

Today began with emails from **Professor Dr. Heiner Barz** from Duesseldorf, **Sophia Hao** from Dundee, and also from **Dr. Charles Stephens** from Edinburgh on the subject of **Denis Healey**, the British politician who founded the New Oxford Art Society within Oxford University, encouraged by **Sir Roland Penrose**. In the early seventies, Charles Stephens became President of this arts club. This led him to the Edinburgh Festival and to the world of the Demarco Gallery's **Edinburgh Arts** programmes.

I have recently been studying a Demarco Gallery Edinburgh Arts '74 publication entitled '5 Lectures'. This involved five speakers to talk on subjects of their choice. They were **Paolo Soller**, the Italian-born American architect, **Sir Roland Penrose**, **Douglas Hall**, **Colin Thompson** and **Norbert Lynton**. I invited all of them to lecture to the students of **Edinburgh Arts '74**. The subject chosen by Paolo Soller was what he defined as 'arcology', relating to his architecture in Arizona. **Sir Roland Penrose** chose as his subject '**Picasso and the endless revolution**'. **Douglas Hall**, as Keeper of the Scottish National Gallery of Modern Art, chose to lecture on '**Sculptors in the Scottish National Gallery of Modern Art**'. **Colin Thompson**, as Director-General of the National Galleries of Scotland, chose as his title '**Real and Painted Landscapes: A problem of visual perception**'. **Norbert Lynton** chose to entitle his lecture '**Words about words about Art**'. He was then a prominent art historian and art critic and responsible for directing **The Hayward Gallery's Arts Council's exhibitions**. Among the other Edinburgh Arts '74 lecturers was **Professor Peter Selz**, formerly responsible for the exhibition programme at New York's Museum of Modern Art and, in 1974 as Professor of Art History at the University of **California at Berkeley**, San Francisco. **Magdalena Abakanowicz's** subject was her life as a sculptor using materials associated with tapestry. **Patrick Reyntiens**, the stained-glass artist, examined the **religious and aesthetic attitudes** which have produced the dilemmas facing contemporary artists.

Edinburgh Arts came into being to add an academic dimension to the official Edinburgh Festival programme as a result of my role as director of the Festival's contemporary art exhibitions.

I was pleased to receive an email from **Dr. Charles Stephens** because he is one of the few historians who recognises my work, not as gallery director but as a visual artist and, as such, an artist inspired by the history of art, and in particular the points of interface linking painting and sculpture with architecture, and how the history of modernism in all the arts originates in the European cultural heritage. Therefore, my art originates in the creative energy expressed in the combination of the **Christo-Judaic dynamic** fused with that of the Greco-Romano dynamic. In this way, the Demarco Gallery's Edinburgh Arts' programmes defended the spirit embodied in the programme of the first Edinburgh Festival in 1947 when it was declared as '**in no-way a commercial enterprise** and, indeed, an expression of the **flowering of the human spirit**'. These were the unforgettable words of **Sir John Falconer**, the Lord Provost of Edinburgh and **Chairman of the Edinburgh Festival Society**.

Regarding the email that I received from **Professor Barz**, I am heartened by his suggestion that there should be the publication of a limited print edition of what is defined as '**Event Photography**' making use of my photographs which I do believe extend the art works created by Joseph Beuys in what he regarded as the Celtic world of Scotland. This suite of prints would be published by a Duesseldorf-based art gallery. I can see that they would be a meaningful way of celebrating the 100th anniversary of the birth of Joseph Beuys the **12th May**.

The 13th issue of the Scottish journal entitled '**Sculpture Matters**' in the winter of 2001 is now of special significance. The sub-title of this publication was '**People, Space, Art, Culture, Environment**'. This particular issue was published under the guest editorship of **Alec Finlay** and **Gavin Morrison**. The front cover was an illustration of an art work inspired by the fact that I introduced Joseph Beuys to the Moor of Rannoch in May 1970. **Alexander and Susan Maris** are two artists who responded to the way that Joseph Beuys was inspired by the Moor of Rannoch. Their art work is a **re-imagination** of the way in which Joseph Beuys experienced the Moor of Rannoch. From this experience, he created, in collaboration with the **Danish** artist-composer **Henning Christiansen** and the Scottish artist **Rory McEwen**, what he defined as an 'action' entitled '**Celtic**'

Kinloch Rannoch: The Scottish Symphony'. It was one of three major art works that Beuys contributed to the Demarco Gallery's 1970 Edinburgh International Festival exhibition with the palindromic title 'Strategy: Get Arts' at Edinburgh College of Art. This work of art was undoubtedly a four-hour long requiem for the **'Unknown Artist'**, rather than the unknown soldier as a victim of the two 20th century world wars. It should be noted that Rory McEwen was, in the late sixties and early seventies, an important member of the Demarco Gallery board of directors, together with his brothers, **Sir Robin McEwen** and **John Sebastian McEwen**.

