

# 1971-01-00

## OPHAVSMAND/NØGLEPERSON

Richard Demarco Gallery

## FAKTA

Dokumenttype:  
Note

Sprog:  
Engelsk

Afsendersted:  
Edinburgh

Afsenderinfo (lakstempel, adresse  
m.m.):  
The Richard Demarco Gallery  
8 Melville Crescent  
Edinburgh EH3 7NB

Omtalte personer:  
Horia Bernea  
Gordon Bryce  
Michael Craig-Martin  
Keith Critchlow  
Franz Dahlem  
Richard Demarco  
Philippe Mora  
Paul Neagu  
Jon Schueler  
Margaret Tait

Arkivplacering:  
HC arkiv Møn/HC breve 7

## DOKUMENTINDHOLD

Richard Demarco Gallery January 1971

## TRANSSKRIFTION

The Richard Demarco Gallery  
8 Melville Crescent Edinburgh EH3 7NB

JANUARY/71

Friday 1 Jan.

Happy New Year

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Sunday 3 Jan.

Private view Paul Neagu/Horia Bernea at Sigi krauss Gallery, 29 Neal St.,  
Covent Gdn., London WC2 12-8 PM

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Friday 8 Jan. 8 PM.

R. Demarco talks to Loanhead Art Group at Loanhead Art Centre.

Sat. 9 Jan. 11 AM-5.30 PM

Private view Demarco Gallery Craig-Martin, Bryce, Mora. 7.30 PM Usher  
Hall premiere Demarco/McConnell film "Walkabout Edinburgh".

Sunday 10 Jan. 6.35 PM

STV "No Easy Answr" Richard Demarco talks with Colin Morris and  
Gordon Bridger.

Monday 11 Jan. 10.35 AM

STV repeat of "No Easy Answer"

Tuesday 12 Jan. 8 PM

Film show in gallery. 3 Orkney films by Margaret Tait with "Hugh  
McDiarmid: A Portrait". Seats 85.

Wednesday 13 Jan.

One month ago Franz Dahlem, German art dealer and patron of many  
Düsseldorf artists, visited the Demarco Gallery.

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Monday 18 Jan. Keith Critchlow's "Order in Space" exhibition opens at Strathclyde University, Glasgow. Until 29 Jan.

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Thursday 21 Jan. 7.30 PM

R. Demarco talks to Saltire Society, Laurieston Ho., 55 Carlton Pl., Glasgow Cl.

Friday 22 Jan.

Jon Schueler two day exhibition opens in the town hall, Mallaig.

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Saturday 30 Jan.

Last day of January exhibition at Demarco Gallery & Sigi Krauss Gallery.

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Take note for February – further details from the gallery 031-225 1050

Thursday 4 Feb. midday to 9 PM – preview of Richard Demarco new paintings and drawings at the Zaydler Gallery, 33c Harrington Rd., London SW7

Thursday 11 Feb. Paul Neagu/Horia Bernea exhibition opens at Compass Gallery, W Regent St. Glasgow. 5.30-9.30 PM

February exhibition at the gallery. New paintings by Jon Schueler.

Gordon Bryce

Born Edinburgh 1943. Edinburgh College of Art. Travelling Scholarship in Spain. Now Lecturer in Printmaking, Greys School of Art, Aberdeen.

The Richard Demarco Gallery Edinburgh Jan 1970

Group Shows 1964-70 Laing Gallery, Newcastle; Commonwealth Festival, Glasgow; Printmakers Workshop; Scottish Academy; Society of Scottish Artists; Painting '70 Aberdeen Art Gallery; 20 x 57; Demarco Gallery; Contemporary Scottish Graphics; Pernod Young Artists, London; Arts Council.

One-Man Shows New 57 Gallery 1966, 68. Absalom Gallery, Bath Festival

1968.

Awards include The Keith Award, Chalmers Award, 1st Prize Pernod Award, Scottish Arts Council Bursary, Latimer Award, Abroath Award 1970.

Public Collections include Scottish National Gallery of Modern Art, Scottish Arts Council, Aberdeen Art Gallery, Watson Trust, Sussex University.

Michael Craig-Martin

'... Bars, strings and the kind of lumps of lead which are attached to plumb lines, or used for closing doors are used as the basic elements of compositional counterpoint with the cool efficiency of a latter-day Poussin...'

Art International Dec. '70

The Richard Demarco Gallery Edinburgh Jan 70  
in collaboration with The Rowan Gallery

4 lb. lead weight  
actual size

Philip Mora

Inhibition of Paintings

The Richard Demarco Gallery Edinburgh Jan 70

Born Paris 1949

One man Inhibitions

1967 Argus Gallery, Melbourne, Australia

1968 'Anti-Social Realism and Into Childhood', Clytie Jessop Gallery

1969 'Vomart', Clytie Jessop Gallery

1970 'Forgeries', Clytie Jessop Gallery

Other Inhibitions

Narrative Painting in Britain 2th Century

Camden Arts Centre 1970

Crucifixion Exhibition

Sigi Krauss Gallery 1970

1969-70 directs the underground B-film "Trouble in Molopolis".

