

INTRODUCTION

Richard Demarco

Selected CV

Traverse Theatre and Traverse Gallery

Richard Demarco Gallery

Demarco European Art Foundation

Edinburgh Arts

Richard Demarco was born in 1930 into a Scottish-Italian family in the west end of Edinburgh, growing up in Portobello on the Firth of Forth. He attended Holy Cross Academy, Leith, and from 1949 to 1953 studied book illustration, typography, printmaking and mural painting at Edinburgh College of Art. In 1950 he visited Rome and in 1949 and 1952, Paris. In 1953-54 he trained as a teacher at Moray House Teacher Training College, Edinburgh. After completing his National Service he was appointed art master at Duns Scotus Academy, Edinburgh in 1957 and taught there until 1967. In 1957 he married Anne Muckle, also a graduate of Edinburgh College of Art. As Secretary of the Edinburgh College of Art Sketch Club in 1951-53, he gained his first experience of organising exhibitions. In 1961 he exhibited drawings and watercolours at the Society of Scottish Artists and in 1962 he had his first one-person exhibition at the Douglas and Foulis Gallery in Edinburgh. He has continued to exhibit his work in Britain, Ireland, Italy, Poland, Malta and the USA.

Demarco's international outlook on the arts was nourished by the Edinburgh International Festivals, which he attended without exception from their foundation in 1947. The Demarcos were part of an international social circle with a shared interest in art, literature, music and theatre, and an aspiration to enrich the cultural life of Edinburgh outwith the period of the annual Festival. The group included the publisher John Calder (who was already running the *Ledlanet Nights* seasons of opera, music, drama and exhibitions at his estate in Kinross), Tom Mitchell (who was to provide the building for the Traverse Theatre) and the graphic designer John Martin who, with Douglas Soeder, founded Forth Studios which was to give the **Traverse Theatre and Traverse Gallery** and the **Richard Demarco Gallery** their graphic identities.

The group also included Jim Haynes, an expatriate American, who, in 1959, set up the Paperback Bookshop in Edinburgh, the first of its kind in Britain. The Paperback quickly established itself as a centre of social and cultural activity in the city, also hosting a programme of exhibitions organised by Richard Demarco, poetry readings, discussions and theatre performances. The International Writers Conference of 1962 and Dramatists' Conference of 1963, which brought to Edinburgh (amongst others) William Burroughs, Henry Miller, Norman Mailer, Edward Albee, Mary McCarthy, J.B. Priestley, Lawrence Durrell, Zbigniew Cybulski, Lillian Hellman, Kenneth Tynan, Charles Marowitz, Allan Kaprow and, from Scotland, Alexander Trocchi and Hugh MacDiarmid, had their origins in the Paperback Bookshop, being devised and organised by John Calder and Jim Haynes. The Paperback also provided the meeting- place that helped focus the ideas and energies of the group, which included Haynes, Demarco, Martin, Calder, John Malcolm and Terry Lane, which created the Traverse Theatre Club and Gallery.

The Traverse Theatre and Traverse Gallery

Edinburgh's Traverse Theatre Club opened in January 1963 in premises at James Court in the city's Old Town, initially established as a subscribing members club to ensure freedom from the prevailing censorship regulations. John Martin was chairman, Richard Demarco was vice-chairman and Terry Lane was artistic director. The new theatre's programme for the first year encompassed the work of Arrabal, Satre, Genet, Jarry, Ionescu, Christian Dietrich-Grabbe, William Snyder, Yukio Mishima, Ugo Betti and the Edinburgh-based playwright Stanley Eveling. Within three-and-a-half years of opening, the Traverse had produced a total of more than 100 productions, including 28 British premieres, and 33 world premieres. Exhibitions, programmed by Demarco, were integral to the Traverse concept from the outset. Featuring works by established and emerging Scottish and international artists, Traverse Gallery exhibitions were initially displayed in the theatre's restaurant and bar. In 1964 an exhibition of international contemporary art was presented in larger temporary premises in George Street during the Edinburgh Festival, and October of that year saw the opening of a dedicated exhibitions space in the James Court building. Among the visual artists whose work was exhibited at the Traverse Gallery or in other venues (such as the Universities of Edinburgh, York and Durham) in these years were Mark Boyle, William Crozier, John Houston, Elizabeth Blackadder, William Johnstone, William Crozier, Ian McKenzie Smith, Louis le Brocquy, Tam McPhail, Abraham Rattner, Martin Bradley, Yago Pericot, Xaier Corbero, Jasper Johns, Patrick Heron and Bryan Wynter. Demarco served as director of the Traverse Gallery until 1967.

The Richard Demarco Gallery

The success of the Traverse Gallery demonstrated the need for a dedicated venue for contemporary visual art in Edinburgh. This was realised with the establishment of the Richard Demarco Gallery (RDG), opened in August 1966 (during the Edinburgh Festival) by Demarco with the support of Traverse Theatre Club committee members Andrew Elliot, John Martin and James Walker. The Gallery was located in a three-storey Georgian town house at 8 Melville Crescent in Edinburgh's West End, where it had exhibition spaces on the ground and first floor, and a bistro-style restaurant in the basement.

