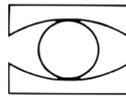




Richard Demarco and Joseph Beuys on the hillside above Loch Awe in Argyll, Scotland, considering the need for the planting of 7,000 oak trees in Kassel for Documenta - May 1970 - as an antidote to global warming

RICHARD DEMARCO

presents  
an exhibition and symposium from



The Demarco Archive

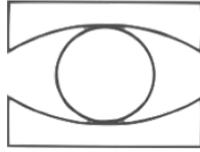
as a manifestation of

**'Art and Healing'**

in la Sala dei Novizi and in la Sala degli Angeli  
at La Scuola Grande di San Marco, Campo San Zanipolo, Venice

An exhibition and symposium from 6th to 14th May  
(excluding Sundays) 10 am to 5.30 pm

with the support of Creative Scotland and the University of Dundee all enquiries to: Terry Ann Newman -  
[richard@richarddemarco.org](mailto:richard@richarddemarco.org) mobile: +44 7748961315



# **'ART AND HEALING'**

**celebrating the 80<sup>th</sup> anniversary of**

**THE DEMARCO ARCHIVE 1939 - 2019**

Presented at La Scuola Grande di San Marco in Venice

**And**

**as a celebration of the life of**

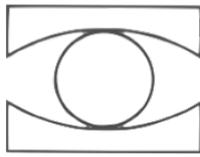
**JOHN OSWALD RUSSELL MARTIN 1930-2018**

**The exhibition and symposium both express the Demarco Archive, linking the River Clyde at Dunoon with the Venetian Lagoon in the spirit of the 1947 Edinburgh Festival and the history of La Scuola Grande di San Marco from 13<sup>th</sup> to 21<sup>st</sup> century**

The exhibition is from 6<sup>th</sup> May until 14<sup>th</sup> May, excluding Sundays, daily from 10am to 5.30pm It should be noted that the symposium and 'Conversazione' will continue daily from Monday 6<sup>th</sup> until Saturday 11<sup>th</sup> from 10.00am until 5.30pm concluding on Saturday 11th May.

Among the contributors are: Sonia Rolak, Dr. Radu Varia, Giuseppe Meroni, Dr. Giuliano Gori, Miranda McPhail, Nicola Beckett (representing Monsignor Patrick Burke), Andrew Marr, Dr. Deirdre MacKenna, Sam Smith representing Alan Smith, Dr. Oliver Bray, Sheila Colvin, Faynia Williams, Richard Crane, Professor Stephen Partridge, Professor Elaine Shemilt, Alberta Tominato, Gabriella Cardazzo, Professor Bill Beech, Dr. Anthony Schrag, Michele Ciacciofera, Renato Qualia, Caroline Wiseman, Amanda Catto, Professor Sarah Wilson and Dr. Klara Kemp Welch.

A programme of film and video will be screened in the late afternoon of each day with films by Margaret Tait, Gabriella Cardazzo, Paolo Cardazzo, Wendy and Devora Cutler, Professor Elaine Shemilt, Michael Lloyd, Marco Federici, and Pippa Bellasis. There will be three theatrical performances: University of Milan theatre school, University of Venice theatre school and the Italian premiere of Richard Crane's play 'Mozzz! A Week in the Life of an Undercover Mosquito' directed by Faynia Williams. 'The Logans' will present a programme of songs celebrating the life of Robert Burns.



# Symposium Programme

from May 6th until May 11th

## **Monday 6<sup>th</sup> May**

Private view and opening speeches

Dr. Radu Varia, Dr. Po, Giuseppe Meroni, Sonia Rolak, Margaret Rose, Carlo Pirozzi, Sam Smith, The Logans as well as other invited guests.

## **Tuesday 7<sup>th</sup> May**

Nicola Beckett speaking on behalf of Monsignor Patrick Burke, The Logans as well as other invited guests.

## **Wednesday 8<sup>th</sup> May**

10 am Deirdre MacKenna, Andrew Marr, Sheila Colvin as well as other invited guests.

4 - 5pm Faynia Williams and Richard Crane - performance of Mozzz! directly from the Brighton Festival.

