

EDIN
BURGH
ART
FEST
IVAL

Guide

30 July—
30 August 2015

Welcome to our twelfth edition

Keep in touch

The youngest of Edinburgh's summer festivals, we have grown to become the UK's largest annual festival of visual art, dedicated to sharing ambitious presentations of Scottish, UK and international artists, contemporary and historic.

This year's programme continues to bring you an unrivalled offering of exhibitions, commissions and specially programmed events, with work by over one hundred artists from Scotland, the UK and beyond presented at more than thirty venues across the city.

The festival has always celebrated artists at all stages of their careers, and we are particularly pleased to be launching this year a new initiative to support artists at an early stage in their careers. *Platform: 2015* is the first in an annual exhibition dedicated to showcasing new talent at the heart of the festival.

With venues across the length and breadth of Edinburgh, the festival invites you to explore our extraordinary city, not least through our programme of publicly sited projects. This year's commissions programme, titled *The Improbable City*, takes inspiration from Italo Calvino's famous catalogue of imaginary cities, to explore artists who conjure fictional worlds in their work.

edinburghartfestival.com



#EAF2015



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THE CITY OF EDINBURGH COUNCIL



The Scottish Government
Riaghaltas na h-Alba

Supported by the
Scottish Government
Edinburgh Festivals
Expo Fund

Each year, the festival commissions a new artist to create a bespoke map of Edinburgh to help you find your way round. This year's design has been created by illustrator Robbie Porter. Find out more at robbieporter.co.uk



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Edinburgh is extremely walkable as a city. To help you find your way around, as well as the map provided, 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

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.

For full event listings, pick up a weekly guide from the Kiosk during the festival, or visit edinburghartfestival.com

Merchandise

This year, the festival has collaborated with artists including Charles Avery and Hanna Tuulikki to create an exclusive series of products and prints to purchase. These, in addition to the design range by Glasgow-based designer David Galletly and limited editions by previously commissioned artists Craig Coulthard, Susan Philipsz and Jacqueline Donachie, will be on sale at the festival Kiosk, our dedicated gallery and shop on Blair Street and also at select venues across the city.

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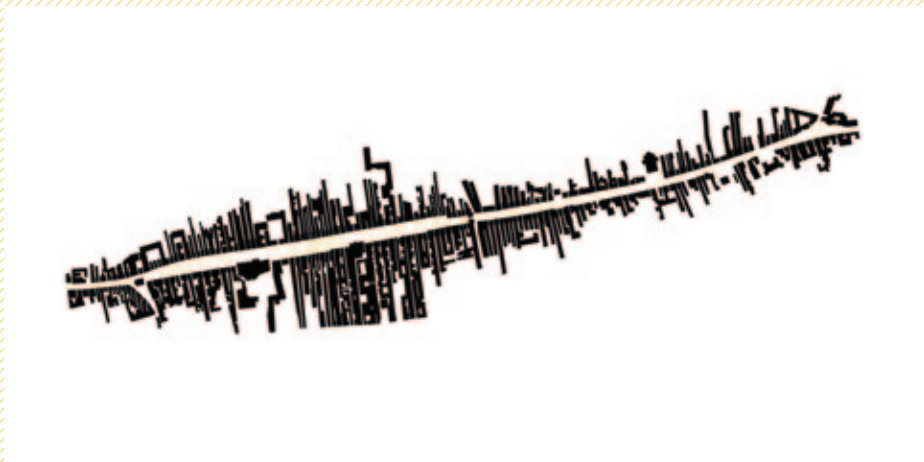


Commissions Programme

We support Scottish and international artists to make new and ambitious projects which engage with the extraordinary context of Edinburgh in August. Presented principally in public spaces, our commissions allow access to overlooked or neglected parts of our city's heritage.

#EAFcommissions

The Improbable City



SING SIGN: a close duet, work in progress drawing/visual score by Hanna Tuulikki, 2015
Courtesy of the artist

Italo Calvino's *Invisible Cities* takes the form of an imagined conversation between Marco Polo and the Kublai Khan, in which the famous explorer describes to the world-weary emperor a succession of fantastical cities he has visited on his travels. As it dawns on the Khan that the cities Polo describes are almost certainly entirely imaginary, Polo acknowledges the struggle which lies at the heart of his model, his need to balance 'exceptions, exclusions, incongruities, contradictions' with the probable, to avoid achieving 'cities too probable to be real'.

The Improbable City brings together the work of seven artists, each of whom, in very different ways, offer an encounter with worlds or spaces at the limits of the probable; spaces which, like Polo's imaginary cities, find their reality precisely through embracing the incongruous and contradictory. Worlds which are distinctly 'other', yet sit in close relation to our own; isolated, self-contained, but also, crucially, permeable.

Situated principally in public spaces, the commissions find a suitably improbable context in Edinburgh, a city once described by Robert Louis Stevenson as a 'dream in living masonry', and which once a year, gives over its entirety to an intense exploration of the 'other' in all its forms.

Marvin Gaye Chetwynd, Ariel Guzik and Hanna Tuulikki will be performing live on specific dates during the festival.

Supported by the Scottish Government's Edinburgh Festival's Expo Fund, Event Scotland and British Council Scotland.

For full times and details, visit edinburghartfestival.com

#EAFimprobablecity

Charles Avery *Tree no.5 (from the Jadindagadendar)*

Commissioned with Parasol Unit

30 July—30 August



Untitled (Study of pool for The Jadindagadendar), 2014
pencil, ink, acrylic, and gouache on paper, mounted on linen
171cm x 125 cm
Courtesy of the artist, and GRIMM gallery, Amsterdam

Charles Avery's *The Islanders* is an evolving lifelong project, dedicated to describing the inhabitants, flora and fauna of a fictional island. In a constantly growing body of work (drawing, sculpture and film), Avery explores and records in precise detail the customs, myths, religions and rituals of the islanders. At the heart of the island is Onomatopoeia, once a bustling port and boomtown, now in a state of extended decline. Onomatopoeia's municipal park is called the Jadindagadendar, and is filled, not with living botanical specimens, but with artificial trees, flowers and shrubs, an expression of the islanders' refutation of nature.

For *The Improbable City*, Avery will realize a tree from the Jadindagadendar. Standing almost 5 metres in height, the tree draws on mathematical patterns such as the Fibonacci sequence for its form. Part plant, part sculpture, part temple, Avery's tree sits within our world and outside it, offering a meeting point, or a place for momentary escape and contemplation.

Avery views these objects almost as souvenirs or specimens, brought back to our world by a visitor to the Island. Situated in Waverley Station — the only station in the world to be called after a novel (Sir Walter Scott's *Waverley*) — Avery's tree finds a suitably fictional home.

With additional support from Baillie Gifford Investment Managers and Edinburgh World Heritage.

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Waverley Railway Station
Concourse, by Platform 2,
EH1 1BB

Mon—Sun, 10am—6pm
♿ ♿ ♿ ♿

Marvin Gaye Chetwynd
The King Must Die
 30 July—30 August



Marvin Gaye Chetwynd,
Home Made Tasers,
 Studio 231,
 New Museum,
 New York,
 2011—2012
 Courtesy of
 the artist and
 Sadie Coles HQ

Working across performance, sculpture, installation and painting, Marvin Gaye Chetwynd draws on a disparate array of cultural reference points (high-brow and popular, historic and contemporary) to construct her exuberant, anarchic and distinctly handmade worlds. Mediaeval Mummings, Starship Troopers, 60s happenings, contemporary cinema — all of these have provided inspiration for her work over the years.

If there is a unifying thread, it is an interest in the folk, the pagan — those outlets throughout history for the licensed collective outpouring of emotion — whether in archaic ritual, Greek tragedy, Medieval masquerade, puppetry or political demonstration. A sense of spontaneity and urgency permeates her work, nowhere more visibly than in her celebration of the lo-fi and ad hoc. With no attempt at disguise, her works visibly lay bare their artifice, requiring a conscious suspension of disbelief as we encounter her surreal and humorous reflections on life's very real problems.

In a new performative installation for the *The Improbable City*, Chetwynd draws inspiration from the rich world of Mary Renault's historical novels and their fan groups. Her sumptuous and theatrical installation places the epic action from Renault's novel *The King Must Die* within an operatic setting referencing the legendary Czech stage scenographer, Josef Svoboda. Immersive and sumptuous, Chetwynd's installation invites us to lose ourselves in an exuberant celebration of the pagan.

For full details of live performances, please visit edinburghartfestival.com

Julie Favreau
She century

Commissioned with the Scottish National Gallery of Modern Art
 30 July—30 August



frise, 2015,
 inkjet print,
 12 x 18"
 Courtesy of the
 artist and Battat
 Contemporary

Julie Favreau's film installations transport us to intensely private worlds, peopled by enigmatic figures often engaged in highly charged encounters with peculiar objects. *Anomalies*, for example, is a portrait of four individuals each engaged in strange, almost ritualistic, actions with a range of obscure objects — a woman with a pair of compasses on her head, a man levitating. Presented in a larger sculptural environment recalling the objects in the film, and accompanied by a specially composed sound track, the work has a deliberately immersive quality, plunging the viewer into an intimate otherworldly space.

All of Favreau's work grows from this intimate relationship between object and gesture — with a single object often providing the starting point for an entire choreography and vice versa. Her new work for the festival, *She century*, has at its core an elastic rope, from which Favreau builds a richly ambiguous narrative centred on an isolated female figure. Part hunter, part magician, Favreau's female protagonist conjures an invisible parallel world with her rope.

Favreau often speaks of her works 'opening a door'. *She century* explicitly plays with the tropes of architecture — walls move mysteriously in the garden, while the lone female figure traces an invisible architecture with her hands.

She century is developed with Caroline Dubois, Pierre-Yves Martel (music), Simon Plouffe (sound), Shu Lorimer (camera) and Daniel Warren (production).