The *Inaugural Exhibition* was of work by an international group of over fifty contemporary artists. Over the next few years, the gallery presented group and solo exhibitions by artists from many countries, whilst providing an important platform for **Scottish artists** and artists from elsewhere in the UK. Though committed to supporting new British art, the exhibition programme was international in scope. In 1968 Demarco visited the Venice Biennale and Documenta for the first time, and made the first of his many visits to Eastern Europe, establishing on-going dialogues with artists, arts institutions and professionals in Poland and Romania, and laying the foundations for many future collaborations. By 1970 the RDG had presented exhibitions of *Contemporary Italian Art* (Baj, Burri, Capogrossi, Fontana, Kounellis, Manzoni, Rotella, et al); *16 Polish Artists*, (with a reciprocal exhibition introducing 15 British artists in Warsaw), *4 Romanian Artists* in 1969 (including the first of many presentations by the RDG over subsequent decades of the work of Paul Neagu); *Young Brazilian Art*; *Canada 101* (an exhibition of 22 Canadian artists, presented at Edinburgh College of Art for the

Edinburgh International Festival in 1968); and had held one-person exhibitions by (among others) the Spanish artist Jorge Castillo, Japanese artist Juuko Ikewada, Columbian sculptor Edgar Negret, the Israelis Amikam Toren and Menashe Kadishman, and a retrospective exhibition of the work of Australian artist Arthur Boyd. The gallery had also presented major retrospective one-person exhibitions of the Scottish artist Alan Davie, and English artists Patrick Heron and John Piper. In 1967 the RDG organised the *1st Edinburgh Open 100* an exhibition open by competition to entries from any artist working in the UK and Eire. 100 works were selected from 1500 entries by Norman Reid, Roland Penrose and David Baxandall and exhibited at the University of Edinburgh for the Edinburgh International Festival. In 1968 the RDG presented a group show of 32 Scottish artists in its survey of *Scottish Painting 1968* and the following year the work of 10 Scottish artists was exhibited in *New Tendencies in Scottish Art*. Annual group exhibitions of *Scottish Young Contemporaries* were presented by the RDG in 1968 and 1969.

The Scottish artists exhibited by Demarco form a diverse group, by no means focused solely on emerging talent. Royal Scottish Academicians and other well-established artists were also shown, especially in the earlier years (many of the younger artists evolved into established artists in due course). The Richard Demarco Gallery brought Scottish artists to public attention in Edinburgh and, through touring shows, elsewhere in Scotland and the UK. At a time when publications on Scottish artists were few (and colour printing expensive) his exhibition catalogues were another valuable means of dissemination. The regular exhibition of work by artists from elsewhere stimulated new currents in Scottish art and created many lasting contacts between artists. Equally important was his promotion of Scottish artists abroad through exhibition projects and sales.

When the Richard Demarco Gallery was founded the performing arts were in mind along with the visual arts. Readings, discussions, lectures, music recitals and theatre productions were integral to the gallery's work. Some examples from the gallery's early years include *Cambridge Footlights* with Clive James, Tony Buffery and Pete Arkin for the Edinburgh Festival Fringe in 1968 and 1969; Geoff Moore's dance company in *Moving Being*, accompanied by The Incredible String Band in 1969; Nancy Cole's 1969 solo show *Gertrude Stein's Gertrude Stein*; Nancy Meckler's direction of the Freehold Theatre Company in *Antigone* in 1970; Lindsay Kemp in the *Crimson and White Pantomimes* of 1970 and 1971 respectively; Liviu Ciulei's Bulandra Theatre production of *Leonce and Lena*; the dancers Miriam Raducanu and Gheorghe Caciulanu (1971) and Jozef Szajna's *Replique*, performed in 1971 and 1972. Tadeusz Kantor's Cricot 2 Theatre was presented by the RDG for the first time in 1972. Musical recitals were presented in the gallery from 1967 onwards and Keith Critchlow and Alan Hacker's experimental 'music environment' *Sound in Space* was presented at Edinburgh College of Art in 1970.

In August-September 1970 Demarco presented the groundbreaking *Strategy: Get Arts* at Edinburgh College of Art. Emerging from a tour of German art centres in January 1970 (and a preparatory visit to Scotland by Joseph Beuys in May) *Strategy: Get Arts* exhibited works in various media by 35 artists then associated with Dusseldorf, among them Joseph Beuys, George Brecht, Henning Christiansen, Robert Filliou, Gotthard Graubner, Dorothy Iannone, Konrad Klapheck, Ferdinand Kriwet, Heinz Mack, Blinky Palermo, Sigmar Polke, Gerhard Richter, Klaus Rinke, Dieter Rot, Reiner Ruthenbeck, Daniel

Spoerri, Andre Thomkins, Gunther Uecker, Gunter Weseler and Stefan Wewerka. The impact of *Strategy: Get Arts* was considerable, not only because it brought Joseph Beuys to Britain for the first time but because much of the work on display challenged exhibition conventions, and art-form boundaries and media. Beuys's contribution to *Strategy: Get Arts* was a four-hour long collaborative performance (with Henning Christiansen) entitled *Celtic (Kinloch Rannoch) Scottish Symphony*, performed each day for five consecutive days, and the associated *Action on Rannoch Moor* (in the Scottish Highlands). He also exhibited *Das Rudel (The Pack)* in Edinburgh, and photo-documentation of his 'actions' to-date, later entitled *Arena*.