## **Thursday 9<sup>th</sup> May**

Stephen Partridge, Elaine Shemilt, Alberta Toninato, Gabriella Cardazzo, Bill Beech - a programme of theatre and film.

## **Friday 10<sup>th</sup> May**

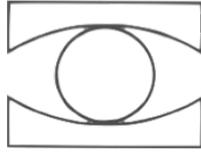
Anthony Shrag, Michele Ciacciofera, film by Michael Lloyd and discussion with Renato Qualia.

TBC- Oliver Bray performing Kurt Schwitters' Ursonate.

## **Saturday 11<sup>th</sup> May**

Discussion with Caroline Wiseman, screening of films by Margaret Tait as well as other invited guests.

Discussion on the history and the future of the Demarco Archive.



# Exhibition Programme

from May 6th until May 14th (closed on Sundays)

## **Sonia Rolak**

The exhibition I have planned for the first two weeks of May in Venice is a direct result from a suggestion made the Polish artist, Sonia Rolak. She decided to make Venice her home after having met and married Sergio Cardazzo, a Venetian craftsman.

Last year, she was a patient undergoing a successful operation in the Ospedale Civile di Venezia. This historic building is part of a complex of buildings identified as a place of healing in Venice since the 13<sup>th</sup> century. It is a landmark known as La Scuola Grande di San Marco.

Sonia Rolak recognised the importance of this building as a potential art gallery, ideal for the Demarco Archive which has, as its reason for existence, the concept of art as a healing balm inspired by the fact that, in 1947, the first Edinburgh Festival came into being, using the language of art to express the flowering of the human spirit at a time when Europe was devastated by the aftereffects of the Second World War. The spirit of the Edinburgh Festival expressed the need for art language on the highest level of endeavour, to help begin the process of healing.

Now, at the end of the second decade of the 21<sup>st</sup> century, art has become firmly associated with the international market forces which have caused an uncertain future in political, economic and cultural terms for Europe and the wider world, threatened by global warming and the chaotic effects of Brexit.

The Demarco Archive has come into being through the friendship of countless artists and art patrons, living and dead, over a period of eight decades. It expresses a Communion of Souls with shared values and aspirations who believe that the language of all the arts can express the human capacity to celebrate the mystery of human life within the Cosmos. It should be noted that a significant number of the artists represented in the exhibition personify the ideal role of the artist as the guardian of Truth and Beauty.

The exhibition in Venice should call into question the future of art language and certainly the future of the Demarco Archive which is an archive aspiring to the condition of a large-scale collaborative art work involving innumerable generations of creative souls. I regard the Demarco Archive as possibly the first example of an art work in the state of incompleteness, expressing the values and aspirations of the first-ever Edinburgh Festival. It is essentially a unique academic resource, identifying a war-torn Europe giving birth to a festival of all the arts.

I must face the fact that I have been given the gift of a long life and that the Demarco Archive, as an art work, should protect the lives of countless artists, many of whom were commemorated by Joseph Beuys when, in

1970 under the aegis of the Edinburgh Festival, he stood motionless on guard over what he defined as 'The Tomb of the Unknown Artist'. Therefore, the exhibition at La Scuola Grande di San Marco should be regarded as a requiem so that the future of art can safeguard and celebrate unique artistic expression that we dare not forget.

## **John Hale**

I have been privileged by my friendship with John Hale who is the very personification of a true English gentleman who has spent a great deal of his life as a practising sculptor in Europe, mainly in France and Italy. His erudite knowledge of the history of art, and particularly 20th century art, has inspired me to deal with the thought-provoking concept that Joseph Beuys developed as 'social sculpture'.

John Hale is fortunate to have an Italian friend who is a true patron of his life and work as an artist. Giuseppe Meroni has made possible the first major exhibition of John Hale's sculpture in Venice at a time when I do believe John Hale should be reconsidered as a major European artist, in the great tradition developed by Giacomo Manzù. John Hale worked closely with Manzù during the period when Manzù was creating his masterpiece, the last doorway to St. Peter's Basilica in Rome. This was commission by Pope John XXIII who had befriended Manzù as a fellow citizen of Bergamo. Like myself, John Hale is living his life as an octogenarian. Sadly, he is not personally able to be in Venice to see the reality of the exhibition under the aegis of Giuseppe Meroni. Such an exhibition should surely be part of this year's Edinburgh Festival that I am planning for the month of August at Robert McDowell's Summerhall Art Centre.