With additional support from Royal Over-Seas League, Hospitalfield, Government of Quebec, Canada Council for the Arts, Sodex and Battat Contemporary.

Emma Finn
Double Mountain
 30 July—30 August



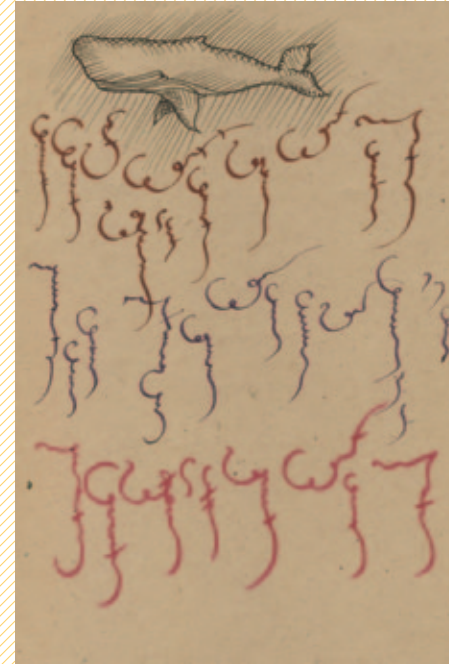
Emma Finn,
Double Mountain,
 2015
 Courtesy of
 the artist

Emma Finn's darkly humorous videos transport us to uncomfortable liminal places that sit somewhere between reality and invention, spaces where real people have drawn-on faces, and babies are sent in the post. All of Finn's work is driven by 'the Marks'. More than just drawings, for Finn the lines which form in her sketchbooks are independent forces, emerging on the page with stories they want to tell. Behind many of Finn's works is a lengthy process of research, to identify the stories, places and ideas that 'the Marks' are seeking to share.

The resulting films describe a world where multiple planes operate independently of each other, reflecting and mirroring the artist's interest in how shifts in modes of social interaction (from the fire, the original focal point for storytelling, to television to individual screen) have increasingly allowed us to create our own parallel private worlds as we sit beside one another. Finn's newest work is situated in the mountains, places which by their very nature create boundaries and divide up space. 'The Marks' are currently up in the mountain, dwelling on how to get out of broken cable cars, find their lost tickets and making endless paper airplanes. The air is thin and they move slowly and quietly; the mountain itself is making all the noise.

With additional support from St James Centre.

Ariel Guzik
Holoturian
 Commissioned with The Arts Catalyst
 30 July—30 August



Sin título, Ariel Guzik, 2008
 Courtesy of the artist

For the last ten years, Mexican artist, musician, illustrator and inventor Ariel Guzik has searched for a way to communicate with whales and dolphins. Guzik's project has encompassed the creation of underwater instruments, sound recordings and expeditions to contact whales and dolphins off the coasts of Baja California, Costa Rica and Scotland, and numerous fantastical drawings of a cetacean civilisation with underwater ships and gardens.

Guzik's extraordinary vision is to build an actual underwater manned ship, the *Narcisa*, with the intention of enabling encounters between humans and cetaceans as inhabitants of parallel civilisations, free from hierarchies or intentions of domination or subordination, and devoid of utilitarian or practical research interests.

His new work, commissioned with The Arts Catalyst, brings the artist closer to his goal. For his first exhibition in the UK, Guzik is constructing a beautiful capsule, *Holoturian*, designed to send a living plant and a string instrument for a period of time into the depths of the sea. Imagined and re-imagined in extraordinary drawings made by Guzik over the past decade, this ship has instrumentation, which expresses life, space, harmony and brightness as primary messages, and is dedicated to sperm whales and other deep ocean creatures.

With additional support from Wellcome Trust, Museums Galleries Edinburgh, Arts Council England, and the following Mexican institutions, as part of The Year of Mexico in the UK 2015: the Ministry of Foreign Affairs (SRE) through the Mexican Agency of International Cooperation for Development (AMEXCID), the National Council for Culture and the Arts (CONACULTA), the National Institute of Fine Arts (INBA), and The Anglo Mexican Foundation.

Due to the historic nature of this venue, it is not fully accessible. Please contact us for further information and assistance: info@edinburghartfestival.com

For full details of live performances, please visit edinburghartfestival.com

Kemang Wa Le hulere

Join the Dots

30 July—30 August



To whom it may concern, 2015
Installation detail,
Mario Todeschini

Working in installation, performance and large-scale wall drawings, Kemang Wa Le hulere has evolved a rich symbolic language in his work, suggestive of dreams and storytelling. At the core of his practice is an ongoing process of enquiry into moments in history — some still present, some remembered, some anecdotal and incomplete — combined with as yet unknown desires or imaginations of an unknown future.

His large-scale wall drawings are drawn in chalk on blackboard paint, a medium which may seem to reference education or even authority. Yet the ephemerality of chalk, something that can be erased and rewritten, also points to a story or history which can be written and rewritten in multiple ways. Sometimes, part of the wall is dedicated to a poem or a participle of a language that may or may not exist.

The language of the drawings is at once suggestive of a definitive mathematical formula to explain or describe the world, and opaque and elusive, requiring and inviting the viewer to construct their own meaning from the world which Wa Le hulere creates for a short, erasable present.

In his first exhibition in the UK, Wa Le hulere will make a new wall drawing. Present for the duration of the festival, the work will be erased on the 31 August.

With additional support from the Department of Culture, South Africa. Part of SA-UK Seasons 2014—15.

Hanna Tuulikki

SING SIGN: a close duet

30 July—30 August



SING SIGN: a close duet,
photo by Robin Gillanders, 2015

Hanna Tuulikki uses the voice to build worlds out of sound, immersive ethereal spaces that attempt to unearth an essential relationship with the lore of places. While recent projects have focused on the natural world, her latest performance plays with the acoustic possibilities of architecture.

SING SIGN: a close duet is a vocal and gestural suite devised for the historic 'closes' of Edinburgh's Royal Mile. In these confined medieval spaces, two performers present a playful Baroque scenario. Their face-to-face encounter is also relayed in a film installation, at Gladstone's Land.

Composed and choreographed in response to a street-map dating from 1765, the street layout provides a visual score. The music takes the form of a wordless hoquet (a musical device where the melody is split between two voices), divided between the singers in accordance with the closes, as they branch off from the arterial high street. The choreography spells out street names, in a back-and-forth progression, weaving together British Sign Language, mimetic hand gesture, and exaggerated body language.

Reflecting on the nature of dialogue and bringing together the seemingly opposed forms of singing and signing, Tuulikki explores the diverse, non-sensical ways in which we experience the city, immersed in sensory data, and mediated by the language(s) we have access to.

Due to the historic nature of this venue, it is not fully accessible. Please contact us for further information and assistance: info@edinburghartfestival.com

For full details of live performances, including a BSL introduction, visit edinburghartfestival.com

SING SIGN: a close duet is performed by Daniel Padden and Hanna Tuulikki, and developed with Deirdre Nelson (costume), Karen Forbes (British Sign Language choreography), Daniel Warren (film), Pete Smith (sound), Robin Gillanders (photography), Ruth Barker (dramaturgy).

With additional support from Edinburgh World Heritage, National Trust for Scotland, and Edinburgh Sculpture Workshop.

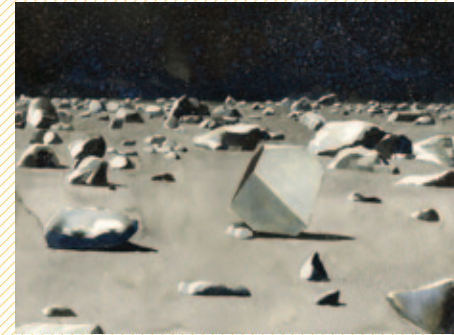
Platform: 2015

Platform: 2015 is a new festival initiative dedicated to providing greater opportunities for artists at the beginning of their careers to participate in the festival programme. Four artists from across Scotland have been selected from a panel which included artists Christine Borland and Craig Coulthard, both previously commissioned by the festival.

With additional support from the Saltire Society.

#EAFplatform15

Antonia Bañados
30 July—30 August



Antonia Bañados, originally from Chile and currently undertaking postgraduate studies at Edinburgh College of Art, works in painting and sculpture.

Playing with the transformation of tangible objects into intangible moments and experiences, and vice versa, she is especially attracted to the vertigo that surrounds the perception of time.

Focusing on objects that are familiar and unimportant, easy to recognize but with little emotional agency, her work aims to dilute the everyday into other realities. As pre-existing materials are transformed into sculptural objects, they become vessels for immaterial concepts, such as emptiness or absence.

For *Platform: 2015*, her work takes the form of museum display furniture, containing small white and transparent futuristic-like objects, juxtaposed with starry landscapes, as if they were evidence of a past scientific expedition.

Ben Callaghan
30 July—30 August



Ben Callaghan, an Edinburgh based artist and studio holder at Rhubaba Gallery and Studios, explores how designed objects - working surfaces, vessels, toys — can be pressed into service as prompts, props or even protagonists in philosophical debates.

As the locus for this philosophical enquiry, Callaghan designs both objects that are functional, and others that appear to be so, but often with no apparent purpose. Through exploring their innate intentionality, he attempts to understand human consciousness and how the manifestation of objects reflects our own existence; things-as-they-are and thought-as-it-is.

For *Platform: 2015*, Callaghan is expanding this practice into a digital realm. Creating 3D objects within a digital arena, not as representations but as objects in themselves, this becomes an interactive platform that can be manipulated by viewers remotely.

25 Edinburgh Art Festival Kiosk
9—11 Blair Street, EH1 1QR
Mon—Sun, 10am—6pm
Wheelchair access to upstairs level only
♿ ♣ ♣

25 Edinburgh Art Festival Kiosk
9—11 Blair Street, EH1 1QR
Mon—Sun, 10am—6pm
Wheelchair access to upstairs level only
♿ ♣ ♣

Ross Hamilton Frew
30 July—30 August



Ross Hamilton Frew, currently based on the Isle of North Uist, graduated from Duncan of Jordanstone College of Art and Design in 2007. Frew works predominantly in drawing, print and paper making, creating delicate line-works based on rules and systems that explore pattern and repetition.