Demarco's sustained engagement with the contemporary arts in Eastern European countries resulted in a series of pioneering Edinburgh International Festival presentations by the RDG in the early 1970's of artists from Romania (1971), Poland (1972), and Yugoslavia (1973). *Romanian Art Today* featured the work of 11 Romanian artists (including Bernea, Bitzan, Ilie, Maitec, Neagu, Stoica, and the Group Sigma 1. *Atelier '72*, presented by the RDG in collaboration with the Lodz Museum of Art, brought to the Edinburgh Festival the work of 42 contemporary Polish artists (including Abakanowicz, Beres, Bruszewski, Czelkowska, Drodz, Fijalkowski, Gostomski, Hasior, Jurkiewicz, Kamoji, Kantor, Koterski, Koslowska, Krasinski, Makarewicz, Nowosielski, Opalka, Pagowska, Robakowski, Rosolowicz, Stangret, Stazewski, Szajna, Warpechowski, the composer Boguslaw Shaffer, the Lodz Studio of Film Forms, and Kantor's Cricot 2 Theatre). *Eight Yugoslav Artists* in 1973 presented the work of Marina Abramovic for the first time outside of her native Belgrade (with a performance entitled *Rhythm 10*), and also included the work of Damnjan, Nusa and Sreco Dragan, Paripovic, Popovic, Todosijevic and Urkom.

Already developing his involvement with artists from Eastern Europe, initially Poland, Romania and Yugoslavia (later including Hungary, Czechoslovakia and the Baltic states) Demarco believed that his energies should be primarily directed towards supporting new European art, motivated by a desire to overcome the cultural consequences of the political alienation of Western and Eastern Europe by the Cold War. This was never an exclusive position, however, and Demarco continued to work freely with artists internationally, including North and South America, Australia and New Zealand, while maintaining his commitment to Scottish and British artists generally. Throughout the 1970's Demarco presented a series of major exhibitions of European Art in Edinburgh. These included *Art from Malta* (1970); *Seven French Artists* (including Boltanski, Gasiorowski, Le Gac, Titus-Carmel) and *The Austrian Exhibition* (with Brus, Export, Gironcoli, Hollein, Krieshe, Oberhuber, Pichler, Rainer, Wiebel, among others) in 1973; *Aspects '75* (contemporary Yugoslavian art, including Abramovic (with a performance entitled *Hot/Cold*), Buic, Dimitrijevic, Ferri, Ivekovic, Logar, Miljus, Sutej, Tadic, Velickovic, in 1975); *Awangarda Polska* (including Stazewski, Witkiewicz, Beres, Jurkiewicz, Kantor, Krasinski, Wodiczko, and the archives of the Foksal Gallery, Warsaw), in 1979. Demarco's wider international engagement also continued, demonstrated by exhibitions and events such as, *Five Belgian Artists* (including Marcel Broodthaers) and *Taller de Montevideo* (both 1971); in 1972 *Three South African Artists* (Atkinson, Wake, Nicolas-Fanourakis, at Hopetoun House), and the London-based *International Carnival of Experimental Sound* (which included a performance at the RDG by Charlotte Moorman of Nam June Paik's *TV Bra for Living Sculpture*), in 1973

Argentinian Art; The Museum of Conceptual Art (San Francisco) Ensemble, and 4 Venetian Artists (Anselmi, Costalonga, Patelli, Perusini, presented in association with Galleria del Cavallino, Venice). A major survey of *Scottish Sculpture '75* (Bushe, Docherty, Harvey, Kempself, Kirkwood, McGlade, MacPhail, Onwin, Park, Scott and Yule) was presented by the RDG at the Scottish Arts Council's Fruitmarket Gallery in 1975. Among the many other resident UK artists presented by the gallery in this period were Stephen Buckley, Gerald Laing, Andrew Mylius, John Wells, Hubert Dalwood, Michael Tyzack, Trevor Bell, Peter Lloyd-Jones, David Tremlett, John Latham, Li Yuan Chia, Richard Layzell, Hamish Fulton, Will Maclean, Patrick Hayman, Michael Craig-Martin, Jon Schueler, Ann Madden, Louis le Brocquy, Alastair Michie, Iain Patterson, Robert Cargill, Dennis Buchan, Michael Peel, Alan Smith, Ian Hamilton Finlay, Robin Crozier, Colin Cina, Gavin Scobie, Alastair Park, John Furnival, Neil Dallas Brown, Patrick Reyntiens, Peter Cook, Derek Boshier, Adrian Henri, Margot Sandeman, Jimmy Boyle, Keir Smith, David Nash.

Theatre presentations by the RDG continued throughout the 1970's, often in the context of the gallery's Edinburgh Festival Fringe programmes. Examples include Tina Brown's *Under the Bamboo Tree*, Ting Theatre of Mistakes, Dublin's Project Theatre Company's production of *On Baille Strand*, directed by Jim Sheridan; *The Lives of the Bronte Sisters*, written and performed by Joan Bakewell; *The Maids* by Jean Genet, directed and performed by Ruby Wax; *The Passion Considered as an Uphill Bicycle Race* by Fania Williams, and productions directed by John Cairney, Max Stafford Clark, Neil Bartlett.

