

BULB MAGAZINE

SPRING 2023 ISSUE # 7

FREE

ART, CULTURE, SCIENCE & MORE

WELCOME to BULB Magazine # 7 – we continue to feature new and original writing and artwork and in this issue we are pleased to present a special feature about Charles Rennie Mackintosh in France. We would like to thank all our contributors and readers and all who continue to support the magazine.

Cathy Bell (Editor)

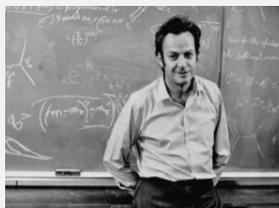
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Cover design by Matis Leggiadro.

$$6. \quad 2l + 3m = 13$$
$$3l + 4m = 17$$

FEATURES

$$7. \quad 4y + 6x = 18$$
$$3y - 2x = 33$$

THE BENIN BRONZES

$$8. \quad 6a + 5b = 23$$
$$5a + 3b = 18$$

LONG WALK TO FREEDOM PART 4

CHRIS OFILI - AFRODIZZIA

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$$9. \quad 5x - 3y = 11$$
$$3x - y = 9$$

RIVERS OF PAINT

$$10. \quad 5x - y = 19$$
$$4x + 3y = 57$$

THE BENIN BRONZES – SHELLEY HAIGH

A search of the British Museum website for Benin items gives 2,142 results. They are mostly bronze or ivory pieces described as 'found/ acquired in Benin' and 'made by Edo'. Each piece is unique and intricately detailed. Most of the items are not on display. So, who made them and how did they end up in the British Museum?

In the sixteenth century the people of Benin City (in modern Nigeria) traded with the Portuguese. The Oba (king) held great feasts to honour the Portuguese visitors. Their relationship was respectful and friendly. The Portuguese paid the Benin people with bronze horseshoe shaped 'manillas' for ivory carvings. Benin artists or 'Edo' produced carved ivory that was designed specifically for European consumers. For example, an ivory spoon made by the Edo has a boy in Portuguese dress forming the handle. The detail shows the texture of his hair and clothes and every finger and toe. Another example is a salt cellar which depicts Portuguese figures in ivory. The cellar is carved in the shape of a Portuguese sailing ship. It has details of the rigging and a crow's nest at the top with a humorous man peeping out. The long-nosed figures around the cellar are dressed in pleats, hats, they have beards and weapons. Salt was a luxury at the time, so an ivory salt cellar was a very high-status item to have. The items were bespoke ivory exports that crossed continental borders. The Portuguese were supplying Europe with bespoke ivory pieces in exchange for the bronze manillas.

The manillas gave the Benin people the raw materials to produce sculptures. Bronze artworks were made for the Benin people only. They were never traded, and they were not intended to leave Benin. There was no written history in Benin. Events and people were recorded in the bronzes. There is a photograph of the Oba's altar taken in 1891 which shows many bronzes on display. The bronzes often depicted the Portuguese traders. There is a statuette of a Portuguese soldier holding a musket in an action pose. It is as detailed as the ivory pieces. Depicting the Portuguese in Bronze signifies the friendship between the Benin people and their European partners. There is a bronze plaque depicting the *Oba with two attendants*. In the background are two Portuguese traders and one of them is holding a manilla. The Oba dominates the scene, he is in the centre and is the biggest. He has many neck rings and carries an axe. The Portuguese on the same plaque as the Oba shows their significance to the Benin people.

The manillas were also used to make commemorative heads and masks which represented Obas and Queens from the past. It is thought they were used to communicate with the royal ancestors. An example is *Queen Idia* which depicts a Queen Mother with many rings around her neck. There is a weaved pattern on her headdress, her face is realistic and regal with symmetrical scarification marks on her eyebrows.



Her ears are flat and refined and she looks elegant. There must have been a massive collaboration of craftspeople in Benin to produce the ivories and bronzes. The skill involved would require apprenticeships, mastery and passing knowledge through generations. The importance of the bronzes is immeasurable. Harmony in Benin's self-ruled territory continued until the British took an interest in West African trade.

The British were expanding their interests in Africa and declared that Nigerian trade was under their 'protectorate'. In 1892 a treaty between the Oba of Benin and 'Her Majesty the Queen of England' was to begin. The Oba made it difficult for the British and avoided meetings. This frustrated the British when they were trying to conclude the treaty. The Head of the Protectorate James Phillips wrote to the Foreign Secretary about his intention to 'remove the king of Benin and establish a Native Council in his place'.