I was most impressed by **John Hale's** description of his working methods. It should be studied by any art student wishing to understand the true nature of sculpture.

"In my work of ten or fifteen years ago, I was much concerned with the nature of the clay itself, leaving it as much freedom as I could in expressing what I saw in front of me.

This preoccupation with the particular tendencies of my materials is the constant factor in my work, and at the same time it is this which has gradually led me towards a wider concept of nature.

I feel as though the actual material of the sculpture itself were groping towards its own specific and autonomous form of life, and that I am there to help with my understanding, my suggestions and, finally, my decision to let live or not.

This attitude can produce very different structures, even from one day to the next, but they all have this principle in common. As life takes the most varied forms in nature, every mountain, every tree and every human being asserts its own particular and autonomous presence."

**RICHARD DEMARCO**

Venice, May 2019

## ***Venice, 2019 , John Hale, Some thoughts on Post War Italian Sculpture.***

Two Major Sculptors worked in the Milan of the 50s Marino Marini and Giacomo Manzù both concerned with Truth to "Mestiere" and "Materia"; ideas current in Europe in the 30s for instance in the writings of Herbert Read, "Truth to Material".

Both Marini and Manzù were concerned with the deep social and political divides of Post War Italy, Marini with his sense of social and political instability, and of a Europe under the constant threat of nuclear war.

Manzù was a different matter, coming from an unbroken medieval tradition of Christendom, slowly forming his own iconography, in particular referring to the hanged partisan, seen in relief on the doors of St. Peter's Rome, where the hanged figure is knelt to by Pope John XXIII, a symbol also of Christ's Martyrdom and marginalisation.

John Hale worked with Manzù for several years, sharing with him a sense of the fragility of humanity in the Italian tradition.

**JOHN HALE**

Cornwall, April 2019

## **Andrew Marr**

Politics aside, the biggest thing going on in my life at the moment is my painting. Since my stroke, making pictures has become more and more important to me. I've had a series of shows, in Liverpool, Cambridge and London, and the latest one opens in Edinburgh in the first week of April. It is hosted by Richard Demarco, who has been a volcanic, unstoppable force in the visual arts in Scotland throughout the second half of the 20th century. He introduced Scotland (and Britain) to the great German artist Joseph Beuys, and a wide range of Continental and eastern European artists. He remains a formidable troublemaker. We are planning to have a kind of symposium about the state of the art market, and the role of traditional painting in a world of conceptual art.

I'm excited but also nervous. Politics and political interviewing is a thin and easy business compared to this. And if the show goes well, we may even take some pictures to Venice. I've always said that making pictures is a spiritual release and escape from the world of politics. My latest ones are of acrobats and clowns, vainly struggling to keep their balance, something of which a stroke makes you more conscious. But as the pictures have developed, they seem to be also about politics in general and Brexit in particular. Even in the depths of the studio, and thinking about nothing more than oil paint, the glare of the world intrudes.

**ANDREW MARR THE DIARY**

22-28 MARCH 2019 | NEWSTATSMAN | P.21

*Running away with the circus*

## Alan Smith

### ***The New World (after Il Mondo Nuovo by Giandomenico Tiepolo)***

"Passing through the first reflections and journeying deep into the space beyond the mirrors, are the searching eyes and gesturing figures hidden from us in Tiepolo's 225-year-old painting, *Il Mondo Nuovo*. Prompted by Tiepolo's painting, the *New World* series depicts a journey in search of an answer; but as with the Tiepolo, no answers are found. Ancient ghosts mingle in the space between *The New World* and *Il Mondo Nuovo*, never meeting us, but sharing our mutual search for some hope and meaning in the face of an unknown 'next'."