Among the many artists whose performances were presented by Demarco, in his Edinburgh gallery and elsewhere during this period are Joseph Beuys, Paul Neagu, Marina Abramovic, Zbigniew Warpechowski, David Helder, Tom Hudson, Tom Marioni, Bill Beech, Jane Whittaker, Jackie Lansley, Sally Potter, Phil Hitchcock, Barbara Koslowska, Zbigniew Makarewicz, Anne Gauldin, Rose Finn-Kelcay, Tina Keane, Andrew Drummond, Alistair MacLennan, Tony Jones, Nigel Rolfe, Lily Eng and Richard Layzell.

The radical work in the *Strategy: Get Arts* exhibition and the gallery's subsequent projects, including the **Edinburgh Arts** Summer Schools, which began in 1972 and encompassed lectures and workshops, installation, performance and theatre, demonstrated to Demarco the limitations of the Melville Crescent gallery for multi-disciplinary and new media work. The Edinburgh Arts 1972 programme of events included lectures at the gallery by Jack Burnham, Lord Ritchie Calder, Alie Munro, Ronald Mavor, whilst the gallery also hosted music recitals, traditional song recitals, poetry readings by Liz Lochhead, Edwin Morgan, Robert Garioch, Margaret Tait and others. *Creative Adaptability* workshops led by Tom Hudson took place both in the gallery's exhibition rooms and at Cramond Beach near Edinburgh, and dance workshops and performances led by Stuart Hopps, of Scottish Ballet, extended from the interior gallery spaces to the Edinburgh streets. A performance event involving summer school participants was conducted by David Helder from the summit of Arthur's Seat in Edinburgh's Holyrood Park, whilst a *Drawing Workshop* and performances by Paul Neagu took place in the grounds of Edinburgh's Greyfriars Churchyard and on Inchcolm Island in the Firth of Forth, and expeditions were led by Demarco for groups of participants to locations including Kilmartin Glen in Argyll and the garden of Ian

Hamilton Finlay at Stonypath, south of Edinburgh.

Melville College, a former school situated close to the RDG's Melville Crescent gallery provided the principal venue for Edinburgh Arts 1973 activities, a cross-art form programme of visual art, performance, dance, video, drama and music projects and associated lectures and events by, amongst others, Tadeusz Kantor, Hugh MacDiarmid, George Melly, Arnold Herstand, Peter Selz; Joseph Beuys's *Twelve-Hour Lecture: A Homage to Anacharsis Cloots*; theatre performances and performance art events by Yugoslav, Polish, Austrian, American, and British artists.

In March 1974 the Melville Crescent gallery closed and thereafter, into the 1980s, the RDG operated from several addresses in Edinburgh including 18A Great King Street, 61 High Street (Monteith House), 179 Canongate (Gladstone's Court), 32 High Street, 10 Jeffrey Street, whilst continuing to use temporary premises in Edinburgh, especially during the Festival period. One place of special importance to Demarco was the old Forresthill poorhouse, near Greyfriars Kirkyard. In 1972, Tadeusz Kantor's Cricot 2 theatre production of *The Water Hen* was presented there, as was his 1973 production, *Lovelies and Dowdies*. *The Dead Class* by Kantor's Cricot 2 Company was presented by the RDG at Edinburgh College of Art in 1976. In June 1974, Joseph Beuys performed his *Three Pots Action* at Forresthill, and returned to the poorhouse in August 1974 to participate, with Buckminster Fuller and others, in the RDG's *Black and White Oil Conference* held there as part of Edinburgh Arts 1974. The Forresthill poorhouse also provided the space for Paul Neagu's *Going* and *Tornado* performances for Edinburgh Arts 1974, a six-week programme of exhibitions, performances, lectures, theatre and dance based at several venues in the city. Two weeks were spent outside Edinburgh, in Stirlingshire and Argyll. Participating artists, performers and speakers included Magdalena Abakanowicz, Jimmy Boyle, Roland Penrose, Paolo Soleri, Colin Thomson, Douglas Hall, Norbert Lynton, Gavin Strang, Margot Sandeman, Patrick Reyntiens, Judd Fine, Tom Ockerse, John Paskiewicz, Sally Potter, Jackie Lansley, Phil Hitchcock, Michael Myers and Steve Whitacre.

In August 1980 Joseph Beuys held a Free International University (FIU) event (*Alternative Policies and the Work of the FIU/ Jimmy Boyle Days*) as part of the Edinburgh Arts 1980 exhibition at 179 Canongate (Gladstone's Court). He also declared a hunger strike and legal action to protest at Jimmy Boyle's transfer from the Special Unit at Barlinnie Prison into the mainstream prison system where he would be unable to continue his artistic work. Beuys had first met Boyle at the Forresthill poorhouse, during Boyle's one-day release from prison to participate in Edinburgh Arts 1974, subsequently visiting him at the Special Unit and speaking on his behalf at the press conference for Boyle's exhibition/project *In Defence of the Innocent* at the RDG in 1976. In 1981 Beuys was commissioned by the Demarco Gallery to make three suites of limited edition prints, *New Beginnings are in the Offing*, *Celtic (Kinloch Rannoch)* *The Scottish Symphony*, and *Rosebery, Beuys, Fuller*. Beuys's final visit to Edinburgh was in summer 1981 when he returned to make a work from the doors of the soon to be demolished Forresthill poorhouse. The resultant work, *New Beginnings are in the Offing* (sometimes referred to as *The Poorhouse Doors*) was included in an exhibition that year, *The Avant-Garde in Europe 1955-70: the Collection of the Staetishes Museum, Monchengladbach*, at the

Scottish National Gallery of Modern Art.