Phillips took an expedition to Benin in 1897 and was met with warnings to stay out of Benin City. The British persisted and most were killed in an ambush. A full-scale military response was swift.

Benin City was pounded and captured in the Punitive Expedition of 1897. It was reported that the Benin people were cruel and violent so the British could claim superiority and entitlement of Benin. The British seized the bronze and ivory possessions of the Benin people. There is a photograph of the British officers with gathered artworks taken from the royal compound in 1897 showing the British with the trophies of their conquest. The British officers recognised the value of the appropriated objects and later sold pieces to cover the cost of the expedition. The looted items were shipped to Britain.

The Benin artworks were sold and distributed all over the world. It was estimated that Europe had over 2,400 Benin artefacts. Many of them went to Germany to be studied. There was great interest in African Art, and it was sought after by collectors and museums. The pieces were categorised as 'anthropological' rather than 'Art'. The pieces were labelled as representations of people from a faraway land. They could not be seen as art because efforts had been made to depict the Benin people as violent. Even the Encyclopaedia Britannica stated that Africans were inferior to Europeans. But the skill and creativity of the Benin artworks contradicted these stereotypes. This made their presentation in museums awkward. The pieces were displayed in cluttered cabinets and were only labelled with their origin and material. Museums were trusted to present exhibits factually, but they were influenced by colonial attitudes. Among the viewers of the Benin pieces were some Avant Garde artists such as Max Pechstein and Pablo Picasso. They were influenced by pieces they saw in the Anthropological Museums. There was an imagined idea of 'primitivism' which developed the expressionist movement in early twentieth century European art. Since then, understanding of the Benin pieces has progressed.

The Benin bronzes are now regarded as fine Art. They are exhibited as equal to European culture. The pieces are displayed with full information to encourage discussion and challenge prejudice. The public encountering the artworks are also gaining knowledge of Benin history. This leads the viewer to question whether the pieces belong in European museums. The pieces are now respected as artworks, but they were stolen. There has been much discussion about the possibility of giving them back to Nigeria. Gradually, pieces are being returned. The Horniman Museum in London is handing over 72 bronzes to Nigeria. They will go to the new 'Edo Museum of West African Art' which will open in Benin City in 2026. Nigeria has been trying to reclaim their stolen treasures since the 1930s. They recently issued formal requests to museums asking for the repatriation of their Bronzes. Aberdeen University and Jesus College Cambridge have also returned bronzes. The British Museum is prevented by law from returning any of its 900 bronzes. Repatriation of the objects has gathered momentum with Germany returning 22 bronzes and transferring ownership of 1000 more to Nigeria. The Pitt Rivers Museum in Oxford, the Cambridge Anthropological Museum and the Ashmolean Museum are awaiting approval to return 213 objects to Nigeria. The new Edo Museum of West African Art will house all the repatriated pieces. They are also creating an online archive that will document every piece that was taken from Benin. It will show all the places where the objects went that are known about. This can be seen on the museum website.

The British Museum stores 'acquired' treasures from Benin and has documented them on its website. The Edo Museum website is a celebration of West African Art. Until the artworks are all returned to Benin, they will be united virtually on the Edo Museum of West African Art website.

Find out more at emowaa.com

LONG WALK TO FREEDOM PART 4 - GRAHAM CLARK

“Education is the great engine of personal development and It is what we make out of what we have, not what we are given, that separates one person from another.” Nelson Mandela

Another element of education is real life working situations. Students from the crafts are actively involved in the development of new colleges and learning places not just to enjoy a site visit but to be physically involved in the build and construction.

Using developed skills, they work on projects in remote areas of the country to build new learning places so others have the opportunity to learn. So heart-warming for the youth who now also feel they are giving something back to their future generations of learners. 100's of kilometres from the nearest city, students



work with the building company to complete a college of learning for all in the area; plumbers, brick-workers, plasterers, electricians and engineering students all work together to build a sustainable learning opportunity for the future and for generations to come. Even In the remotest of areas where the learner group may be few, the students can turn an old run-down building into a clean, fresh place for learning.

