (or E. coli) bacteria can cause illness and even death in humans, the use of the bacteria is vital in medical research.

Brought to Edinburgh with the support of the University of Sheffield.

Also showing: Japanese Contemporary Design

6 May – 23 October | Free - From striking statement jewellery to glass and porcelain vases, this small exhibition highlights Japanese contemporary makers represented in National Museums Scotland's collection.

Open Eye Gallery

34 Abercromby Place, EH3 6QE | Tuesday – Friday, 11am – 5pm; Saturday, 11am – 4pm

Barbara Rae CBE RA: *Lammermuir*

2 – 27 August | Free

Open Eye Gallery presents recent paintings by renowned painter and printmaker Barbara Rae CBE RA. Focussing on the seasonal environment of the Lammermuirs this exhibition is an exploration of the contrasting, yet integral, aspects of the landscape.

Barbara Rae chooses to visit key places that provide her with first-hand insight into an area's specific social history. Travelling the world in search of inspiration, the landscapes conveyed through her vivacious use of colour, composition and line.

Under the restrictions of the pandemic and unable to travel to the Arctic as she has done in recent years, Rae instinctively turned closer to home and set her focus on the Lammermuirs. In doing so she found a world which was full of colour.

These paintings vividly depict the wild integrity of the hillside contrasted against the traces of human presence which has marked the landscape over a millennia.

The Queen's Gallery

Palace of Holyroodhouse, EH8 8DX | Daily, 9.30am – 6pm, last entry 5pm

Masterpieces from Buckingham Palace

25 March – 25 September | Ticketed, £8.50 - £4.50

In Her Majesty The Queen's Platinum Jubilee year, explore a major exhibition showcasing some of the finest paintings in the Royal Collection. The exhibition brings together spectacular works by artists such as Rembrandt, Rubens, Claude, Artemisia Gentileschi and Van Dyck to be enjoyed close-up by audiences in Edinburgh.

The exhibition provides a unique opportunity to view these world-renowned paintings afresh in a modern gallery setting, away from the historic interior of the Picture Gallery at Buckingham Palace, where they can usually be seen as part of the annual Summer Opening of the State Rooms. Visitors are invited to consider what makes a 'masterpiece', from the artists' use of materials and composition to their evocation of the real world and the expressive quality of their works.

For families A Masterpieces Family Trail is available to pick up throughout the exhibition run.

Events Adults and families can join weekly short talks at Monday Masterpieces, every Monday at 11am, included as part of exhibition entry.

Also Showing: Platinum Jubilee Display

3 July – 25 September | Ticketed
Included in admission to the Palace of Holyroodhouse

In celebration of The Queen's historic Platinum Jubilee in 2022, the Palace of Holyroodhouse will host a display looking back at Her Majesty's previous Jubilees.

The display will feature outfits worn by Her Majesty on occasions to celebrate the Silver, Golden and Diamond Jubilees. In 1977 for The Queen's Silver Jubilee, the royal couturier Sir Hardy Amies designed a striking ensemble of dress, coat and stole in pink silk crepe and chiffon with a matching hat designed by Simone Mirman with flowerheads hanging from silk stems. The ensemble was worn at the Service of Thanksgiving at St Paul's Cathedral on 7 June 1977 marking the 25th anniversary of The Queen's Accession.

Rhubaba

At Johnstone Terrace Wildlife Garden and locations across Edinburgh | Contact us for more information | Free

Rhubaba is delighted to offer an ecology of projects for Edinburgh Art Festival 2022, bringing together a reading room of selected research materials, publications and talks from projects over the course of two years:

Care Resistance ... Joy is a project exploring collective joy as a radical practice for constructing better ways of living and working together. A response to collective grief and crisis, the project is to provide a space for respite, reflection, and community; informed by Queer-Ecology and Decolonial thought, as well as legacies of collective action.

Selected artists and facilitators: Sunanda Mesquita, Ella Yolande, The Institute for Post-natural Studies and Emilix Beatriz.