In 1982 the RDG presented an exhibition of *Rene Block Gallery (Berlin) Multiples*, (works by Joseph Beuys and others). For the Edinburgh International Festival in August 1982, the RDG presented *Treffpunkt Parnass* at Edinburgh College of Art, 'a retrospective of international avant-garde in West Germany' from the collection of Rolf Jahrling. In 1983 an exhibition documenting the collection of Count Panza di Biumo in Italy *The Varese Engagement with Modern Art* was presented by the RDG in relation to an Edinburgh International Festival conference *Towards the Housing of Art in the 21st Century*, which included presentations by museum and gallery professionals, architects, academics, art patrons, collectors and artists, including Douglas Hall, Colin Thompson, Johannes Cladders, Karl Ruhrberg, Fumio Nanjo, Oystein Hjort, Wystan Curnow, Declan McGonagle, Danni Karavan, Michael Spens, Barry Gasson, James Dunbar-Nasmith, Giuliano Gori, Count Panza di Biumo and Dr Arthur M. Sackler. A concurrent exhibition of Pre-Columbian ceramics *The Art of the Master Craftsman* from the Arthur M. Sackler collections was presented by the RDG for the International Festival at the Edinburgh City Art Centre.

The RDG's *Art and the Human Environment* conference was presented for the Edinburgh Festival in 1984; this twelve-day event, with more than 150 speakers, addressed a broad range of concerns, relevant to art, community and environment, with presentations by artists including; Patrick Heron, Paul Neagu, David Nash, Alastair MacLennan, Jimmy Boyle, David Harding, Bruce McLean, Glen Onwin; as well as academics, architects, writers, poets, politicians and arts and media professionals, including Bernard Lassus (in relation to a visit by conference participants to Ian Hamilton Finlay's 'Little Sparta'), Stephen Bann, Jonathan Miller, Keith Hartley, Robert O'Driscoll, Rene Block, Chris Carrell, Sir Hugh Casson, Joyce Laing, Ralph Rinzler, Sorley Maclean, Norman McCaig, Ian Crichton Smith, Gabriella Cardazzo, Jean De Loisy, Wystan Curnow, Anthony Bond, Frank Dunlop, Mark Francis, Marina Vaizey, Brian Johnson, Owen Dudley Edwards, Marijan Susovski, Wilton Dillon, Anthony Korner. In October 1984 a related conference took place, with the gallery's participation, at the National Gallery of Ireland, entitled *Art and the Human Environment: Dublin – A Case Study*, with presentations by Richard Demarco and many of the Edinburgh participants, as well as others including Dorothy Walker, Charles Haughey, Anthony Burgess, Pierre Restany, Rudi Fuchs, Dominique De Menil, Gough Whitlam, Jack Lang and Lord Gowrie, The Edinburgh conference was presented as part of *Demarcation '84* an Edinburgh International Festival programme of exhibitions and events at Edinburgh College of Art presented by the RDG in association with a number of other galleries from Scotland and elsewhere. The RDG also presented *ANZART*: an exhibition of Australian and New Zealand artists, *Bouge: New French Photograph*, and a group exhibition of works by artists including Ian Hamilton Finlay, Ainslie Yule, Brian McCann, David Mach.

The RDG continued to present a series of one-person exhibitions of Scottish and international artists, either at the gallery's exhibitions space at 10 Jeffrey Street, close to Edinburgh's Royal Mile, or at other venues in the city and elsewhere, such as the Edinburgh City Art Centre and French Institute, and the grounds of Mellerstain House and Craigcrook Castle. Among those artists presented by the gallery in this period are Royden Rabinowitch, Denise Marika, Daniel Lang, Edwin Owre, Fabrizio Plessi, Jurgen

Partenheimer, William Crozier, Douglas Swan, Margot Sandeman, Mario Rossi, Peter Seddon, Anna Constantinou Wilson, Keir Smith, James Howie, Erlend Brown, Gus Wylie, Alistair Park, Marilyn Smith, Stephen Lawson, Marko Krsmanovic, Slobodanka Stupar and Gian Carlo Venuto. The latter was presented in association with Galleria del Cavallino (Venice, Italy), directed by Gabriella Cardazzo, an institution with which the RDG had a long record of collaboration and exchange. In 1985 the RDG furthered its long-established association with the Foksal Gallery (Warsaw, Poland), under the directorship of Wieslaw Borowski, to present *4 Foksal Gallery Artists* (Ciecierski, Szewczyk, Tarasewicz, Tatarczyk) during the Edinburgh Festival.