These self-imposed restrictions act as a tool, both physically and conceptually, resulting in works that appear mechanical and restrained, whilst still retaining the visible marks of the artist's hand. The artisanal element of the handmade paper surface furthers this contrast, with the regimented lines juxtaposed against the paper's natural irregularities and imperfections.

The dialogue between the handmade and the machine made, the skillfully crafted and easily produced is the ultimate focal point for his works, forming the parameters for experimentation in contemporary drawing practice.

Jessica Ramm
30 July—30 August



Jessica Ramm graduated with an MFA in Sculpture in 2014, and describes her work as a series of *'ongoing, sometimes haphazard experiments that examine contemporary civilisation's ordering of nature through technology and science.'*

Ramm constructs performance videos and sculptural installations that aim to manipulate the natural environment. By trying to achieve something seemingly impossible, such as creating clouds or inverting a piece of the earth using her body, she makes herself vulnerable to failure. The manifestations of her enquiries examine our preconceived notions of how matter ought to behave, as well as questioning contemporary ideas regarding the order of nature through technology and science. Through this process nature begins to appear to be a rhetorical construct, as the struggle to situate oneself within an environment causes the distinction between the natural and man-made to collapse in on itself.

Working with rock climbers to produce performance and sculpture in relation to the human body, Ramm will present new work that examines our preconceived notions of how matter ought to behave.

Permanent Commissions

Our site-specific permanent exhibitions are free to visit and enjoy all year round within Edinburgh.

#EAFcommissions

25 Edinburgh Art Festival Kiosk
9–11 Blair Street, EH1 1QR
Mon–Sun, 10am–6pm
Wheelchair access to upstairs level only
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25 Edinburgh Art Festival Kiosk
9–11 Blair Street, EH1 1QR
Mon–Sun, 10am–6pm
Wheelchair access to upstairs level only
♿ ♣ ♣ ♣

Callum Innes:
The Regent Bridge, 2012
 Commissioned by Ingleby Gallery



Callum Innes, *The Regent Bridge*, 2012
 Photograph by Stuart Armit

43 Calton Road, under Waterloo Place, EH8 8DL
 Accessible 24 hours a day
 Best experienced in darkness

Martin Creed:
Work No.1059, 2011
 Commissioned by Fruitmarket Gallery



Martin Creed,
Work no.1059, 2011

45 Scotsman Steps
 Market Street, EH1 1DF
 Mon–Sun, 5am–10pm

Richard Wright:
The Stairwell Project, 2010
 Commissioned by the
 Scottish National Gallery of Modern Art



Richard Wright, *The Stairwell Project*, 2010

46 Scottish National Gallery of Modern Art
 Modern Two, 73 Belford Road, EH4 3DS
 Mon–Sun, 10am–6pm (7pm during August)
 ♿ 🚶 🚼 🚹 🚺

Alison Watt:
Still, 2004
 Commissioned by Ingleby Gallery



Alison Watt, *Still*, 2004

44 Old Saint Paul's Episcopal Church
 39 Jeffrey Street, EH1 1DH
 Mon–Sun, 8am–6pm

Events & Activities

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

#EAFEvents

Edinburgh Art Festival Kiosk Throughout August



For 2015, the Edinburgh Art Festival Kiosk will be located at our new premises on Blair Street, just off the Royal Mile.

Open throughout the duration of the festival between 10am to 6pm, the Kiosk is our central hub. Pop in to get more information about the festival programme, book a place on any of our events, join one of our guided tours, or purchase our specially designed festival merchandise. Our *Platform: 2015* artists will also be exhibiting in the gallery spaces.

Guided Tours Throughout August

During the festival, each afternoon at 2pm there are free guided tours of venues, leaving from the festival Kiosk (no booking required). With different routes to choose from, these are a great way to find your way through the city and explore the festival.

Every Friday at 1pm, we end the week with a Walking Lunch Tour. Armed with a brown-bag lunch, this tour is designed to give you a snapshot of the festival during your lunch break.

Friday Walking Tours cost £4, including brown bag lunch, and require booking at least 24 hours in advance.

For more details and booking visit edinburghartfestival.com

25 Edinburgh Art Festival Kiosk
9–11 Blair Street, EH1 1QR
Mon–Sun, 10am–6pm
0131 226 6558
Wheelchair access to upstairs level only
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Venues across Edinburgh
Departing from Edinburgh Art Festival Kiosk
For more details and booking visit edinburghartfestival.com
Sat–Thu, 2pm, Fri, 1pm

Tourist in Residence: Catherine Street 8, 15 & 30 August



Each year the festival works with locally based artists, offering unique perspectives of the city through one-off tours. This year, artist and writer Catherine Street will be leading three new tours taking inspiration from *The Improbable City*.

Eavesdrop on the Royal Mile, breathe deeply in Skinners Close and listen to the echoes under Regent Bridge as you navigate the city's soundscape in *The Book of Breath and Sound*. Explore Edinburgh's money spaces and ponder the dream of eternal growth as *The Book of Money* guides you through some of the unusual spaces associated with money in Scotland's finance capital, including the world's first Library of Mistakes. The final tour leads you out of the city as the festival ebbs away. Walking past Arthur's Seat and the Duddingston Loch Nature Reserve, *The Book of Shock* climaxes with a plunge (or paddle!) in the sea.

Venues across Edinburgh
The Book of Breath & Sound:
Sat 8, 11.30am start (1.5–2hrs duration)
The Book of Money:
Sat 15, 11.30am start (1.5–2hrs duration)
The Book of Shock (swim):
Sun 30, 11.30am start (1.5–2hrs duration)

Artist Talks 2, 9, 16 & 23 August

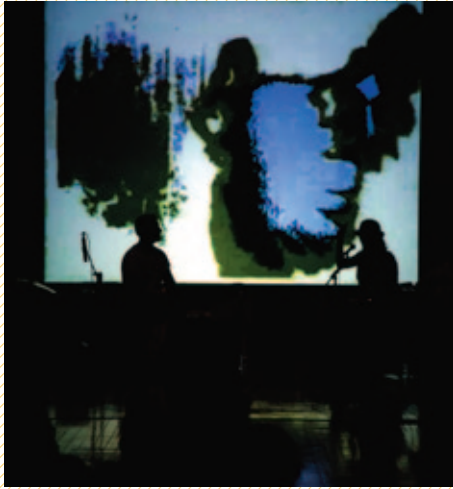


Join us for a late breakfast with this year's commissioned artists. The artists will discuss their work with specialists from areas related to their practice, over coffee and croissants.

For more details and booking visit edinburghartfestival.com

Venues across Edinburgh
11.30am

Art Late 13 & 20 August



Art Late is a series of specially programmed late openings and events, taking in live music, performances, artist talks and tours. This year offers even more opportunities to enjoy our programme by night.

Art Late North: 13 August
Including Ingleby Gallery, Collective, Edinburgh Printmakers, Inverleith House and Edinburgh Sculpture Workshop

Art Late South: 20 August
Including Talbot Rice Gallery, Dovecot, Stills and Number Shop

With additional support from Blue Moon.

£5, including complimentary drinks in ticket price
For full details and booking, visit edinburghartfestival.com or visit the festival Kiosk.

Venues across Edinburgh
6pm–10.30pm

Festival Detours 7, 12, 21 & 26 August



Providing fresh perspectives on visual art, Detours are a series of intimate live performances in Edinburgh's leading galleries by artists from the worlds of music, poetry and theatre. Previous years have included Luke Wright, Roddy Woomble, Eilidh MacAskill and Frightened Rabbit.

£4
For more details, visit edinburghartfestival.com or visit the festival Kiosk.

Venues across Edinburgh
For full details and booking visit edinburghartfestival.com or visit the festival Kiosk

Film Club 4 & 18 August

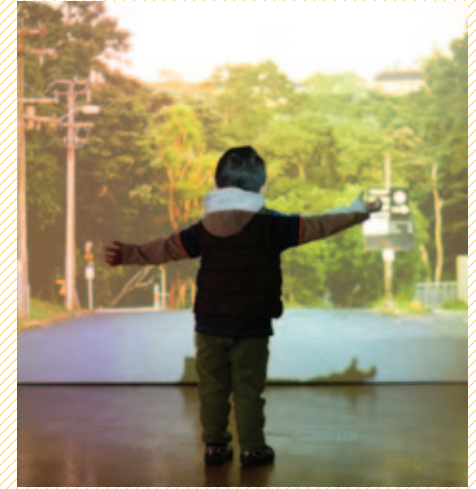


Accompanying *Platform: 2015*, this year's Film Club offers an opportunity to showcase artist films from across Scotland. Join us for an evening of screenings curated by artist-led gallery, Embassy in Edinburgh and Luke Collins, Project Manager for artist's moving image agency LUX Scotland, Glasgow.

For more details and booking visit edinburghartfestival.com or visit the festival Kiosk.

25 Edinburgh Art Festival Kiosk
9–11 Blair Street, EH1 1QR
7pm–9.30pm
Wheelchair access to upstairs level only
♿

Family and children's programme: *Explorers* Throughout August



Many of our exhibitions and commissions are suitable for children and families to enjoy. To find out what's on for families at this year's festival, pick up an Edinburgh Art Festival *Explorers* guide and map from the Kiosk or participating galleries. *Explorers* is packed with fun, interactive activities for you to enjoy including a free activity trail through the festival. This year's *Explorers* will concentrate on Kwang Young Chun's exhibition at Dovecot Gallery, alongside artists from our commissions programme, Charles Avery and Kemang Wa Lehulere.

For more details, visit edinburghartfestival.com or pick up an Explorers map from the festival Kiosk.