It was a great privilege learning with these young students and sharing all our hopes, dreams and experiences and being part of their developing history leaving me with everlasting memories I will treasure for ever. Before my next stop to Carnarvon, I paid a visit to the memorial site where Nelson Mandela was initially captured and then imprisoned. Nelson Mandela had been in hiding for almost 17 months and after a police tip off, on the 5th of August 1962 on route to Johannesburg from Durban, the police stopped a car near Howick, and arrested Nelson Mandela. He was later charged with treason in the Rivonia Treason Trial and sentenced to imprisonment.

Thus, he disappeared from the world for 27 years, most of which he spent on Robben Island. Nevertheless, his arrest led to an awareness of the unjust conditions and oppression of the black population in South Africa. Abroad, **“Free Nelson Mandela!”** became the battle cry of the anti-apartheid movement and mine in Glasgow in 1988.



The memorial plaque at the place of capture is also home to the Long Walk of Freedom centre housing the piece of art spoken about throughout this feature. A long brick road leads to the art piece and as you wind round the path, the viewing angle changes and produces different views however, as you approach the site and in the final few yards, the whole piece takes on a different view and at last, we reach the end of the long walk and a fitting monument to Nelson Mandela, the great man himself appears.

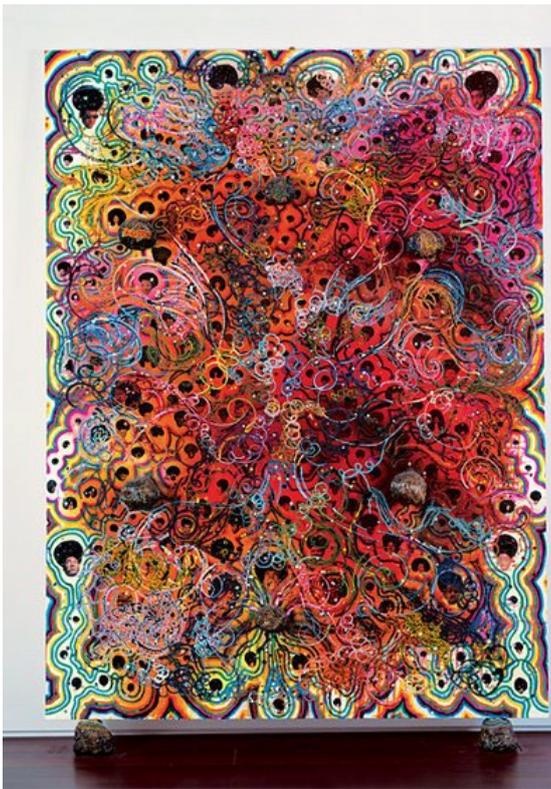


Coming next : A short visit to Durban and then a road trip North to Carnarvon to look at a very special South Africa Meerkat!!!!

AFRODIZZIA – JEANNE HOLMES

The following article aims to provide an understanding of Chris Ofili's artwork *Afrodizzia*, which was created in 1996. Ofili, a Turner Prize winner in 1998, uses a composition of different materials, including resin, glitter, pins and the most unconventional medium of elephant dung. Ofili's artwork will be interpreted, by associating the various techniques he has used, culminating in the different effects he has achieved. The meaning and context will also form part of the analysis of Chris Ofili's work, attempting to explore the history and inspiration behind his creation.

My first impression of *Afrodizzia* is a bright and colourful image, which is joyful and energetic, puzzling and visually complex. The spectator's eye is particularly drawn to some famous black people's names carved on clumps of elephant dung, and at this stage the meaning of this is unclear. Numerous small black faces with afro hair, hide behind the overlapping curls and shapes, which form the surface design of the canvas. The work has so much colourful detail, it needs to be viewed very closely to capture all of the content, and invites questions as to why the writing appears so difficult to read at first viewing. The artist has made the work deliberately small, his purpose perhaps to entice the spectator to examine the work very closely, to discover its true meaning hiding underneath the layers of colour. The artwork appears to be related to black culture as there are no white faces involved, but apart from this, the artwork does not have an obvious meaning. Only the title *Afrodizzia* containing the word "Afro" provides a small clue, relating to a hair style within black people's culture.