**ALAN SMITH**

1st July 2016

## Stephen Partridge

**Stephen Partridge**, as an exponent of video art he has devoted the past 15 years in research on early video art in the UK and Italy through the Arts & Humanities Research Council funded projects (**REWIND**, **REWIND***Italia*, and **EWVA-European Women's Video Art**) with his colleagues Professor Elaine Shemilt and Dr Laura Leuzzi. He has done so by focusing on as an **Anglo-Italo** dialogue involving **Paolo Cardazzo**, the Italian video artist and art patron and Richard Demarco through *Demarco | The Italian Connection*, also funded by the AHRC.

**RICHARD DEMARCO**

April, 2019

## Charles Nasmyth

### **Hamish Henderson . *The Birth of a Portrait***

My portrait of Hamish Henderson was born, by a chance meeting with his widow, in the November of 2014 during the Edinburgh Art Fair in the Corn Exchange building. My wife and I had offered to help our friend, Andy McDougall, who had not been in the best of health, with some of the behind the scenes work that went into the running of the fair. Andy, a hugely generous individual, always reserved some of the space at the fair for artists promoting the educational or social value of art, rather than the strictly commercial.

At the very first Edinburgh Art Fair, in 2005, I had showcased the hand drawn and annotated images for a book devoted to the life and legend of William McGonagall which eventually found its way onto the bookshelves in 2007, complete with a foreword by Richard Demarco. On this occasion, in 2014, I was showing two large canvases on a spare piece of partition wall and chatting to curious passers-by about them, with no specific intention other than connecting with members of the general public. One was a painting entitled *Robert Burns & the Enigma of Immortality*, which had first appeared on the front cover of the *Burns Chronicle* in 2009 for the *Year of the Homecoming* and was later purchased by my friend, Gordon Johnston, and now hangs on the wall of the deconsecrated Craigie Kirk in Ayrshire which he has recently made into his home. It also happens to be the church in which Gilbert Burns, Robert's brother, was married. The other canvas was entitled *Vanished Days of Youth*, which can probably be best described as an older man's perspective on the romantic preoccupations he had as a callow youth. A fairly personal and probably self-indulgent piece, it contains images of wild Wester Ross and Sutherland landscapes, the ruins of Melrose Abbey and the Isola del Garda in Italy – places of pilgrimage in my younger days. There are also five significant portraits in the painting: George Orwell, Emily Brontë, Gustav Mahler, Freddie Mercury and Bob Marley – cultural icons who had also captured my attention in early life. Identifying the portraits for the many passing by that evening was a starting point of a conversation, with the images of Freddie Mercury and George Orwell being the most frequently recognized. At one point, Richard Demarco, whom we had promised a lift home, stopped by to talk; as he did so a lady appeared, whom he clearly recognized, and greeted with an effusion of warmth and enthusiasm. He invited me to explain the significance of both paintings to her, and I was not surprised when she turned out to be one of the few people who could identify the portrait of Austrian composer Gustav Mahler – she spoke clear and fluent English, but with a German accent. At this point, barely having had time to draw breath, Richard advised me that I was talking to the widow of Hamish Henderson, the great folklorist and poet, and perhaps the most important figure in Scottish culture since the time of Robert Burns. Then he suggested, quite out of the blue, that I should also paint his portrait. She simply introduced herself as 'Felicity' (rather than Kätzel, which is the name many who knew her husband seemed to prefer) and had no qualms about handing over her contact details to my wife, Mary, so the project could be advanced without further delay.

At the time of this chance meeting my awareness of Hamish Henderson was limited, having only read his very enlightening essay on William McGonagall at the time I was creating a book about the dubious bard. An account that highlighted the relationship between McGonagall's outpourings and rhythms of Irish folksong, of which I can give an example here:

*If one listens to the productions of Irish "come-all-ye" folk poets, one realises at once what McGonagall derived from them. The sinuous drawling tones which can accommodate umpteen words per line provided him with his characteristically elongated line; the stock subjects of battle, disaster, eulogy and lament provided him with his themes; the occasional delicious pancake drop into deadpan flatness provided him – unconsciously, I am sure – with his characteristic gimmick. It is this last feature of the "come-all-ye" – the pantaloons fall with a thickening sud – which is present in McGonagall's work in classic form.*