An Explorers Summer School will be running at Central Library and galleries across Edinburgh City Centre during the festival.
Training for facilitators, teachers and support workers: 28 July
Edinburgh Playday: 29 July
Upper Primary P5-P7: 11 & 23 August
Lower Primary P1-P4: Thu 13 & 14 August

For more times and details, visit edinburghartfestival.com or visit the festival kiosk.

Venues across Edinburgh



Partner Exhibitions

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 UK and beyond.

#EAF2015

City Art Centre



Samuel John Peploe,
Still Life with Melon and Grapes

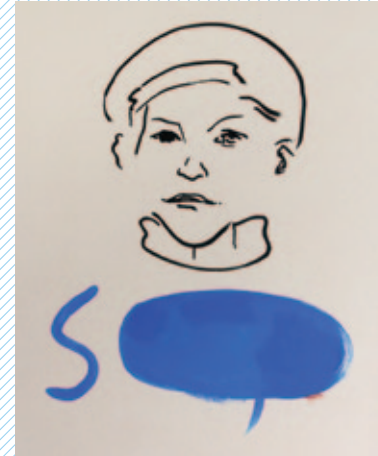
Scottish Art
People, Places, Ideas
23 May—27 September

The City Art Centre's collection of Scottish art is nationally recognised. It contains over 4,500 artworks and has grown over the years through purchases, donations and bequests. *Scottish Art: People, Places, Ideas* celebrates this important public resource, while providing an overview of Scottish art that is both fresh and comprehensive.

In the first significant showing of the collection since 2011, *Scottish Art: People, Places, Ideas* brings together an exciting new selection of artworks, including much-loved favourites, lesser-known pieces and recent acquisitions. The exhibition adopts a thematic framework to explore four key areas — people, landscape, still life and abstraction. A variety of artistic styles and different media are on display, showcasing the impressive breadth of creativity that has developed in Scotland over the last 250 years.

Significant groups and movements such as the Scottish Colourists, Glasgow Boys and Edinburgh School are all represented in the exhibition, as is the work of diverse individuals including Joan Eardley, Alexander Nasmyth and Alan Davie.

Collective



France-Lise McGurn, *S(oapy)*, 2014, acrylic on canvas, 92 x 81cm. Courtesy of the artist

France-Lise McGurn
11 July—30 August

France-Lise McGurn's wide-ranging practice is derived from a non-indexical album of collected imagery and moving image files. This improvised archive includes recordings of castrato voices, book covers such as Hal Ellson's *Tomboy* (1960), Vaslav Nijinsky's own drawings and the sheet music for *Old Souls* (1974). Informed by this archive, all objects and surfaces have the potential to become expedient sites for the metabolic marking of thought processes. The collected source materials share themes such as identity construction, gender portrayal, juvenile delinquency, and the ephemera of social communion. McGurn's work, often depicting a cast of rebel characters, explores the potential connotations of gender and sexuality in the written word, letter or drawn line.



Beatrice Gibson, still from *Crippled Symmetries*, 2015, 16 mm and DV transferred to HD, sound (surround)
Courtesy of the Laura Bartlett Gallery and LUX, London

Beatrice Gibson
30 July—4 October

Taking American author William Gaddis' epic modernist masterpiece, *JR* (1975) as its departure point, *Crippled Symmetries* is a new film by artist Beatrice Gibson. An eerily prescient, biting social satire that turns the American dream on its head, *JR* tells the story of a precocious eleven-year-old capitalist who inadvertently creates the single greatest financial empire the decade has seen, spun largely from the invisible confines of the school pay phone. Using the novel as a score for its production, and orientated around an experimental music workshop for kids, the film also draws on the work of radical educators and composers Brian Dennis and John Paynter.

Dovecot Gallery



Bernat Klein, *Scandia*, 1971, cotton warp and wool tapestry, 99.2 x 96.5cm



Kwang Young Chun, *Aggregation O6 — JN028*, 2006, 250cm diameter, mixed media with Korean mulberry paper

Bernat Klein: *A LIFE IN COLOUR* 31 July—26 September

A Life in Colour is a retrospective exhibition featuring tapestries by Bernat Klein woven by Dovecot Tapestry Studio, alongside other works by the designer whose signature vibrant mohair and tweed textiles were produced in the Scottish Borders for fashion houses in Europe.

Serbian-born Klein (1922–2014) studied textile technology at Leeds until 1948, after which he embarked upon a career designing woven textiles leading him to Edinburgh to work for Munrospun. In 1950, the company relocated to the Scottish Borders and two years later Klein established his own luxury textile enterprise, Colourcraft.

Dovecot Gallery is proud to present this exhibition in recognition of the lasting contribution Klein made to Scotland's international reputation for textile design and making.

Sponsored by Dovecot Foundation.

Kwang Young Chun: *AGGREGATIONS* 31 July—26 September

AGGREGATIONS, the first solo exhibition in Scotland of internationally renowned Korean artist Kwang Young Chun, unites the traditions of making and Eastern philosophy with the artist's painterly interest in American Abstract Expressionism.

Chun constructs colourful and complex assemblages comprised of triangular forms in various sizes, which he views as 'basic units of information' creating both harmony and conflict. They are cut from polystyrene, wrapped in Korean mulberry paper and tied with hand-twisted paper string. Throughout his works contrasts are continually apparent — between personal and mass produced, between soft organic forms and jagged cracked fragments, between the whole and its various parts held in perfect tension, and between the specific traditions of a culture and the international language of art.

Sponsored by Creative Scotland and Dovecot Foundation.

3 Dovecot Gallery
10 Infirmary Street, EH1 1LT

0131 550 3660
dovecotstudios.com
@DovecotStudios

10am–6pm
Outside August:
Mon–Sat, 10.30am–5.30pm
♿ ♿ ♿ ♿ ♿

Edinburgh College of Art: Tent Gallery



Luke Allan,
Outlandia

Remote Centres: *Performances from Outlandia* 30 July—30 August

An architectural re-configuring of the Outlandia field-station, *Remote Centres: Performances from Outlandia* sees performance and sound works originally created at Outlandia by twenty artists, poets, writers, musicians and members of the Nevis community, contained within a sculptural environment inside the Tent Gallery.

Through performance, these artists from Scotland, England, Wales and the Faroe Islands responded to Outlandia's distinctive geographical forest location, overlooked by the UK's highest mountain, Ben Nevis, in the Scottish Highlands.

The performances and sound works were originally commissioned for *Remote Performances*, a series of radio broadcasts from Outlandia, co-produced by London Fieldworks and Resonance 104.4fm.

Supported by Arts Council England, the Nevis Landscape Partnership, Oxford Brookes University and Forestry Commission Scotland. The exhibition is curated by London Fieldworks.

5 Tent Gallery
Evolution House
78 Westport, EH1 2LE

0131 651 5800
eca.ed.ac.uk
@eca_edinburgh

Mon–Fri, 12noon–5pm
(or by appointment)
♿ ♿ ♿

Edinburgh College of Art



Ya Wen, Jewellery & Silversmithing, 2014

Masters Festival 2015 15–23 August

Masters students from Edinburgh College of Art exhibit their final-year work in a festival of creativity at the College's Lauriston Campus and Evolution House.

Once again, the exhibition will feature a diverse range of disciplines from animation to architecture, painting for performance costume, film to fashion and much more.

Previous Edinburgh College of Art graduates include BAFTA winners, Turner prize winners and award-winning artists and designers. The show is free to attend with much of the work for sale or commission.

Edinburgh College of Art: Royal Bank of Scotland



Patrick Stevenson-Keating, *Reciprociti*, 2014
Photograph by Luke Hayes

Reciprociti 30 July–29 August

Can the most mundane of financial transactions be used as a force for good? Designer Patrick Stevenson-Keating tests the possibilities through his imaginary bank with its own notes, debit card and cash dispenser, showing that money and finance are not just tools for buying and selling but for shaping society.

A series of interactive and experimental events with emerging artists will run alongside the exhibition exploring money, value and worth.

Produced by Edinburgh College of Art, Saltmarket Design, Design in Action and hosted by Royal Bank of Scotland.

Edinburgh Printmakers



Derek Michael Besant

In Other Words...

Derek Michael Besant

30 July–5 September

Talk, 31 July

Derek Michael Besant RCA is a Canadian multi-media artist who works in advanced and sometimes unorthodox technologies associated with the billboard industry. His exhibitions and large-scale public art installations have transformed the facades of buildings in Toronto, London, New York and Vienna.

In a new body of work created specifically for Edinburgh and Edinburgh Printmakers, Besant considers how the eye depends on the brain to assemble the data we observe to construct what we see. Through the process of developing the work for this exhibition, Besant researches the idea that one part of our brain 'sees', while another part 'reads'.

To construct this exhibition Besant photographed and surveyed members of the Edinburgh Printmakers community, creating a series of intimate images that allow the possibility of recognition, familiarity and identity by the audience.

4

Edinburgh College of Art
74 Lauriston Place, EH3 9DF
0131 651 5800
degreeshow.eca.ed.ac.uk
@eca_edinburgh
Mon–Sun, 11am–5pm
Wed 19 & Thu 20 Aug, open until 8pm
♿ ♿ ♿

6

Royal Bank of Scotland
142–144 Princes Street, EH2 4EQ
Mon–Fri, 9.30am–5.30pm, Sat, 9.30am–3pm
designinformatics.org

7

Edinburgh Printmakers
23 Union Street, EH1 3LR
0131 557 2479
edinburghprintmakers.co.uk
@EdinburghPrints
Tue–Sat, 10am–6pm
♿ ♿ ♿

8

Launch Event and Artist Talk
Castle Mill Works
(Former North British Rubber company HQ)
Gilmore Park, Fountainbridge, EH11 1AL
31 July, 6pm–8pm

Edinburgh Sculpture Workshop



Maquette for *Thresholds*,
Courtesy of the artist

Thresholds 31 July—29 August

Edinburgh Sculpture Workshop presents *Thresholds*, a collaborative project between the artist Toby Paterson, curator Judith Winter and Maggie's Cancer Caring Centres. Both artist and curator were drawn to develop the project through their personal and professional interest in the founding ethos of Maggie's Centres, and the idea of exploring a new model of living and working that does not separate art from life. The resultant series of constructed reliefs presented at Edinburgh Sculpture Workshop focus on the process of making through direct experiences with people and places, echoing the sensibility of Maggie's Centres themselves. Brought together in a single exhibition at Edinburgh Sculpture Workshop for the duration of the festival, the reliefs will be carefully re-located following the conclusion of the exhibition, one in each of the Maggie's Centres across Scotland.