Ofili uses a wide colour palette, which emanates warmth and radiance throughout all of the pictorial space. Dominant reds, yellows and greens create a vibrancy and energy, which exudes a happy funky feel to the work. The artist uses light green and white hues as a background to the larger dark faces giving them a prominence. There is a halo effect circled around the afro hair, creating a feeling of spaciousness, as though to accentuate the power and importance of these larger black faces. A curved design resembling rainbow colours, frames the outside edges, which has the effect of giving the work a well finished form. The use of pink and purple glitter makes the artwork appear shiny and reflective which increases the light and brightness. The media of oil and acrylic paints are used to allow flexibility, using different textural layers on top of the linen. Thinly painted light coloured spirals and twirling circular shapes, ooze out of the background creating movement, almost like bubbles appearing on the surface, adding some melting hot drama. The possible meaning and inspiration behind this moving colour is Ofili's love of a range of black music.

The spectator could imagine the funky audible sound of Rick James or the beat of Michael Jackson's music whilst viewing the artwork to sample a taste of the black cultural movement.

The unusual dung media which is associated with Africa, is used to prop up the artwork as opposed to hanging on a wall, perhaps to gain more attention. Chris Ofili's roots are in Africa where he was influenced and inspired by his Nigerian parents' culture. "Elephants in Africa represent power" (Kimmelman, M. 1999) and the way that dung media has been used in *Afrodizzia* may draw attention to black power instead of just being "African art". Although the artist's supporters say he is religious and "not blasphemous but pious",

Ofili's previous work, *No Woman No Cry*, is inspired by the mother of murdered Stephen Lawrence and was created during a time of racial hatred. (BBC News, 1998). Without knowing this contextual information perhaps it would not be realised by white people that *No Woman No Cry* was related to race relations. Although Ofili creates an image of a "bad ass black artist" to convince his audience of his humour, he portrays black people in *Afrodizzia* in a more serious vein. The colourful psychedelic design of this artwork conveys a much deeper meaning. For example, the way the artist creates wonderment by using names of very famous black people, some of which are surrounded by controversy. Cricketer Clive Lloyd, leading boxing promoter Don King, hip hop rapper LL Cool J, (who also portrays himself as a "bad ass" in his music), and Chaka Khan, all arouse the spectator's attention and interest. Chaka Khan at one time was a "member of The Black Panthers", a black power revolutionary organisation in the 1960's, who's members were also prominent, and sported an afro hairstyle as part of their identity.

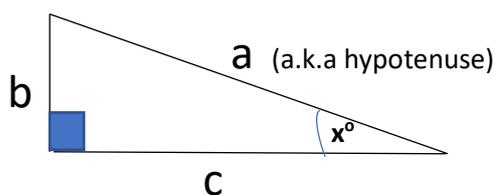


In conclusion, we are able to define an artwork so much better when we know the context of its creation. There lies a contradiction of terms within Chris Ofili's *Afrodizzia*, where the artwork instantly appears as a vision of gaiety and happiness, but is deadly serious in its underlying meaning. Although *Afrodizzia* seems absent of any obvious political drama, previous Ofili creations such as *No Woman No Cry* uses the same media. A spectator could make assumptions that all of Ofili's work contains an undercurrent of racial issues. On the other hand the spectator may well decide that *Afrodizzia* is merely African art. The artist's use of unusual media creates the desired techniques to achieve a unique effect. Chris Ofili's work is freely open to the spectator's interpretation, and allows his work to be art in itself.

FAVOURITE EQUATIONS # 1 – PYTHAGORAS - GORDON WEIR

Whether we like it or not, much of our everyday lives are governed by mathematics; more specifically equations. Equations are about how things are related to one other, with the quantities in the equation, such as temperature or pressure, represented by letters. For example, the simple equation, area = length times breadth (written as $a = lb$) allows us to calculate the area of a room, say for when buying a new carpet. The reason letters are used is so that any value can be put in in their place; for this reason they are often referred to as variables.

My first equation is one that many of us will remember from school, Pythagoras's Theorem. The theorem tells us how the three sides of a right angles-triangle are related – see below. The small '2's indicates that the numbers are squared, i.e. multiplied by themselves. So, a^2 equals a times a.