Theatre and live art projects continued as an integral aspect of the RDG programme throughout the 1980's. The ANZART exhibition in 1983 included performance by Lyndal Jones (*Prediction Piece No.7*) and John Cousins (*Membrane*), and sound installation and performance works by 'From Scratch', while the *Demarcation '84* exhibitions included a 48-hour performance by Alastair MacLennan. In 1985 the RDG presented Polish performance groups Akademia Ruchu (with *English Lesson*) and Theatre of the 8th Day (with *Auto Da Fe*), and in 1986, The Theatre of Sisters Scipion Nasica (Neue Slowenische Kunst collective) from Ljubljana (with *Marija Nablocka*). RDG Festival Fringe programmes, often presented in temporary venues including school and community halls, included, in the first half of the decade, Charles Lewson's *In The Seventh Circle*, James Marriott's Circus Company, with performances in Edinburgh and Barlinnie Prison in Glasgow, *Gertrude Stein and a Companion* performed by Miriam Margolyes, Zofia Kalinska's Akne Theatre, and the premieres of two plays by Sean Matthias: *A Prayer for Wings*, directed by Joan Plowright, and *Infidelities* directed by Richard Olivier.

In 1986 the RDG acquired a four-storey former church building in Blackfriars Street in Edinburgh's Old Town. The opening exhibition in the new space presented 43 Polish artists in association with the Polish Ministry of Culture and the Edinburgh International Festival. Contributing artists included Abakanowicz, Dwurnik, Jurkiewicz, Kantor, Koslowski, Krasinski, Kruk, Nowosielski, Przybyla (with an installation at Traquair House in the Scottish Borders), Robakowski, Stazewski, Stern, Winiarski.

In 1987, an installation entitled *Was ist Kunst?* by Group Irwin (Neue Slowenische Kunst collective) was exhibited at the Blackfriars Street gallery. For the Edinburgh Festival 1987, the RDG exhibited a collection of work by the late Joseph Beuys entitled *Bits and Pieces*: a collection of objects, drawings and multiples gifted by Beuys to his associate Caroline Tisdall. An exhibition of photographs and corresponding poems, entitled *Witches Point*, by Caroline Tisdall and Paul van Vlissingen was shown concurrently.

In 1988, the RDG presented two exhibitions in association with the Scottish Sculpture Trust; Paul Neagu's *Nine Catalytic Stations* series of sculptures, an exhibition that marked the twentieth year of Neagu's close association with the RDG, was preceded by the exhibition of a large sculptural work entitled *Tavola* by the Italian sculptor Mario Merz. In 1989 the gallery exhibited *Art at the Edge* a group show of 6 Polish artists (Abakanowicz, Beres, Dwurnik, Gustowska, Nowosielski, Tarasewicz); *Art in the Open* presented 6 Romanian artists (Bernea, Bratescu, Dumitrescu, Gheorghiu, Gorduz, Tiron); 72 Italian artists were presented in *Roma Punto Uno*; *3 Portugese Artists* (Helena

Almeida, Paula Rego, Ruth Rosengarten), and the work of 13 Dutch artists was shown by the RDG in the Blackfriars Street gallery and on Inchcolm Island, as part of the *Holland at the Festival* series of exhibitions, in association with the Contemporary Art Foundation, Amsterdam. Three French artists (Pascal Barbe, Jean-Sylvian Bieth and Francois Vergier) were exhibited in the gallery's contribution to the *French Spring* programme of exhibitions in 1990, *Two Hungarian Artists* (Adam Balint and Pal Gerber), and *Pictlandgarden* an exhibition of new work by German artist Gunther Uecker was presented by the RDG for the 1990 Edinburgh International Festival.

Among the many other Scottish, British and international artists presented by the gallery in this period are Gerard Gasiorowski, David Mach, Derek Jarman, Helen Chadwick, Ian McCulloch, Timothy Emlin Jones, John David Mooney, Balraj Khanna, John Latham, Sandy Moffat, George Wyllie, Jim Livingstone, Beth Fisher, Rolf Nesch, Hugh Kyle, Lys Hansen, Maggi Hambling, Hugh Collins, Fred Stiven, Dawson Murray, Will Maclean, George Puzenkov, John Taylor, John Kirkwood, Igor Stepanic, Yvonne Hawker, Moira Innes, Ian McKeever, Mary Modeen, George Donald, Arthur Watson, Jackie Parry, Angela Weyersberg, Rudolf Calonder, Maria Bartkowiak, Anya Galuszka, Elena Gaputyte, Mimmo Rotella. In 1991, the RDG marked its 25th anniversary year with a large group exhibition of European artists entitled *Pentagonale-Plus*.

Theatre and performance projects presented by the RDG at the Blackfriars Street gallery included performance events by Bobby Baker, dance performance choreographed by Rosemary Butcher, Gyorgy Arvai and Yvette Boszik's Collective of Natural Disasters from Hungary with their productions of *The Originator*, *The Yesterday of Victory* and *Living Space*. A recital by Leonard Friedman of Scottish composer Ronald Stevenson's *Dodecaphonic Bonfire* (presented in relation to the RDG's Edinburgh International Festival conference on the life and work of Hugh MacDiarmid), *Rolling the Stone* by Richard Crane and Fania Williams, *Readings from the Romanian Poets* by Ion Caramitru, Jokai Theatre of Bekescsaba from Hungary with their production of *Bluebeard's Castle* directed by Marton Tasnadi, productions by Polish theatre including Lotte Lachman Videoteatr, Zofia Kalinska, Teatr 77, Teatr Provisorium, Grupa Chwilowa, and Mladen Materic's Open Stage Obala Theatre from Sarajevo with *Tattoo Theatre* and *Moonplay*.