Paterson works in a variety of forms, from large-scale architectural wall-painting and sculptural assemblages to small paintings and constructions. His most recent exhibitions *Soft Boundary* (The Modern Institute, Glasgow) and *An Experiment in Total Environment* (DLI) have also evolved through a similarly reciprocal approach.

The Fruitmarket Gallery



Phyllida Barlow, *Installation view: dock*
Tate Britain, London, 2014

Phyllida Barlow: set 27 June—18 October

A major solo exhibition of new work by Phyllida Barlow (born Newcastle upon Tyne, 1944), who is known for monumental sculpture made from simple materials such as plywood, cardboard, fabric, plaster, paint and plastic. Physically impressive and materially insistent, Barlow's sculptures are inspired by engaging with the outside world, and with the experience of living and looking.

For this exhibition, Barlow's working brief was to 'turn *The Fruitmarket Gallery upside down*'. She has made a new series of large sculptures that engulf the Gallery in art, spilling from the upper gallery over the staircase and into the ground floor, enticing the visitor from the street and into the world of the artist's imagination.

Ingleby Gallery



Charles Avery, Detail of *Untitled (Youths Smoking on Steps)*, 2014, pencil, ink, gouache on paper mounted on linen, 114 x 83.5cm

Charles Avery:
The People and Things of Onomatopoeia
 30 July—26 September

Charles Avery is one of the most single-minded artists working anywhere in the world today. In 2004 Avery embarked on what will be a lifelong project titled *The Islanders*; a painstakingly detailed description of a fictional world that functions in parallel to our own universe, realised in drawing, painting, sculpture and text. These large-scale, narrative drawings and sculptural installations (presented as souvenirs and objects from the Islands themselves) question our idea about the nature of time, place and being. Previously, elements of the project have been exhibited at the Scottish National Gallery of Modern Art, Edinburgh and Museum Boijmans Van Beuningen, Rotterdam. In 2007 Avery represented Scotland at the 52nd Venice Biennale.

Inverleith House



John Chamberlain, *Stuffed Dog 6*, 1970
 © John Chamberlain/Artists Rights Society (ARS), New York
 Photo: David Heald. Courtesy of Dia Art Foundation, New York

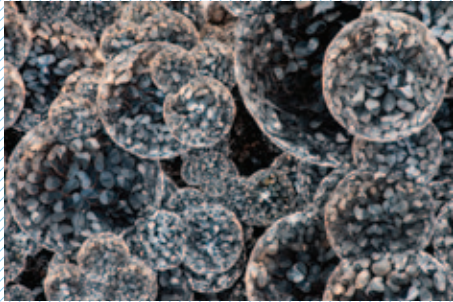
John Chamberlain
 25 July—4 October

Inverleith House is delighted to present the very first solo exhibition in a UK public gallery by the great American artist John Chamberlain (1927—2011). Best known for creating vibrantly coloured, dynamic metal sculptures made from salvaged materials and car parts, Chamberlain's brilliance and originality as a sculptor illuminated a career spanning six decades. He plays a pivotal role in the art of modern times, increasingly through his influence on younger generations of artists.

Displayed in the light-filled rooms of Inverleith House, the exhibition, which features key works from his early and mid-career, also extends into the garden's landscaped grounds with several of his later sculptures made from twisted metal foil. Seen in the context of a garden, the exhibition accentuates the physicality of Chamberlain's work, its affinity with the human form and its surprisingly natural, organic qualities.

The exhibition is presented with the kind support of the Estate of John Chamberlain and the John Chamberlain Exhibition Circle.

Jupiter Artland



Tara Donovan, *Untitled (Mylar)*, 2011 (detail)
Mylar and hot glue, Photograph by Mick Vincenz
© Tara Donovan, courtesy Pace Gallery

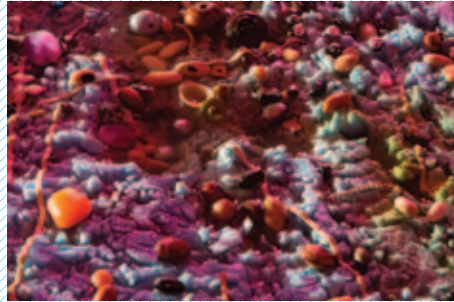
Tara Donovan
1 August—27 September

Presenting sculptures that resemble elements from nature under a microscope, cell like forms, or organisms from the depths of the ocean, Donovan's artwork is derived from recognisable everyday items: Scotch Tape, drinking straws, paper-plates, pins, plastic rods and toothpicks.

Donovan's freestanding sculpture *Untitled (Mylar)* is presented within The Steadings Gallery as part of a larger display of her work at Jupiter Artland. This includes *Untitled (Plastic Cups)* in Bonnington House Ballroom, open to the public for the first time.

Sponsored by James Jones & Sons Ltd.

Adult £8.50, child, £4.50, OAP concession £6,
student £4.50, under 6s & disabled badge holders free,
family (2 adults, 2 children) £23.50,
family (2 adults, 4 children) £31.50



Samara Scott, *Plebs*, 2014 (detail). Insulation foam, water, watercolour, spaghetti, noodles, nail varnish, beads, beans, nuts
Courtesy of the artist

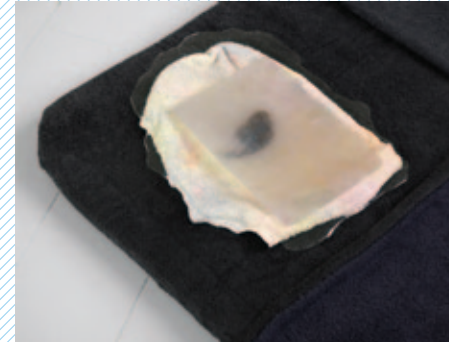
Samara Scott:
Still Life
1 August—27 September

Scott concocts, blends and mixes elements, which she has found, bought or remade to construct immersive environments realised in a palette of toxic colours.

For this exhibition, the artist will develop an environment in which each surface of the space is embellished with painted motifs and textures, embodying techniques harnessed from impressionism and pointillism.

Adult £8.50, child, £4.50, OAP concession £6,
student £4.50, under 6s & disabled badge holders free,
family (2 adults, 2 children) £23.50,
family (2 adults, 4 children) £31.50

Jupiter Artland (continued)



Plosive blows, Lauren Gault, 2015. Photo Gert Jan van Rooij
Courtesy of the artist

Lauren Gault:
lipstick—NASA
1 August—27 September

Working primarily in sculptural installation, Lauren Gault's practice employs a variety of materials — selected for not only their physical properties, but also their specific histories. Previous works have been composed of handmade, found, and natural elements. Working in response to a given space, the resulting multi-part works are made after periods of significant research.

Gault will create an ambitious outdoor sculptural installation, incorporating sound as well as live elements.

Adult £8.50, child, £4.50, OAP concession £6,
student £4.50, under 6s & disabled badge holders free,
family (2 adults, 2 children) £23.50,
family (2 adults, 4 children) £31.50



Vase painting from a cylix: *discussing a picture*, 2014
Aluminium sheet, brass & steel rod, oil paint, blackboard paint, steel, chalk

Sara Barker
1 August—27 September

Working solely in sculpture, Barker finds unexpected qualities in her materials, and a lightness in making that refutes the idea of sculpture as solid, dense and volumetric.

Barker returns to present a permanent large scale sculpture comprised of layered wood and steel since the artist's first temporary commission at Jupiter Artland as part of Edinburgh Art Festival 2013.

Adult £8.50, child, £4.50, OAP concession £6,
student £4.50, under 6s & disabled badge holders free,
family (2 adults, 2 children) £23.50,
family (2 adults, 4 children) £31.50

National Museum of Scotland



Large stoneware vase decorated in low relief with foliage, possibly Suwa Sozan design, by Kinkozan, c.1900 © National Museums Scotland



Gathering Water Lilies by Peter Harry Emerson, 1886, platinum print. Image © Howarth-Loomes Collection at National Museums Scotland

Masters of Japanese Porcelain

6 March—30 August

In 1890, the Japanese government instigated the Imperial Household Artists system to recognise and support mature artists who had achieved a level of success and renown within their respective crafts. This exhibition focuses on the work of four individuals intended to set the bar for the quality expected of other artists, and also to supply pieces to the imperial court: Seifū Yohei III (1851—1914), Miyagawa Kōzan (1842—1916), Itō Tōzan I (1846—1920) and Suwa Sozan I (1851—1922).

The exhibition will highlight the generous donation of a large group of Japanese and Chinese ceramics by David and Anne Hyatt King, formed over half a century.

Supported by the Art Fund.

Photography: A Victorian Sensation

19 June—22 November

Meet the pioneers of photography and discover how the Victorian craze for the photograph transformed the way we capture images today.

From the cross-channel competition between photographic trailblazers Louis Daguerre and William Henry Fox Talbot, to the world of the 1851 Great Exhibition and some of the world's first stereophotographs, the exhibition encompasses the development of photography from 1839 to 1900.

Featuring around 1,500 photographs, from iconic images of the day to quirky Victorian humour, the exhibition explores the remarkable stories of the people both in front of and behind the camera.