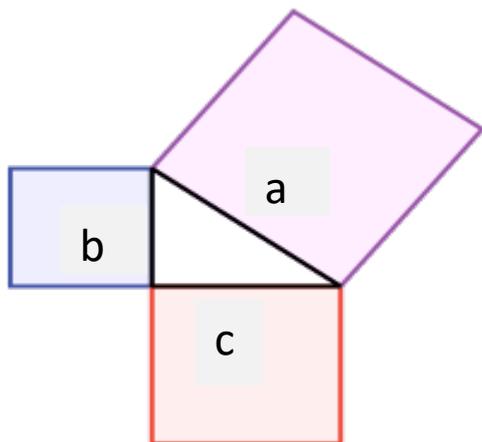
The Right-Angled Triangle

$$a^2 = b^2 + c^2$$

Pythagoras's Theorem

The theorem provides a link between geometry and algebra, allowing us to calculate distances between different points or places. It also provides a link to trigonometry. Applications range from navigation to special relativity, however, for most of us, it may be used to calculate a particular length when doing some DIY.

Pythagoras was born around 570 B.C. on the Greek island of Samos. Much of what is known of his life, as a mathematician and philosopher, comes from later writers but, what we do know, is at the age of forty, he left Samos and moved to what is modern-day Italy, founding a Pythagorean-cult based on his philosophical beliefs. It is unlikely that Pythagoras would recognise the algebraic equation shown above, instead, mathematical ideas were represented as diagrams. In the case of Pythagoras's Theorem, the diagram below is the most likely representation used at the time.



The diagrams on the left simply takes the length of one of the sides and uses it to create a square. By measuring each area, it was shown that the area of squares b and c when added together is equal to the area of square a.

Example: If side b is 3m long, then its square will be $3 \times 3 = 9\text{m}^2$. If side c is 4m long its square will be $4 \times 4 = 16\text{m}^2$. Adding the two squares together then should give the area of square a, i.e. $9\text{m}^2 + 16\text{m}^2 = 25\text{m}^2$. This means that side a (the hypotenuse), is the square root of 25, which is 5.

The example above is called a triple – where the sides are all whole numbers. Another triple is 5, 12 and 13.

The likelihood is that knowledge of the relationship between the sides of a right angled triangle was known long before Pythagoras. The Babylonians were aware of triples at least one thousand years before Pythagoras and the ancient Egyptians also certainly used the relationship to build, among other things, their pyramids.

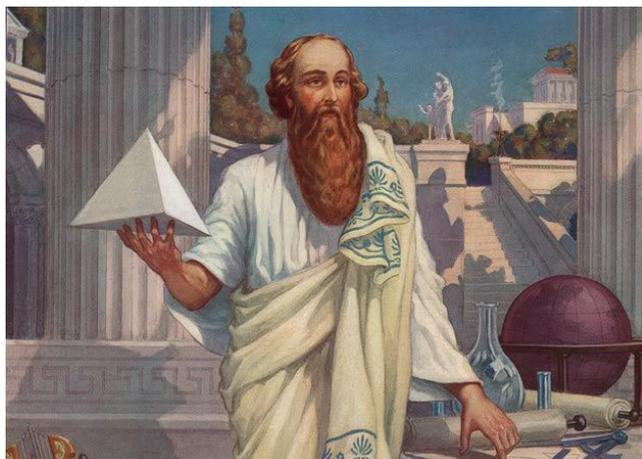
Finally, the link to trigonometry is that it enables us to define the basic sine, cosine and tangent functions. With reference to the right-angled triangle above, the angle 'x', may be defined as.....

$$\text{sine } x^\circ = b/a; \text{ cos } x^\circ = c/a; \text{ tan } x^\circ = b/c$$