*Indeed, if one were to search for a single designation for the bard of Dundee, one could not do better than dub him a poet of the "belly-flop." To perform this type of belly-flop continuously demands a certain type of talent, as anyone who ever tries to parody him soon finds out.*

*(From an essay by Hamish Henderson that first appeared in the 'Chapbook' in 1965)*

It was a start, but Felicity Henderson was rapidly able to unburden me of my ignorance in two very significant ways. Firstly, by lending me Timothy Neat's thorough and detailed two volume biography of Hamish Henderson, and, secondly, by providing me with an insight into the private world of an individual whose character has often been understood through his social and public persona. The man who loved to sing and converse in Sandy Bell's Bar or travel the country with his tape recorder collecting the songs of shepherds and travellers, was very different from the intellectual who could spend hours alone in his study, immersed in thought and remote from the distractions of the social world. Felicity also provided me with photographs of Hamish as a young intelligence officer, herself, and the family dog, Sandy, which were all deployed in the final painting. The idea of using a sculpted head of Hamish's rival and friend, MacDiarmid, on the mantelpiece of his study in the painting was prompted by seeing Anthony Morrow's sculpted head of Henderson on a shelf in Felicity's apartment on Melville Terrace. The fact that she was also able to show me letters signed by Mussolini that Hamish had collected, alongside photographs of him giving a clenched fist salute with partisans during the Italian campaign in World War Two, further reinforced a view I had formed that the poet's early life and fight against fascism had a romantic quality that could only be described as 'Byronic'.

Taking the issue of Henderson's romanticism a little further, I also learned from my visits to his widow that the radical communist and poet had made a profound and positive impact on the Marxist critic and author, John Berger. (Hamish had worked on the film *Play me Something* with Berger and Tim Neat in 1989.) Berger is better known for his commentary on the visual arts rather than literary figures, but having read his work widely as a young art student, I was reminded of an essay that he wrote about Jack B Yeats, the painter and brother of W B Yeats, where many of Berger's observations of the artist might equally be applied to Hamish.

*How is it then, that I, a Marxist, can find so much truth and splendour in the art of an arch romantic such as Yeats? Professor George Thomson has already answered this question by quoting the painter's brother:*

*Sing on: somewhere at some new moon,*

*We'll learn that sleeping is not death,*

*Hearing the whole earth change its tune.*

*What, in other words, we have in common with the genuine romantic is a sense of the future, the awareness of the possibility of a world other than the one we know. (I say 'genuine' romantic to distinguish men like Yeats and Gericault, who lived their romanticism, from those who merely use romantic poses.) Strange as it may sound, no European country had until recently a greater sense of the future than Ireland. This was partly because no bourgeoisie had destroyed its popular art, which was an art of longing, and partly because its colonial status bred rebels. Even the fairies, the ghosts, the banshees, the famous songs, the notorious and magnificent edifices of words that could be built in a few moments out of nothing, were partly expressions of an Irish conviction that there was something beyond the facts of the poverty which quite simply halved their population in the second half of the nineteenth century.*

*(John Berger: Selected Essays and Articles – The Look of Things, Penguin Books 1972)*

If we were to change the references to 'Ireland' and 'Yeats' to 'Scotland' and 'Henderson', Berger's essay could quite feasibly have been about Hamish, and it was with the critic in mind that I decided to put a pin board containing images of other key figures in Hamish's life in the background of his portrait. Although this, in my painting, was an imaginary device, it was Berger's reflections on the significance of such boards, outlined in his seminal work *Ways of Seeing*, that gave me the idea of employing one in the composition.