In **'Sculpture Matters'**, there is an important essay by **Steve Robb** as an art historian who benefitted from the tutorials that he received from **Professor Martin Kemp**, Director of Art History at St. Andrews University. Martin Kemp regarded the life and work of Joseph Beuys as a 20th century artist-scientist in the spirit of Leonardo da Vinci. Steve Robb wrote his essay from his profound experience of working extensively on the Demarco Archive. He entitled his essay **'Two Further Chapters: Joseph Beuys and the Celtic Imagination'**. His essay ends with a quotation made by Joseph Beuys which explains why Beuys accepted my invitation in January 1970 to explore what Beuys described as 'the land of Macbeth'. Beuys' quotation is thought-provoking – **'All that had been alive inside me for a long time: Scotland, Arthur.....the Grail legend. The elements coalesced and emerged. By virtue of the prior work. The prior work has to do with my life.'** This quote explains why Joseph Beuys took good care to present 'Celtic Kinloch Rannoch' in relation to a major sculptural installation entitled **'Arena'**, as well as his sculpture which he entitled **'The Pack'** in the form of a Volkswagen bus conjoined with what could be construed as a 'pack' of animal-like sledges.

En route to the Moor of Rannoch, I directed Joseph Beuys towards those aspects of the Highlands and Islands of Scotland which inspired popular folksongs and related to the Gaelic Bardic poetry which defined the mythical world of the giant **Fingal** and his son, **Ossian**, in relation to Fingal's Cave and its geological attachment under the waters of the Irish Sea to the **Giant's Causeway** in Northern Ireland. In the years that followed and that led to the death of Beuys in 1986, the Edinburgh Arts expeditions in the Celtic world of Scotland involved artists such as **Gunther Uecker, Gerhard Richter, Klaus Rinke, Monika Baumgartl, Lutz Mommartz, Per Kirkeby, William Wiley, Mario and Marisa Merz, Ursula Reuter, Chris Wainwright, John David Mooney, Sonia Rolak, Sally Holman, John Halpern, Gian Carlo Venuto, Mimmo Rotella, Giorgio Teardo, George Wyllie, James Howie, Gabriella Cardazzo** and members of **Tadeusz Kantor's Cricot 2 theatre, including Wieslaw Borowski, Jacek Stoklosa, the Janici twins, Sally Potter, Jacky Lansley, David Mach, Li Yuan Chia, David Jancheski, Zbigniew Makarewicz, Barbara Koslowska, Paul Neagu, Arthur Watson, Don Addison, Bill Beech, Timothy Emlyn Jones, Alan and Marilyn Smith, Lys Hansen, Terry Newman**, and such international art world luminaries as **George and Cordelia Oliver, Rudi Fuchs, Ivan Illich, Harald Szeemann, Caroline David, Caroline Tisdall, Robert McDowell, Ted Hickey, Michael Scott, Johannes Cladders, Murray and Barbara Grigor, Charles Stephens, Sandy Nairne, Mark Francis, Andrew Nairne, Clive Adams, Robert O'Driscoll and Treasa O'Driscoll**.

It is important to note that, under the aegis of The Demarco European Art Foundation, and in collaboration with **Kingston University, the Ulster Museum, the University of Malta, the National Galleries of Croatia, Lithuania, and Hungary, as well as Leeds Beckett University, and the Ruskin Museum at Brantwood, in Cumbria**, I extended the Italo-Anglo cultural dialogue to consider the significance of **John Ruskin's 'Stones of Venice'** and his trans-Alpine travels from **Scotland to Venice**. I also introduce **Douglas Hall** to the world of **Count Giuseppe Panza** at the Villa Litta in Varese containing his remarkable art collection, and I also introduced **Giuliano Gori** to **Ian Hamilton Finlay**. This resulted in a Finlay master work being commissioned, linking the world of Finlay's Little Sparta to the Tuscan landscape of **La Fattoria di Celle** overlooking the hills of Vinci. The Italo-Anglo cultural dialogue will be brought thoroughly up-to-date with **Gabriella Cardazzo's** Italian premiere of **Samir Mehanovic's** film **'Richard and I'**, inspired by the Edinburgh Arts programme I devised for the 2007 Venice Biennale.

I have also had a most heartening conversation with **John Halpern**. He collaborated with Joseph Beuys to make a unique film on Joseph Beuys' exhibition at the **Guggenheim Museum, New York**. As a result of the conversation, I have received a most important email from **Jonas Stampe** suggesting that the Demarco Archive could be involved in the exhibition in Shanghai at the **Museum of the Central Academy of Fine Arts**.