Adult £10/£8, child £6.50, under 12s free, students* £5 (Tue only)

*A valid NUS or Young Scot card must be shown

The Number Shop



Alistair Grant, detail from *Workshop* installation, mixed media, 2015

Work Out

1—30 August

The Number Shop will be showcasing new work from ten studio residents, all recent graduates from Scottish art schools and working across a wide range of media, including photography, sculpture, printmaking, painting, drawing, ceramics, costume-design, installation and film projection.

As part of *Work Out*, our Project Space will become a hub for a series of evening events. From film screenings, to artist Q&As, workshops and Pecha Kucha talks, these evenings are free to all and offer an opportunity for the audience to engage directly with the artists and work on display.

Open Eye Gallery

JOHN BELLANY *Stella Maris*, 1985

JOHN BELLANY
The Capercaillie's Song
 3 August—2 September

The Capercaillie's Song reveals a personal view of the flamboyant journey as John Bellany's lifelong muse and inspiration, brought to life through key works selected by Helen Bellany from the family collection.

From when they first met at Edinburgh College of Art in 1962 and subsequently moved to London, Helen Bellany embarked upon a chaotic but overall exuberant life with one of the most distinguished Scottish painters of the 20th century. This exhibition encompasses a vast span of John Bellany's life's work which illuminates personal moments within their family history.

Many of the works drawn from the Bellanys' collection have never been seen before; amongst the selection are large-scale oils, early works from the 1960s, as well as monochromatic works on paper and prints. A full catalogue of the exhibition will be available for purchase.

Joanne Thompson, *Ewin Necklace*

Joanne Thompson:
Weave
 3 August—2 September

Ancient chain mail patterns provide constant inspiration for Joanne Thompson whose work has been exhibited internationally. Experimenting with scale and form, Thompson combines complex structural patterns with dynamic movement resulting in pieces that flow and stir with the body. They read both figuratively and as standalone constructs, each one a unique edition.

To commemorate her 20th anniversary as a maker, this showcase features new and ambitious work constructed specifically for Open Eye Gallery, including the introduction of gold and precious materials into the work.

The Queen's Gallery, Palace of Holyroodhouse

Sir David Wilkie, *The Penny Wedding*, 1818 (detail)
Royal Collection Trust / © Her Majesty Queen Elizabeth II, 2015

Scottish Artists 1750—1900:
From Caledonia to the Continent
 6 August—7 February

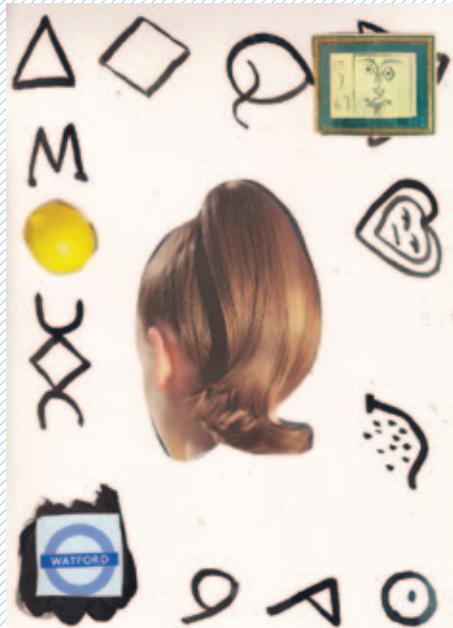
This is the first-ever exhibition devoted to Scottish art in the Royal Collection and brings together paintings, drawings and miniatures collected by monarchs from George III to Queen Victoria.

It includes the work of painters who were born in Scotland and travelled abroad, such as Allan Ramsay and Sir David Wilkie, and of those whose inspiration remained firmly rooted in their native land, such as Alexander Nasmyth and James Giles.

The exhibition highlights the importance and influence of artists whose work was shaped by the ideas of the Scottish Enlightenment.

Adult £6.60, over 60/student £6,
 under 17/disabled £3.30, under 5 free,
 family (2 adults, 3 under 17s) £16.50

Rhubaba



untitled, from the series waiting paintings, 2015

eeee o ee e i a ae e a
31 July—30 August

Rhubaba presents, *eeee o ee e i a ae e a*, a group exhibition bringing together a range of existing and new work from the artists Anne-Marie Copestake, Alexa Hare, Sophie Mackfall and John Robertson. The show gives space to exploratory material based investigations, with works highlighting visual, tactile and sensual experience.

One of the artists is pregnant and while waiting to give birth, makes a series of collages. Multiple limbed, unhappy faces float together in a wash of brains, body parts and plants. No longer pregnant or waiting, the artist is often rushing.

Another artist works both independently and with other artists, musicians and filmmakers. The artist makes drawings of people talking to tables, prints with onomatopoeic words and keeps time playing drums in a band.

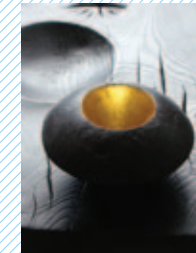
Artworks are made from sheets of newsprint painted with colour, cut up, reconfigured and collaged into irregular shapes. The artist hangs the collages as blips and dots punctuating exhibition spaces. There are holes in these pieces that allow air to move in and out of them.

A fourth artist makes artworks by collaging definitions found in dictionary pages. The entries are updated with new explanations. The definition of 'city', is amended to 'an animal kept for its meat and eggs'.

The Scottish Gallery



James Morrison, *Threatening*, 2.1.2013, oil on board, 32 x 36cm



Jim Partridge & Liz Walmsley, *Black & Gold Bowl*, scorched oak



Joan Eardley, *Sea at Catterline*, c.1960, oil on board, 71 x 119cm

James Morrison:
The North Wind
6 August—
5 September

James Morrison RSA is whole-heartedly engaged as a landscape painter but sees no constraint in this choice; his work is thematically rich, poetic and lyrical, and for many has added to our understanding of the Scottish landscape.

This long awaited exhibition represents the culmination of three years work, bringing new subjects and some adaption of his studio practice. It will include a rediscovered picture painted in 1963 as an immediate response to the tragic death of his contemporary, Joan Eardley.

Fine Lines
6 August—
5 September

Jim Partridge and Liz Walmsley work together in Oswestry designing and creating iconic furniture using predominantly English oak — from the domestic to the monumental.

Kirsten Coelho, from Australia, works in porcelain, producing reduction fired works that attempt to fuse the formal and the abstract.

Miriam Hanid's silversmithing is inspired by the essence of movement in water and the natural world. All of these artists have all created a new body of work for *Fine Lines*.

Joan Eardley:
In Context
6 August—
5 September

Joan Eardley's association with The Scottish Gallery began in 1955 and we are delighted to bring together an exhibition of her work sixty years on.

The genius of Joan Eardley was well recognised in her own lifetime, however, Eardley was less concerned with her artistic legacy, and more with the next painting she was to create.

Significantly, the exhibition will include previously unpublished photographs taken by Audrey Walker, as well as other works by Angus Neil and Lilian Neilson.

National Galleries of Scotland
Scottish National Gallery



David Bailey, *Jack Nicholson*, 1978 ©David Bailey

Bailey's Stardust
 18 July—18 October

David Bailey is one of the world's most distinguished and distinctive photographers. He has made an outstanding contribution to the visual arts, creating consistently imaginative and thought provoking portraits. As well as new work, this landmark exhibition includes a wide variety of Bailey's photographs from a career that has spanned half a century. It comprises over three hundred portraits including works from Bailey's time in East Africa, Papua New Guinea, Australia, Delhi and the Naga Hills, plus icons from the worlds of fashion and the arts with striking portraits of The Rolling Stones, Catherine Bailey and the East End of London.

Exhibition presented in collaboration with the National Portrait Gallery, London. The Scottish showing of *Bailey's Stardust* is sponsored by Baillie Gifford & Co.

£11/£9
 #DavidBailey



Jean-Étienne Liotard *Princess Louisa Anne*, Royal Collection Trust © Her Majesty Queen Elizabeth II, 2015

Jean-Étienne Liotard
 4 July—13 September

The work of Jean-Étienne Liotard (1702—89) has been rarely exhibited and this is the first time it will be comprehensively celebrated in Britain. Étienne Liotard enjoyed a long career and his portraits display an astonishing hyper-realism achieved through incredible observation and remarkable technical skills. He excelled with pastels, but also drew, painted in oil, created enamels, and was a refined miniaturist and printmaker. His activity was prodigious: Liotard wrote a treatise on painting, was a collector, a dealer, a traveller and an artistic innovator. In the Age of Mozart and Casanova, he was a key international figure who deserves greater recognition.

Supported by the Friends of the National Galleries of Scotland.

£9/£7
 #NGSLiotard

17 Scottish National Gallery
 The Mound, EH2 2EL

0131 624 6200
 nationalgalleries.org
 @NatGalleriesSco

Sun—Wed, 10am—6pm
 Thu—Sat, 10am—7pm
 Outside August:
 Mon—Sun, 10am—5pm, Thu, 10am—7pm
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National Galleries of Scotland
Scottish National Gallery of Modern Art



M.C. Escher, *Relativity*, 1953. Collection Gemeentemuseum Den Haag, The Hague, The Netherlands.
 © 2015 The M.C. Escher Company — Baarn, The Netherlands
 All rights reserved. www.mcescher.com

**The Amazing World
 of M.C. Escher**
 27 June—27 September

M.C. Escher remains one of the great conundrums of modern art: an artist whose work is part of the fabric of twentieth-century visual culture, and is as instantly recognisable as anything by Salvador Dali, yet whose name means little to a British audience. This exhibition offers the opportunity to rediscover a giant of modern art, a fabulously imaginative artist of unparalleled technical ability, whose work is familiar from reproductions, but is seldom seen 'in the flesh'. This stunning show includes over one hundred prints and drawings stretching across Escher's whole career.

Organised in collaboration with the Gemeentemuseum Den Haag. Sponsored by Aegon. New Arts Sponsorship Grants supported by the Scottish Government in conjunction with Arts & Business Scotland.