"The paintings of the young Australian Philippe Mora... create the opposite atmosphere to Hockney's. They suggest networks of Fear, Threat and Violence. Yet it is not possible to compare them, because Mora uses an apparently dry and cool, economical graphic style rather than the florid impressionism one might expect... Where Hockney avoids any kind of moral judgement, Mora's paintings are thoroughly moralistic... He has an effective way of re-interpreting borrowed imagery... with his thin

bleak line and his grasp of grotesque imagery. Mora does create a strong atmosphere". Guy Brett – Art Critic – the Times 10th November, 1970.

Paul Neagu

Horia Bernea

The Sigi Krauss Gallery London Jan 70

In collaboration with The Richard Demarco Gallery

Horia Berna Born Bucharest 14 September 1938

studied architecture, physics and then painting

I need an entirely new media, a new unprejudiced language. I think that it is more important to consider the state of mind required to create an object and the means to achieve it than to make the completed object. Art involves the solution of a spiritual problem, personal to the artist, it has little to do with the perfecting of a craft. Horia Bernea, Edinburgh, 1970

Paul Neagu 1938 born Bucharest, Rumania. 1955 studied technical drawing. 1957-59 worked as a draughtsman and topographer. 1959-64 studied Bucharest Institute of Fine Art – painting section.

These Objects are somewhat difficult to explain in an intellectual manner. You would need to touch them to understand them. They are abstract ideas translated into concrete forms. Outside of the Demarco Gallery is a public square called Melville Crescent. In this it was planned to build an enormous balloon-shaped piece of bread composed of one hundred and fifty slices, made out of wood and canvas. If this project had been built, it would have seemed an ostentatious thing. To many it was like a giant-sized grenade in the centre of the city, ready to explode from any of its one hundred and fifty stomachs. The symbol of this bread has remained as a 'monstrous' project. It was described as such by one of the Town Councillors of the city.

Paul Neagu Paris 1970


# KILDER TIL DANSK KUNSTHISTORIE

NY CARLSBERGFONDET

### Gordon Bryce

Born October 1943, Edinburgh, Outer Art, Teaching  
Responsible for the first course in Contemporary Art,  
Edinburgh Art Academy.

The Richard Demarco Gallery Edinburgh Jan 70  
in collaboration with The Fraser Gallery



Group Shows 1964-70 Living Gallery, New  
Boris Christensen, Paris; Dagmar  
Petersen, Copenhagen; David Smith, New  
York; Robert Rauschenberg, New York;  
70 Aberdeen Art Gallery; 20 x 22, Demarco  
Gallery, Contemporary Scottish Sculpture,  
Perth; Young Artists, London; Arts Council,  
Oxford; Gallery, Bath Festival 1968.


Awards include The Youth Award, Clarendon  
Award, 1974; Perrier Award, Scottish Arts  
Council Bursary, Lister Award, Abernethy  
Award 1970.

Public Collections include Scottish National  
Gallery of Modern Art, Glasgow Arts Council,  
Aberdeen Art Gallery, Watson Trust, Queen  
University.

### Michael Craig Martin

... One, through the kind of lines of text which are  
attached to it, is a kind of text which is used  
as the basic material of conceptual sculpture with  
the text conceptual, though the figure is  
not conceptual.

The Richard Demarco Gallery Edinburgh Jan 70  
in collaboration with The Fraser Gallery




4 lb. lead weight  
actual size

## The Richard Demarco Gallery

8 Melville Crescent Edinburgh EH3 7NB

# JANUARY 71



THESE ARE THE PERMANENT EXHIBITIONS FROM THE GALLERY 1969-1970

EXHIBITION OF THE MONTH FEBRUARY 1971: THE SCOTTISH SCULPTURE OF THE 1960S AND 1970S

PERMANENT EXHIBITION: THE SCOTTISH SCULPTURE OF THE 1960S AND 1970S

### Philippe Mora

in collaboration with The Fraser Gallery

The Richard Demarco Gallery Edinburgh Jan 70


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Petersen, Copenhagen; David Smith, New  
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University.

### Paul Neagu Horia Bernea

The Sigl Krasas Gallery London Jan 70  
in collaboration with The Fraser Gallery



Horia Bernea, Rock (November 1958)  
I used an existing size which is very unortho-  
dox language. I think that it is more impor-  
tant to consider the form of rock required to  
shape its form and the form of rock I  
them to make the complete object. Art  
breaks the relation of a spatial position,  
personal to the artist, it has to do with  
the perception of a spatial object.  
Edinburgh, 1970.

These objects are extremely  
difficult to exhibit in a traditional  
manner. You would expect to  
hang them in a conventional way.  
There are various things that  
are involved here. It is not  
the Demarco Gallery is a  
very special place. It is a  
place where you can find  
a lot of interesting things  
and this is a very new way  
of seeing art. It is a place  
where you can find a lot  
of interesting things. To  
many it was a surprise to  
find that the artist had  
in the end of his life, had  
worked in this field. He  
was a Romanian artist. It  
was described as a very  
interesting artist of the  
Time. (New York Times  
1970)