Their Passions publication takes inspiration from Maud Sulter's book *Passion; discourses on Blackwomen's creativity* (1990) and brings together 11 contributions from Black artists and writers, who have a relationship to Scotland, to reconsider the themes of "mis-education, mis-information and mis-direction" found within the book.

Embodied Knowledge is a project on ways of knowing formed through various wayward conversations held at Rhubaba, and will launch with a new website and ceramic sculpture commission by artist Zoë Zo, Zoë Tumika & Zoë Guthrie.

Check the website for more information about the programme.

- Embodied Knowledge web link - www.embodied-knowledge.org

Royal Botanic Garden Edinburgh (RBGE)

West Gate, Arboretum Pl, EH3 5NZ / East Gate, Inverleith Row, EH3 5LP | Daily, times vary

Cooking Sections and Sakiya: *In the Eddy of the Stream*

Saturday 2 July – Sunday 18 September | 10.30am - 5.30pm | Free

Climate House, at the Royal Botanic Garden Edinburgh, presents new work by art collectives Cooking Sections and Sakiya.

'A fish from the river, a staff from the forest, a deer from the mountain' (from Gaelic: *breac à linne, slat à coille 's fiadh à fireach*) has long captured the fight against the enclosure of the commons. Through the lens of plants and the politics embedded in their spread, containment and conservation, this exhibition by art collectives Cooking Sections and Sakiya stems from the history of land struggles in Scotland and Palestine.

Looking at contemporary commoning strategies, the different projects undertaken by the artists forge new alliances between humans and more-than-humans across territories in flux. The installations, performances and materials in this exhibition challenge how botany has been used as a mechanism of control and how it might identify new horizons. From the banning of foraging practices to rewilding and wastelanding debates, this exhibition puts forward new ways of understanding and repositioning our bodies in relationship to our surroundings.

Supported by la Caixa Banking Foundation and the Henry Moore Foundation.

Yan Wang Preston: *With Love. From an Invader*

Saturday 14 May – Sunday 28 August | 10am - 5.45pm | Free

Immerse yourself in Yan Wang Preston's audio-visual installation *With Love. From an Invader* at John Hope Gateway.

To create this artwork, Preston walked to the same love-heart-shaped rhododendron bush at Sheddon Clough, Burnley, Lancashire, every other day from 17 March 2020 to 16 March 2021. Each time, she photographed the rhododendron in an identical manner, thirty minutes before sunset. This is the UK première of Preston's project investigating the complex connections between landscape representation, identity, migration and the environment.

Supported by Players of People's Postcode Lottery.

The Scottish Gallery

16 Dundas Street, EH3 6HZ | Tuesday – Friday, 11am – 6pm; Saturday, 11am – 2pm

2022 marks The Scottish Gallery's 180th Anniversary, and they present two major solo exhibitions this festival.

Duncan Shanks: *The Riverbank - A Landscape of Sorrow and Hope*

29 July – 27 August | Free

Duncan Shanks can be accepted as one of Scotland's greatest living painters and The Scottish Gallery is delighted to present an exhibition of new work to coincide with the festival. Working from his home in the Clyde Valley, Duncan Shanks finds his subject in his wild riverside garden, painting the changing seasons with an emotional engagement that chronicles the constant cycle of loss and renewal.

Duncan Shanks was born in Airdrie in 1937 and trained and taught at Glasgow School of Art. His works are held in numerous public and private collections, including The University of St Andrews, Arts Council Collection, The Hunterian, Southbank Centre and the Fleming Collection. The exhibition will also be supported by a number of videos and a series of events running throughout the month, coinciding with the 180th Anniversary of The Scottish Gallery in 2022.

Kirsten Coelho: *Uncertain Cadence*

29 July – 27 August | Free

The Scottish Gallery presents *Uncertain Cadence* by ceramicist Kirsten Coelho. Working in porcelain, Coelho creates functional forms and vessels that attempt to fuse the formal with the abstract. Her work has been influenced by the history of ceramics, in particular the ageing surfaces of nineteenth and early twentieth-century domestic metal, glass and ceramic objects – jugs, flasks, bowls, beakers – echoes of the pleasures of daily life which she reiterates in meditations on the history, purity and order of daily rituals and routines.