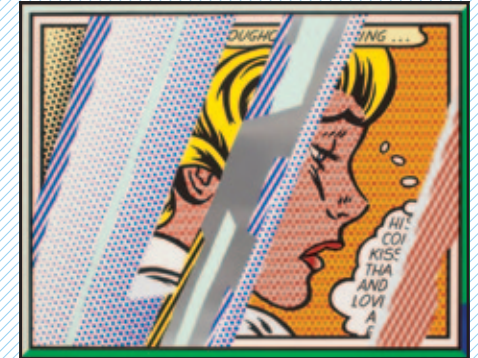
Modern Two

£9/£7
 #NGSEscher

16 Scottish National Gallery of
 Modern Art
 75 Belford Road, EH4 3DR

0131 624 6200
 nationalgalleries.org
 @NatGalleriesSco

Sun—Wed, 10am—6pm
 Thu—Sat, 10am—7pm
 Outside August:
 Mon—Sun, 10am—5pm
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Roy Lichtenstein, *Reflections on Girl*, 1990 Lithograph, screenprint on paper and metalised PVC on paper. ARTIST ROOMS National Galleries of Scotland and Tate. Lent by The Roy Lichtenstein Foundation Collection 2015 ©Estate of Roy Lichtenstein/DACS 2015

ARTIST ROOMS
Roy Lichtenstein
 13 March—10 January

This special three-room ARTIST ROOMS exhibition is dedicated to works by renowned American artist Roy Lichtenstein. This display brings together a newly assembled group of works by Lichtenstein, recently placed on long-term loan to ARTIST ROOMS thanks to the generosity of the Roy Lichtenstein Foundation.

The ARTIST ROOMS collection of modern and contemporary art is jointly owned by the National Galleries of Scotland and Tate, and was established through The d'Offay Donation in 2008 with the assistance of the National Heritage Memorial Fund, the Art Fund and the Scottish and British Governments.

Modern One

#RoyLichtenstein
 #ARTISTROOMS

Scottish National Gallery of Modern Art
(continued)



Michael Fullerton, *Untitled*, 2015.
Prussian blue pigment, packaging

Reflections:
*A series of changing displays
of Contemporary Art*
14 March—10 January

REFLECTIONS is a dynamic and changing series of displays that showcase the work of a diverse range of internationally-renowned contemporary artists, including newly commissioned work by contemporary artists Michael Fullerton and Julie Favreau. Glasgow-based Fullerton's recent body of portrait paintings and prints — collectively titled *Prussian Blue* — explores the artists ongoing interest in beauty, the recording of history, and the relationship between painting and its social and historical meaning.

Details of Favreau's work can be found on page 9 of this programme.

Modern One

#NGSReflections

16 Scottish National Gallery of Modern Art
75 Belford Road, EH4 3DR
0131 624 6200
nationalgalleries.org
@NatGalleriesSco
Sun—Wed, 10am—6pm, Thu—Sat, 10am—7pm
Outside August: Mon—Sun, 10am—5pm
♿ ♣ ♣ ♣ ♣ ♣

National Galleries of Scotland
Scottish National Portrait Gallery



Lee Miller, Lee Miller and Pablo Picasso — *Liberation of Paris*, 1944 © Lee Miller Archives, England 2010
All rights reserved. © Succession Picasso/DACS, London 2015

Lee Miller & Picasso
23 May—6 September

American photographer Lee Miller first met Pablo Picasso in the summer of 1937 at the Hôtel Vaste Horizon in the South of France. In the ensuing years she photographed the Spanish artist more than one thousand times and he, in turn, painted her portrait six times. This exhibition, featuring photographs by Miller and a painting and drawing by Picasso, reveals the love and experiences of their long-lasting friendship that endured until Picasso's death in 1973.

The exhibition is organised by The Lee Miller Archives and The Penrose Collection.

Lee Miller & Picasso is part of the *Institute for Photography in Scotland's Season of Photography 2015*, a series of lively exhibitions and events taking place across Scotland from April to September 2015.

£9/£7

18 Scottish National Portrait Gallery
1 Queen Street, EH2 1JD
0131 624 6200
nationalgalleries.org
@NatGalleriesSco
Sun—Wed, 10am—6pm, Thu—Sat, 10am—7pm
Outside August: Mon—Sun, 10am—5pm, Thu, 10am—7pm
♿ ♣ ♣ ♣ ♣ ♣

Stills



kennardphillipps, *Here Comes Everybody (Paper money Study#1)*, 2015, pigment ink on paper © kennardphillipps

Here Comes Everybody
31 July—24 October

Here Comes Everybody is an exhibition of work by kennardphillipps, the collaborative practice of London-based artists Peter Kennard and Cat Phillipps, formed in 2003 in response to the invasion of Iraq.

Through the creation of a 'cauldron' of photomontage, digital prints and found newspapers, the artists will explore ideas around image consumption, production and camera surveillance, highlighting what they describe as the 'cause and effect' of a range of global issues such as financial austerity, climate change, disease and war.

New work for the exhibition has been co-commissioned with a/political, London.

19 Stills
23 Cockburn Street, EH1 1BP
0131 622 6200
stills.org
@StillsEdinburgh
Mon—Sun, 10am—6pm
♿ ♣ ♣ ♣



War on War Room workshop, the Herbert Art Gallery and Museum, Coventry, 2012 © kennardphillipps

War on War Room
1—31 August

kennardphillipps show their work in public spaces of all kinds ranging from the street, museums, galleries, newspapers, magazines and the internet. *War on War Room*, presented in accompaniment to *Here Comes Everybody*, is an active space of production sited within the St James Shopping Centre. During August, work created in the *War on War Room* will be fed into the exhibition at Stills. kennardphillipps believe that finding visual forms of expression through mashing up existing photographs and scanning personal material is a way for people to combat the inequalities in society: *'The people have the knowledge, we bring the means of production.'*

29 St James Centre
1 Leith Street, Unit 98—99, EH1 3SS
Mon—Sun, 10am—6pm
♿ ♣ ♣ ♣

Talbot Rice Gallery



The Studio of Hanne Darboven, Hamburg
 Courtesy of Rainer Bolliger, Switzerland
 and Hanne Darboven Foundation,
 Hamburg

Hanne Darboven:
accepting anything among everything
 31 July—3 October

One of the most intriguing artists of the last century, Hanne Darboven (1941–2009) has rarely been exhibited in the UK and this is the first exhibition of her work in Scotland. Part of a generation who challenged the way that art was made, Darboven created a vast body of idiosyncratic works documenting her attempt to index life as it is lived amongst the weight of world history and culture.

accepting anything among everything is centred upon the work *life, living 1997–1998* (1998), a monumental installation of hundreds of framed works that form a systematic representation of the years 1900–1999. Utilising a form of mathematical prose developed throughout her career, Darboven sought to ‘reckon’ dates. Like the ‘writing’ she enacted elsewhere, in which handmade wavy inscriptions describe nothing beyond the action of making a line, these ‘reckonings’ execute a prescribed routine.

Contrasting this stark, mechanical way of making artworks the exhibition includes items from Darboven’s home studio, which like a cabinet of curiosities was filled from floor to ceiling with an incredible diversity of objects. Taken together, these elements reflect Darboven’s poignant exploration of the human scale of experience and comprehension and the impossible complexity of accepting anything among everything.

With support from the Hanne Darboven Foundation, Hamburg, The Henry Moore Foundation, the Goethe-Institut, Glasgow and Sprueth Magers Berlin, London.

20

Talbot Rice Gallery
 The University of Edinburgh,
 Old College, South Bridge,
 EH8 9YL

0131 650 2210
 trg.ed.ac.uk
 @talbotrice75

Mon–Fri, 10am–5pm
 Sat & Sun, 12noon–5pm
 Outside August:
 Tue–Fri, 10am–5pm, Sat, 12noon–5pm
 ♿ ♫ ♪

Pop-Up Exhibitions & Events

Each year the festival issues a call for projects and events conceived especially for the festival. Taking place in pop-up venues across the city, this programme is a chance to discover new work in unusual spaces.

#EAFevents

Pop Up Exhibitions

Believe

30 July—30 August

*I am here, Believe. Sketch for show, 2015*

Born in Reykjavik, Eva Isleifsdottir completed her MFA in Sculpture at Edinburgh College of Art in 2010. She returns to the city this summer with a solo exhibition for Edinburgh's newest venue, vv.

Isleifsdottir says of her work, *'I like assembling a dialogue of symbols, from imagery of the everyday environment and more universal symbols. I am fascinated by the way in which we come to believe and what makes us arrive at that point; to believe is maybe a simple gesture of giving space?'*

South Gallery will also operate an open studio by gallery operator and artist Alex Allan.

39 South Gallery
14 Springvalley Gardens, Morningside, EH10 4QG
07522796313
southgallery.wix.com/southgallery
@SouthGalleryEd

Pop Up Exhibition

Dennis and Debbie Club:**The Strip**

1—30 August

Dennis and Debbie Club, *The Strip* detail, 2015

The Strip is an audio-visual installation by the artist duo Dennis and Debbie Club, featuring looping CGI animations displayed over multiple screens.

Dennis and Debbie create sculptural videos using open-source 3D computer graphics software. For *The Strip* they have reconstructed three different locations: the greenhouse in which Kurt Cobain shot himself in 1994, a crater on the planet Mars from data captured by ESA's Mars Express Mission in 2014, and a collage of seemingly timeless buildings found along Los Angeles' Sunset Strip.

Their work navigates themes that are universal — anxiety, dreams, death, and the constructed nature of the realities we choose to accept. Dennis and Debbie Club's videos are often formed of despair and personal torment, yet deliver absurd and contradictory narratives and motifs.