One of the most ambitious theatre projects presented by the RDG in this period was a production of *Macbeth* by Zattera Di Babele, the Rome and Sicily based company of Carlo Quartucci and Carla Tato. The 1988 performance began in the Blackfriars Street gallery and continued on a journey by road and sea voyage to Inchcolm Island in the Firth of Forth. In 1989, a production of *Macbeth* by the Scottish director John Bett, and company of Scottish actors, was again presented on the island of Inchcolm.

Expeditions and journeys continued as an integral strand of Demarco's activities throughout the 1980's and 90's. Numerous group visits, involving artists, Friends and associates of the gallery, were led by Demarco to Poland, Italy, Germany, Holland, Belgium, Hungary, Romania, and to successive Venice Biennale and Documenta exhibitions. Demarco's promotion abroad of Scottish and other artists associated with the gallery continued through exhibitions and projects in which he led groups of artists to make work in, for example, Sarajevo in 1988, Budapest in 1991 and Dubrovnik in 1998.

In 1992, the **Demarco European Art Foundation** was established, and thereafter Demarco's projects continued to pursue an internationalist, contemporary and multi-disciplinary ethos under the banner of the new Foundation. In 1993 the Foundation was relocated to the former St. Mary's School building in Albany Street in Edinburgh's New Town.

In 1994, the Foundation presented *Distant Voices*: contemporary art from the Czech Republic (Dopitova, Nikl, Stratil, Kafka). An Edinburgh Festival Fringe programme of 12 exhibitions at St. Mary's in 1994 included *Witnesses of Existence*: six artists (Bogdanovic, Jukic, Numankadic, Pasic, Skopljak, Waldegg) from the Obala Gallery in Sarajevo; *Strange Fruit*: a collaborative installation by Elaine Shemilt and Arthur Watson; Shelley Sacks's *Thought Bank 2* installation and events, *Joseph Beuys in Scotland*: an archival display, and *Agongo*: an installation by Damien Hirst. In 1995, in the context of the Foundation's summer school, a programme of exhibitions and events was presented at Edinburgh College of Art which included *Bread and Salt*: contemporary Lithuanian Art; *Cosmic Blood and the Niddrie Woman*: an installation by John Latham; an event by Latham entitled *The Attorney Project: John Latham (artist) vs. Physics, Philosophy, Theology*; a performance by Henning Christiansen and Ursula Reuter-Christiansen entitled *Celtic Mouth*, and a performance on Rannoch Moor by Christiansen, Reuter-Christiansen and George Wyllie entitled *The Peaceful Green Hammer and the Spire*. In 1996 the Foundation's exhibitions programme included new work by Jimmy Boyle, and a photo-documentary exhibition (with related symposium) by Friedhelm Mennekes of Joseph Beuys's *Manresa*.

The Demarco European Art Foundation continued to present extensive programmes of the performing arts; examples include Odin Teatret (Denmark) with Julia Varley's one-woman performance of *The Castle of Holstebro* directed by Eugenio Barba (1994); Yvette Boszik Company (Hungary) with *The Soiree* (1993), *The Countess* (1994), *The Yellow Wallpaper* (1995), and *Double Trouble* (2002); Poland's Teatr Kana with *Moscow-Petushki* (1994); The Estonian Youth Theatre's *Romeo and Juliet* (1994); *The Ravenscraig Macbeth*, (1996), directed by Valery Anisenko; Belarus State Theatre's *Dze-Ya?* (1996); Oskaras Korsunovas Company (Lithuania) with *There to Be Here* (1995), and *Hello Sonya* (1996); Beckett's *Rough for Theatre One* and *The Old Tune* directed by John Calder (1996); Teatr Biuro Podrozy (Poland) with *Carmen Funebre* (1995); European Youth Parliament's *Europa* directed by Nigel Osborne (1998); Polish actor/ director Zofia Kalinska's Ariel Theatre with Scottish and Polish company in *Little Requiem for Kantor* (1998); Artus (Hungary) with *Portrait C*; Do-Fabrik Theatre (Germany/ Russia) with *Hopeless Games* (1999); Yakub Kolas Company (Belarus) with *Chagal-Chagal* (2000); Since 2000 the Demarco European Art Foundation has collaborated with 'Rocket Venues' to present an annual programme of performing arts for the Edinburgh Festival Fringe.

In 2000, an exhibition entitled *70/2000*; marking Richard Demarco's 70th year and comprising works by more than 100 artists closely associated with Demarco's career, was presented by Edinburgh City Art Centre, and later by the University of Kingston-upon-Thames (where Demarco had held a professorship of European Cultural Studies since 1992) and the National Gallery of Lithuania. In 2002 the Foundation presented an exhibition of 24 Scottish artists, entitled *Beyond Conflict*, at the European Parliament in Brussels.

Following the closure of St. Mary's School in 1998, the Demarco European Art Foundation was located at New Parliament House complex on Edinburgh's Calton Hill, which provided an office and space for the Foundation's archive. In May 2005, the archive and art collection was moved to Skateraw Farm, near Dunbar, East Lothian where it is currently located in The Barn Gallery.