Having returned to Australia from London in the late 1990s, Coelho's concern with the formal archetypes of the historical household turned to the nineteenth-century Australian settler and migrant experience. The extraordinary dreams, ambitions and failings of these experiences are referenced in the luscious thick white glazes and pared back simplicity of Coelho's works, which consider how objects and art shape history and cultural memory.

Sierra Metro

13 – 15 Ferry Road, Leith EH6 4AD | Daily, 10am – 2pm, or by appointment

Studio Lenca: *The Invisibles*

25 June – 28 August | Free

Sierra Metro presents: *The Invisibles*, a series of new works produced by Studio Lenca aka Jose Campos. The exhibition presents portraits from the *Los Historiantes* series which confronts the complex cultural history of his native El Salvador. The paintings explore the layered erasure of his culture through enforced Spanish and US cultural dominance, now seen through the lens of his UK citizenship, where his identity is officially listed as 'Other'.

The UK is now home to around 250,000 people of Latin American origin. However there is no box on the UK census to tick or record kept of the ethnic group in healthcare records or public services. Members of the Latinx community must simply tick 'other'.

Ticking the 'Other' box to someone of normative privilege may seem at most a slight inconvenience, however this can have a profound personal impact. It can be understood as forcing a violently colonised people to be erased and invisible. Due to a data gap, there is no official recognition of this group in healthcare, educational and housing. With echoes of the Conquistadores, this is just another removal of roots, religions, cultures and languages played out yet again by European governmental regimes. 600 years later, dehumanised this time through administrations, with excel sheets and drop down menus replacing the crossbows, slavery, smallpox and swords.

Jose Campos was born in La Paz, El Salvador and like many had to flee the country during its violent civil war during the late 1980s. He travelled to the US by land, illegally with his mother. He grew up in San Francisco, California as a queer minority in the gaze of a strictly conservative administration as an undocumented 'illegal alien'. Ultimately, he found refuge in the UK and became a British Citizen in 2007. This experience of being uprooted serves as a framework for his ideas about identity and belonging.

Studio Lenca is the working name of artist Jose Campos - "Studio" referring to a space for experimentation and constantly shifting place; "Lenca" referring to ancestors from El Salvador.

Event Don't miss a Q&A with Studio Lenca | Sunday 7 August | 2 – 3pm

Stills

23 Cockburn Street, EH1 1BP | Tuesday – Saturday | 11am – 5pm

Ischiuchi Miyako

29 July – 8 October | Free

To coincide with the festival, Stills presents the first exhibition in Scotland of work by Ishiuchi Miyako – an influential post-war Japanese photographer.

The show consists of a selection of work from some of her most celebrated series including, Mother's, the series with which she represented Japan at the Venice Biennale in 2005, and Frida (2012), made at The Frida Kahlo Museum in Mexico City where Miyako photographed Kahlo's belongings such as corsets, cosmetics and shoes.

Supported by Creative Scotland, City of Edinburgh Council, The Daiwa Anglo-Japanese Foundation, The Great Britain Sasakawa Foundation and The Japan Foundation.

Talbot Rice Gallery

The University of Edinburgh, Old College, South Bridge, EH8 9LY | Daily, 10am – 5pm

Céline Condorelli: *After Work*

25 June – 1 October | Free

Talbot Rice Gallery is proud to announce the first survey exhibition of Céline Condorelli. Over the course of her career, Condorelli has remained committed to the articulation of space, as well as to communicating the methods and labour of transformation - from raw materials, cultivation and extraction, to processes of industrialisation and labour, to the methods of its display, reception and transmission.

After Work sees Condorelli present several key installations and artworks, all altered and adapted for Talbot Rice, which comprises a series of white cube spaces and a 19th century gallery. Throughout the exhibition, material transformation will be enacted, documented, and playfully insinuated – but not all is as it appears. The threshold to the gallery is activated – dislocating us from one neighbourhood to another, the outside is brought inside, labour converses with leisure, the technology of colour is explored and play animates the whole exhibition.

For families Look out for a children's activity pack to use around the exhibition.

Supported by Creative Scotland and Edinburgh College of Art.