*Adults and children sometimes have boards in their bedrooms or living-rooms on which they pin pieces of paper: letters, snapshots, reproductions of paintings, newspaper cuttings, original drawings, postcards. On each board all the images belong to the same language and all are more or less equal within it, because they have been chosen in a highly personal way to match and express the experience of the room's inhabitant. Logically, these boards should replace museums.*

*(John Berger: Ways of Seeing – Penguin Books 1972)*

Yet, painting a portrait of someone like Hamish Henderson could never be just about his political and cultural associations. Other experiences formed his personality. It was the insight his widow, Felicity, gave me into his private world that made me try to introduce those subtle nuances of light, colour and gesture into the painting, which have an emotional impact on the observer but surrender themselves far less easily to verbal description. It became apparent to me, without betraying the many confidences she was prepared to share, that Hamish did not adapt well to the rhythms of domestic life. Orphaned and institutionalized from an early age he had no experience of what it was like to live as part of a nuclear family. Keeping irregular hours and the constant flow of academic and political associates through the small apartment where they lived was far from ideal when bringing up their two young daughters. Conversely, he might then spend

many hours alone in his study, lost in thought or writing, only the dog, Sandy, providing an excuse for his daughter, Janet, to rescue her father from his reverie.

For all that life around Hamish Henderson could not have been easy, there was never any suggestion that Felicity ever lost her love and admiration for the tall, witty and charming man who had addressed her and her sister in perfect German on their very first meeting. Although she eventually purchased a flat directly across the road from the apartment that remained Hamish's domain, so that she could concentrate on family life, my impression was that it was a pragmatic arrangement and not a separation. Hamish would share Sunday meals and special occasions with the family and his daughters, Janet and Christine, who clearly adored him, and they were always able to move freely between apartments to visit their father.

It is a frequently recycled platitude that behind every great man there is a great woman but, having learned so much from Felicity Henderson, I am in no doubt that she was the rock on which Hamish was able to flourish as an academic after the war. During his decline into ill-health at the end of his life, it was she that made the arrangements for his care and saw to it that he could travel in comfort to the wedding of his daughter, Janet, in the south of France. To talk about this period of his life visibly moves her.

In my portrait of Hamish, a framed photograph of Felicity appears on his desk amidst a debris of papers and files. It was made from a family photograph that was taken when Hamish was alive. Whether or not the poet and academic kept family photographs on his desk, I have no idea, but symbolism is more important than the literal in art. Without her, I would never have understood the fundamental contradictions of his personality: a man who had nobly devoted his life to cultural, political and humanitarian causes in ways that were physically heroic, had also supported that life of action by solitary academic enquiry. It was an obsessive commitment that often made him a lonely and remote figure from the world of everyday life. Yet, without the obsessions of Hamish Henderson, poet, soldier, academic and folklorist, Scotland would have been a less culturally confident place than it is today.

**CHARLES NASMYTH**

April 2019

## **Mozzz!** *A week in the life of an undercover mosquito*

A highly topical, witty, sexy show from multi-award winners director/designer Faynia Williams and actor/playwright Richard Crane

A one-day-old male mosquito looks forward to joining the mile-high club and mating in the air. He invites you to donate just a sip of your blood to nurture his children. But there's a war on and the most dangerous species on earth is dying by the million. Can science stop the carnage? Whose side is our Mozzz on?

MOZZZ! premiered at the Latest Music Bar to sold out houses & 5\* reviews in May 2017, played Edinburgh Fringe 2018, and has been invited back to the Rialto Theatre where the company staged VLAD THE IMPALER before it transferred to London.

Brighton Theatre is a non-building-based company dedicated to producing innovative new work in new spaces, originating in Brighton and touring globally. Winners of a record 9 Fringe First Awards, and a commission to become the first Fringe company to play the main Edinburgh International Festival, their notable productions include:

*Brothers Karamazov*, Edinburgh International Festival, Russia, Romania, Hungary, Fortune Theatre, London, Tron Theatre Glasgow: *The First Domino* by Jonathan Cash, winner Best Theatre Performance, Brighton Festival, BBC Radio 3 : Gaza play, *I am a Warehouse*, site-specific with installation & film, Newhaven Fort, Brighton Festival, restaged for Children of Gaza Charity, transmitted live to Jerusalem: *Dancing With Demons*, V & A Diaghilev Exhibition, Brighton Festival & British Council tour of South America: *Vlad the Impaler* Rialto Theatre Brighton Festival & V & A London

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As Director of the exhibition and symposia programme in Venice, I am grateful for the financial support received from **CREATIVE SCOTLAND**, Gori Foundation, University of Dundee and funding from private individuals in the United Kingdom and Europe