To find the angle (using the sine function), $x^\circ = \sin^{-1}(b/a)^*$

**Note 1: [\sin^{-1} is the inverse function of sin]; Note 2: [\sin^{-1} button is on your calculator]*

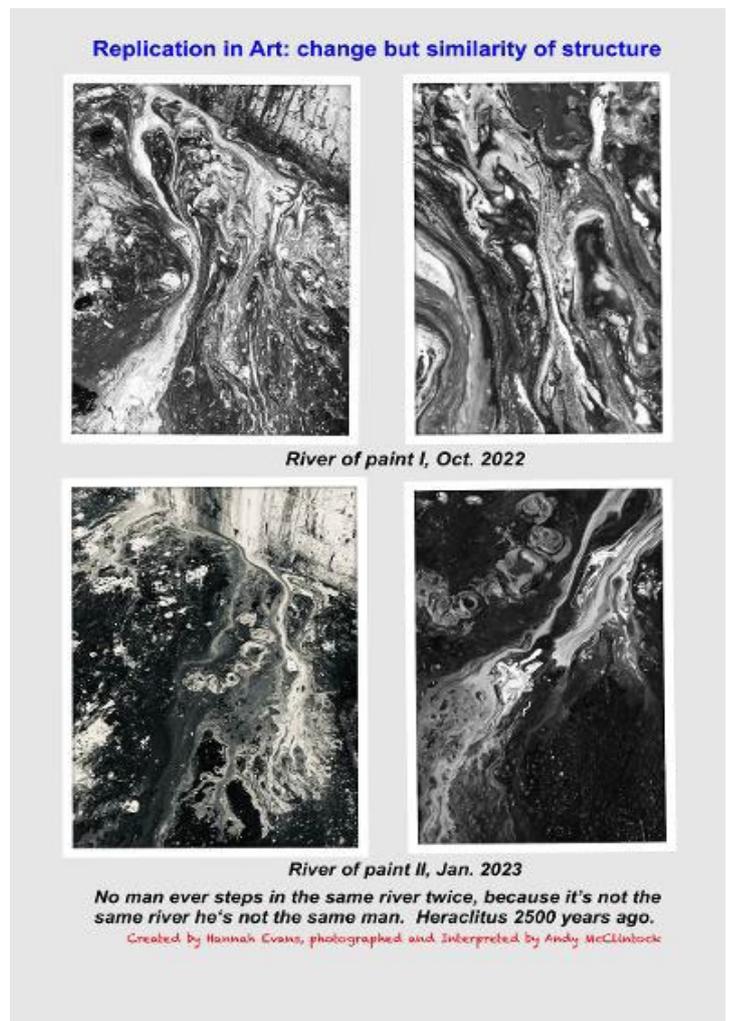
Example (using our 3, 4, 5 triangle): $x^\circ = \sin^{-1}(3/5) = \sin^{-1} = \underline{36.87^\circ}$



*Pythagoras of Samos
Philosopher and Mathematician*

A SCIENTIST OBSERVES REPLICATION IN ART (RIVERS OF PAINT) – HANNAH EVANS & ANDY McCLINTOCK

The process of ‘stratified turbulence’ that I referred to in the winter issue of this magazine (see website for copy) produces aesthetically interesting structures which look similar but are unique in themselves. In the last article I compared artist Hannah Evan’s images to the patterns observed on the surface of gas giant planet Jupiter. This, I argued, resulted from a process of stratified turbulence where a very thin layer of liquid or gas moves over a rougher surface below. The question was, could Hannah repeat the process and produce unique but similar structures which were aesthetically pleasing, in essence by instigating “stratified turbulence”



I was excited when early in January 2023 Hannah was very keen to repeat her ‘River of Paint’ experiment. I explained the process of replication to her. Fortunately she is very disciplined in her approach to art and this made replication of the process possible. She studied my video clips of her creating her first “river” and noted her own systematic approach to creating it. She set to work. Soon a river like structure appeared on the floor. We were both very excited, me as a scientist with an interest in art and Hannah as an artist. In closer examination it also, like before, seemed to have all the characteristics of stratified turbulence. From an art point of view it is particularly interesting as Hannah has replicated a process which produces similar, but infinitely varied interesting art. A super start to 2023.

WHERE'S THE BABY GONE?

The living-room in the house where Adam and Jenny live with their baby daughter Jessica. It is early evening and Jessica has just been put to bed.

ADAM (to Jenny) – Have you seen my mobile? I left it on that table.

JENNY Oh yes, I gave it to Jessica it helps her to get off to sleep.

ADAM (annoyed) You know what I said before about giving the baby that phone to play with.

JENNY (half amused) She's not just playing with it, she bites it – it helps with her teething.

ADAM (even more annoyed) What's wrong with all these teething thingies, I wondered what all these little dents in my phone were! And anyway I'm not so sure it's a good idea for her to bite into a device like a mobile phone.

All of a sudden a loud, strange slurping noise comes from the nursery

ADAM – What was that? Quick it came from the baby's room.

They both dash into the nursery

ADAM (in shock) Where is she? Where's Jessica? Where has the baby gone?

JENNY (almost fainting) She's gone! How?

Suddenly Adam's phone flashes on and an Instagram page appears

ADAM Look at this. She's gone viral! It's Jessica – she's been swallowed into the phone! See, large as life, there she is – inside the phone!