Edinburgh Arts

Reflecting the increasing integration of his thinking about art, culture and education Demarco ran a programme of experimental summer schools between 1972 and 1980 under the generic title *Edinburgh Arts*. They were initiated in association with the School of Scottish Studies and Extra-Mural Department of the University of Edinburgh, and the North American Students' Association. Conceived in part as a trans-Atlantic cultural dialogue, many of the students who participated were from universities in the USA, *Edinburgh Arts* being recognised as a credit-bearing educational programme. Other participants included students, artists, writers, performers, teachers and many others from Britain and Europe.

Edinburgh Arts emerged from Demarco's experience as a teacher and gallery director, his knowledge of contemporary art and the history (and prehistory) of Europe, and his belief in the importance of European and North American cultural interaction. Through his engagement with European contemporary artists (especially Joseph Beuys) he had developed his thinking about the nature and role of the artist in society. Another important exemplar for Edinburgh Arts was Black Mountain College (in North Carolina, USA), which, between 1933 and 1957, followed a liberal, experimental and interdisciplinary approach to art education. Demarco's ambition was to open his participants to new pathways for self-determined creative action, based on encounters and exchanges with diverse places, people, artefacts and events.

From a relatively modest beginning the Edinburgh Arts summer schools evolved into a series of journeys, the journey itself becoming the medium of the learning experiences that Demarco orchestrated. By 1975 the journey had become a trans-European expedition from the Neolithic temples of Hagar Qim on Malta to the Neolithic stone circle at Callanish on the Island of Lewis in the Outer Hebrides. The evolution of the Edinburgh Arts journeys was stimulated by Demarco's discovery of the road to Meikle Seggie in 1973, a country road in Kinross-shire, which he followed on impulse. The idea of *the Road to Meikle Seggie* became his metaphor for the road that weaves together the geography and cultures, the past and the present, of western Europe from the Mediterranean to its northern limits, and, by extension, any journey which reveals to the traveller unexpected intellectual vistas and the chance of self-discovery and creative growth. Demarco developed the essence of his idea in a lecture and publication *The Artist as Explorer* (1978). In 1980 the final Edinburgh Arts journey was a circumnavigation of the British Isles on the sailing ship *Marques*.

Selected CV

Professor Richard Demarco C.B.E., H.R.S.A., R.S.W., F.R.S.A., Hon. F.E.C.A., Hon.

F.R.I.A.S., Hon. R.W.S., S.S.A. (Hon. President)

Education

1941-49 Holy Cross Academy, Edinburgh
1949-53 Edinburgh College of Art

Appointments

1954-56 Royal Army Educational Corps
1957-67 Art Master, Duns Scotus Academy, Edinburgh
1962 Part-time Lecturer in Design, Edinburgh College of Art
1966.92 Director, The Richard Demarco Gallery, Edinburgh
1967 Director, Edinburgh Festival Contemporary Art exhibition programme
1993- Director, Demarco European Art Foundation, Edinburgh
1993.2000 Professor of European Cultural Studies, Kingston University, London

Directorships, Examinerships and Honorary Positions

1963-67 Co-founder and Vice-Chairman, Traverse Theatre, Edinburgh
1963-67 Founder and Director, Traverse Theatre Gallery, Edinburgh
1972-73 Director, Scottish International Education Trust, Edinburgh
1973.74 Governor, Carlisle School of Art, Cumbria
1987-90 External Examiner, Stourbridge School of Art
1990 External Examiner, Wolverhampton School of Art
1993 Trustee, Kingston Demarco European Cultural Foundation
1998 Green Cross Trustee
2000 Emeritus Professor of European Cultural Studies, Kingston University, London
2000 Honorary Vice-President The Rose Theatre, Kingston-upon-Thames, London

Fellowships, Memberships and Honorary Memberships

1967 Member, Society of Scottish Artists
1969 Member, Royal Scottish Society of Painters in Watercolour (RSW)
1991 Honorary Fellow, Royal Incorporation of Architects of Scotland (HFRIAS)
1993.94 Picker Fellow, Kingston Polytechnic, London
1996 Honorary Member, Scottish Arts Club, Edinburgh
1998 Honorary Fellow, Institute of Contemporary Scotland
1998 Fellow, Royal Society of Arts (FRSA)
2001 Honorary Academician, Royal Scottish Academy (HRSA)
2006 Honorary Member, the Royal Watercolour Society (HRWS)
2007 Honorary Visiting Professor of Fine Art, University of Dundee
2008 Honorary Fellow, Edinburgh College of Art
2008 Honorary Citizenship of the City of Lodz, Poland

Honours and Honorary Doctorates

1974	Honorary Order of Kentucky Colonels
1976	Commander, Gold Badge of the Order of Merit of the People's Republic of Poland
1984	Officer of The British Empire (O.B.E.)
1988	Cavaliere della Repubblica d'Italia
1993	Honorary Doctorate of Fine Art, Atlanta College of Art, USA
1996	Chevalier des Arts et Lettres de France
1996	Commander, Order of St. Lazarus, Malta
1996	Honorary Doctorate of Law, University of Dundee
2006	Honorary Doctorate, Wroclaw Academy of Fine Art, Poland
2007	Commander of the British Empire (C.B.E.)

Awards and Prizes

1975	Scottish Arts Council Artist's Award
1988	Scotland on Sunday Critics Award
1992	British International Institute of Theatre Award
1992	Polish International Institute of Theatre Award
1995	Glasgow Royal Philosophical Society Arts Medal
2007	Gloria Artis Medal, Polish Ministry of Culture