33 CodeBase
Argyle House, 3 Lady Lawson Street, EH3 9DR
0131 560 2003
dennisanddebbie.club
thisiscodebase.com
@CodebaseTech
Sat & Sun, 10am—6pm
♿ ♣ ♣

Pop Up Exhibition

The Skinny Showcase

31 July—31 August

Installation detail of Mary Watson at Duncan of Jordanstone
© Fraser Douglas

The Skinny Showcase exhibition brings a selection of 2015's Scottish art graduates to the international stage, selected from the fine art degree shows of Duncan of Jordanstone, Edinburgh College of Art, Glasgow School of Art and Gray's School of Art, four artists will collaborate at Space Club to form the graduate display of the festival.

The Skinny Showcase launched in 2007 as a means of supporting artists at the very beginning of their careers. More than one hundred artists in Scotland and the North West of England have featured, many of whom have gone on to successful careers. Jessica Ramm and Lauren Gault from this year's festival programme, were first featured in the Showcase shortly after graduating.

31 Location to be confirmed
Please visit edinburghartfestival.com for more details
theskinny.co.uk/art
@theskinnymag
Mon—Fri, 10am—6pm, Sat, 10am—2pm

Pop Up Exhibition

Travelling Gallery**Eyes on the Prize**

22—28 August

Travelling Gallery on tour
© Travelling Gallery, 2015

Travelling Gallery is a custom-built, mobile, contemporary art space inside a big beautiful bus, bringing high quality contemporary art exhibitions and events to schools and communities throughout Scotland.

Starting in August 2015, Travelling Gallery will tour an exhibition of selected past Scottish Turner Prize winners and nominees in association with Tramway and to complement Tramway hosting the Turner Prize this year.

Artists included are Christine Borland with Brody Condon, Martin Boyce, Ian Hamilton Finlay, Callum Innes, Jim Lambie, Ciara Phillips and David Shrigley.

The exhibition will be launched in Edinburgh on 21 August and will visit various venues in the city before touring throughout Scotland until December 2015. A new exterior wrap for the Travelling Gallery, designed by Mike Inglis, will also be unveiled. Venues will be listed on the Edinburgh Art Festival and the Travelling Gallery websites.

Sponsored by Creative Scotland, Esmée Fairbairn Foundation, City of Edinburgh Council. Turner Prize 2015 is a partnership between Tate, Glasgow Life, Creative Scotland, EventScotland and Glasgow City Council.

32 Travelling Gallery
City Art Centre, 2 Market Street, EH1 1DE
0131 529 3682
travellinggallery.com
@ARTinaBUS
For opening times, see travellinggallery.com
♿ ♣ ♣ ♣ ♣

Pop Up Exhibition

GARAGE

30 July—30 August



Trumpeter Swans © Sarah Kenchington, 2014
photo by E. Bowen

GARAGE is an artist run space conceived specifically for the festival. The main space comprises of three garages and a garden. Other parts of the venue are used for secret site-specific works, and the lane, used to access the garages, becomes a living street.

These projects feature a series of live art events and shows, creating links between artists and artist groups from many areas of the UK and further afield, providing the opportunity for public engagement and exchange. The curators and artists will be available for interview and discussion on site.

35 GARAGE
Northumberland Street
North West Lane, EH3 6JQ
07917 668 044
edinburgh-garage.org
@emmagbowen
Every weekend in August, 12noon—5pm
♿

Event

Contemporary Pilgrimage: The Way to Venice

30 July
4pm, Panel Discussion at St Patrick's Church

31 July
10am, Walk from St Anthony's Chapel Ruins
to Rosslyn Chapel



Lure of the Lost: A Contemporary Pilgrimage sees artist Anthony Schrag walking from Huntly, Scotland, to Venice, Italy this summer. The walk will take three months and over 2500km to reach the sacred site of many artists — the Venice Biennale.

Lucy Byatt (Curator Scotland + Venice 2015), Monsignor Philip Kerr and Barbara Steveni (Shadow Curator *Lure of the Lost*), will be in conversation with Anthony from location.

Chair David Harding will bring into focus modern day sacred sites and contemporary pilgrimages, as well as the value of major art festivals for artists, curators, communities and nations.

Contemporary Pilgrimage walk the next day from St Anthony's to Rosslyn Chapel devised by artist Andrea Geile. Co-curated by Nick Wong.

42 *Talk*
St Patrick's Church
40 High St, Edinburgh, EH1 1TQ

41 *Walk*
Start: St Anthony's Chapel Ruins
Holyrood Park, Queen's Drive, Edinburgh, EH8 8HG
£5 (including map)
Duration of walk 5 hours, return by bus

For booking and more information, visit deveron-arts.com
info@deveron-arts.com

Event

Sarah Hardie: songs for someone who isn't there

1 August



Photograph © Sarah Hardie

songs for someone who isn't there is an evening of 'lullabies', performances of song and poetry, through the streets of Edinburgh. It features established and emerging artists: Ed Atkins, David Austen, Marco Godoy, Sarah Hardie and poet Crispin Best.

John Muse wrote that '*public spaces are more than ever becoming sites for communal isolation*'. In response, *songs for someone who isn't there* explores the silence of the human voice in public spaces: the silence people walking through the city experience of themselves and others every day, and the silence many return to at night. These city-wide 'lullabies' represent not the idealised togetherness of typical lullabies, but rather the pained isolation of our contemporary age of broken encounters, the lover's hope, materialised in song, against the stony silence of public space today.

37 The Corner of Chambers Street and West College Street
Old College
University of Edinburgh
EH8 9YL
♿ ♣ ♣

Event

Trace

7 & 21 August



Deb Marshall. 'Adam Dome' of General Register House, ceiling of the domed rotunda

Trace is a new, part-improvised, group-vocal acoustic performance work created within and in response to the vast, neo-classical 'Adam Dome' of General Register House, the historic, purpose-built eighteenth century home of Scotland's contemporary working archive of family history.

Using sound as a sculptural medium to explore perception of place and time, this site-specific, durational performance work will evolve moment-by-moment through a dynamic interchange between the vocalists, the acoustic dynamics of the space, and people who are present. There will be no special seating for this short, lunch-time performance, allowing the audience to move and experience the shifting quality of the sound from different positions within the room.

Booking required, visit edinburghartfestival.com

36 H M General Register House
2 Princes Street, EH1 3YY
0131 314 4300
enquiries@scotlandspeoplehub.gov.uk
12.30pm—12.50pm
♿ ♣ ♣

Event

David Sherry:
Avoiding Answer
13, 20 & 27 August



Image courtesy of the artist, 2015

During the festival, artist David Sherry will draw attention to the events of everyday life through juxtaposing subtle interventions alongside absurd observations. From exploring the role of humour through street interventions, to manifesting the concept of personal 'baggage' into a physical reality, this playful work reflects on the social interactions and awkwardnesses that are an inherent, if painful, part of being human.

Sherry will be presenting a number of live performances in St. Andrews Square, city centre. His performances *'look at the role of an artist as a global citizen, processing this concept in a set of serious and ridiculous ways. Juxtaposing commonplace tasks with primitive ideals. Searching for ones primitive self while languishing in a world of virtual distractions.'*

With support from Patricia Fleming Projects, Glasgow and Mother's tankstation, Dublin.

40 St Andrew Square, EH2 2AD
Thu 13, *How do small fish survive in the big sea*, 1–3pm
Thu 20, *Journey unknown*, 1–3pm
Thu 27, *Baggage Performance*, 1–3pm

Event

Joan of Arc 603
17 August



Flying Stag, Yvonne Buskie, 2015

Artist Yvonne Buskie collaborates with musician Luke Sutherland and choreographer-dancer Christine Devaney for this one off cross-art form, live work.

It is 603 years since the birth of Joan of Arc, and her astonishingly dramatic history continues to stimulate our modern era.

For the durational performance, the artists invite you into this hybrid space, which connects theatre to gallery, to witness a playful exploration of ritual and meditation. A large floor drawing and paper objects will inhabit the space, and will inevitably become torn and fragmented during the performance. The repetitive tasks of making and mending transform into a devotional meditation. You are also invited to make your own offering to the process by embellishing paper objects with gold leaf.

Supported by Dance Base and co-produced with Curious Seed (funded by Creative Scotland) and Catalyst Dance Management (Dance Base).

£5

For details and booking, visit edinburghartfestival.com

34 Dance Base
14-16 Grassmarket, EH1 2JU
0131 225 5525
dancebase.co.uk
@DanceBase
12noon–5pm
♿ ♿ ♿ ♿

Event

The Telfer Gallery
This Is Not A City
27 August



Photograph © Abigale Neate Wilson

The Telfer Gallery hosted by Scottish Book Trust presents a roundtable discussion with Abigale Neate Wilson. The event will reflect how the urban environment is mapped through language, and how this language is mutating as a result of contemporary techno-culture.

Neate Wilson's research for her year-long residency at The Telfer Gallery in Glasgow explores the conflict between utopian and dystopian visions of the city, often focusing on aspects of decay or ruin. With a particular emphasis on the science fiction novel, Neate Wilson considers how these visions are articulated through language and how the built environment is a product of the mind, as much as an external phenomenon.

38 Scottish Book Trust
Sandeman House
Trunk's Close, 55 High Street, EH1 1SR
0131 524 0160
the-telfer.com / scottishbooktrust.com
@The_Telfer / @ScottishBKTrust
#ThisIsNotACity
6pm–8pm
♿ ♿

Edinburgh Art Festival
City Art Centre
2 Market Street
Edinburgh, EH1 1DE
0131 226 6558
info@edinburghartfestival.com
edinburghartfestival.com
@edartfest

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Founded in 2004, Edinburgh Art Festival is the UK's largest annual festival of visual art, attracting nearly 300,000 attendances in 2014. We bring together the capital's leading galleries, museums and artist-run spaces, alongside new public art commissions by established and emerging artists and an innovative programme of special events. Our programme is unique in combining ambitious presentations of contemporary art alongside major solo and survey shows of artists from the 20th century and historic movements. Our commissions programme champions new work by Scottish and international artists. The vast majority of the festival is free to attend.