He shows Jenny the phone

JENNY (collapsing into a chair) Oh, what are we going to do Adam? The phone has taken her. How do we get her back?

ADAM Quick go and get *your* phone.

In the meantime Adam starts reading the Instagram messages from all around the world – babies are being swallowed into phones everywhere. Jenny returns with her phone, Adam grabs it and starts typing furiously into it. Once finished he gets his own phone (the one that took the baby)

JENNY (beside herself) What are you doing??

ADAM (in a determined voice) I've just told the world to follow my advice.

Then he takes his phone and stomps on it – breaks it into tiny pieces

JENNY (in amazement) Look the baby – she's back!

Jessica is lying in her cot fast asleep unaware that she has been inside the phone.

NINE YEARS LATER

JESSICA What's this?

Her parents are holding a mobile phone – they hand it to Jessica

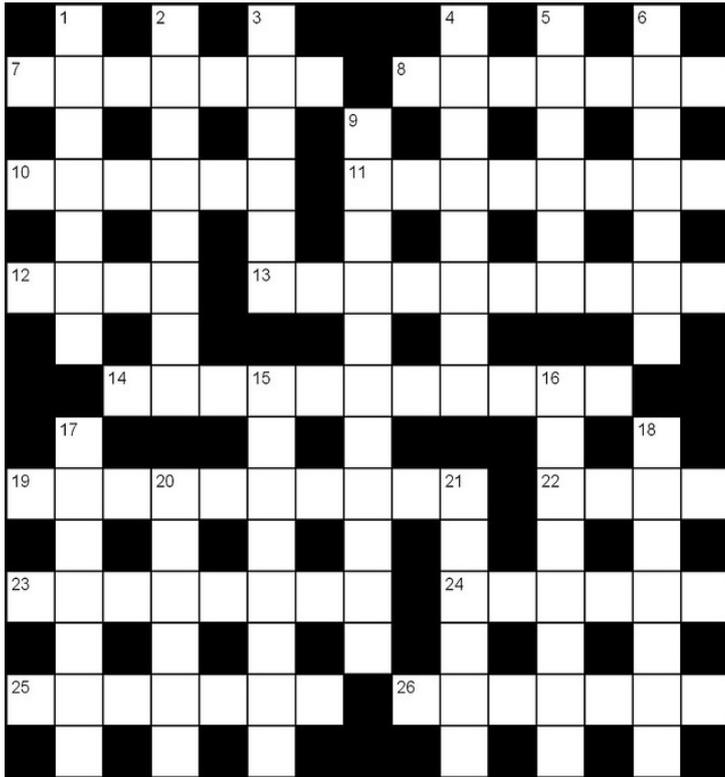
JESSICA (surprised) Is this my birthday present? I thought I wasn't allowed to go anywhere near one of these.

They look lovingly at their daughter

ADAM Just be careful.

JENNY (laughing) And, whatever you do – don't bite it!

CROSSWORD



CROSSWORD SOLUTIONS ON PAGE 18

Crossword clues:

Across:

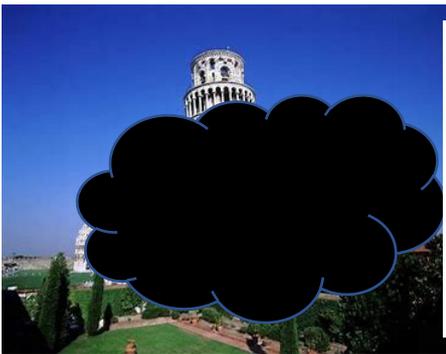
7. Reason to build an ark? (7) 8. Many of these worn at the coronation? (7) 10. Stretch and pull of French and part Cuneiform (6) 11. Motor not on boat? (8) 12. A big shot on Italian island (4) 13. Underwater vehicle combined with part institute? (10) 14. If not structural, how about electrical? (11) 19. Provides help (10) 22. Proposal in stop landing (4) 23. Magician – a bit of lying? (8) 24. periodic payment (6) 25. Move slightly – holding spoon? (7) 26. Deadly European leads to lateness (7)

Down:

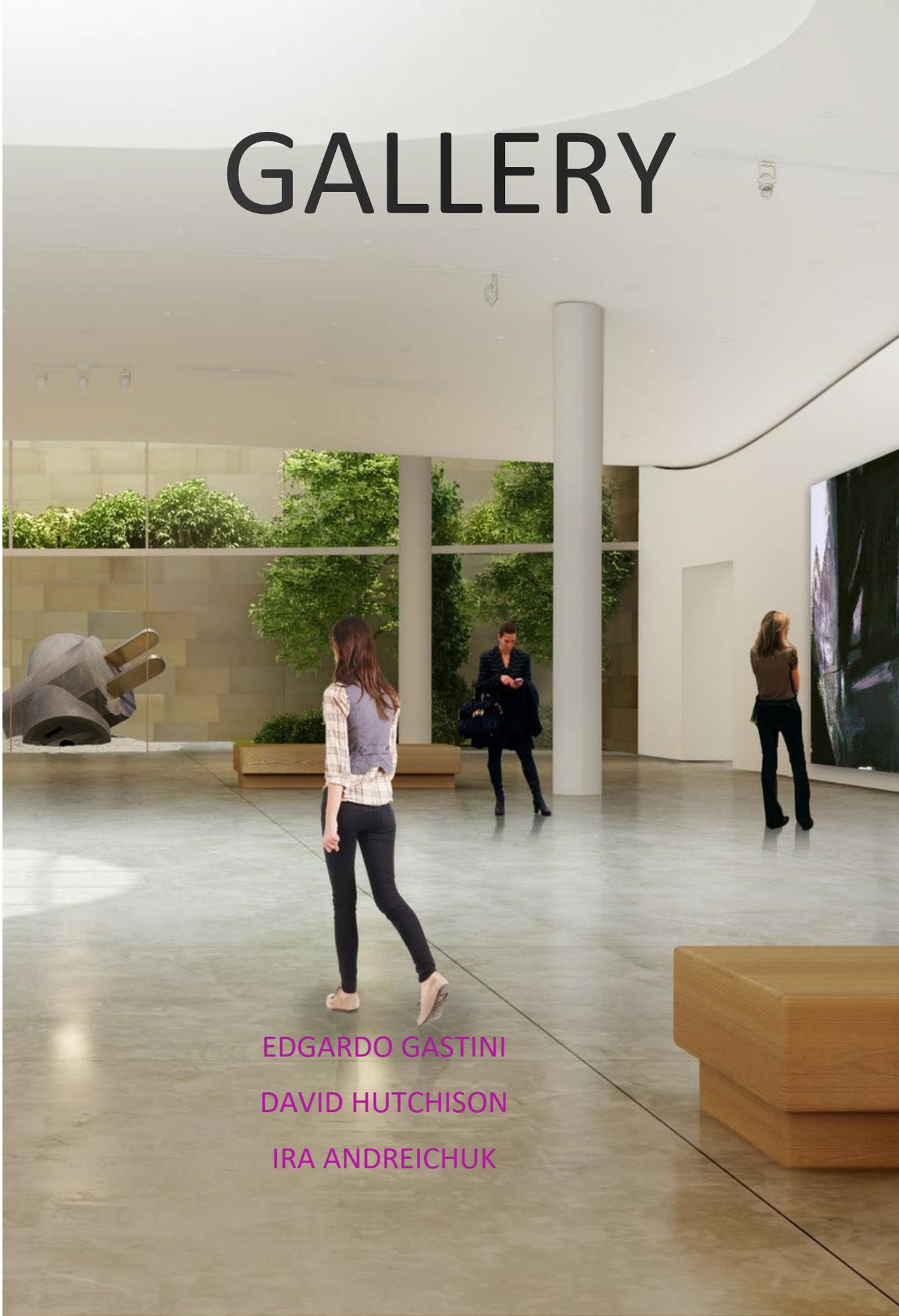
1. ordinate number associated with extreme joy (7) 2. Where Berliners like to go fast (8) 3. Deity present in other message (6) 4. Ruler (8) 5. Clever in hand or mind? (6) 6. Airline or football stadium without last of bus (7) 9. System of bookkeeping (6-5) 15. Enter tin for connectivity (8) 16. Pastry or statesman – all the same (8) 17. Accompanied by old Fords? (7) 18. Equine hoof carer (7) 20. Courtroom trauma (6) 21. First Sunday after first full moon after 21st of March (6)

WHERE ARE WE?

Unfortunately, our photographs of a round-the-World trip have been damaged but can you work out the places we visited.



GALLERY



EDGARDO GASTINI

DAVID HUTCHISON

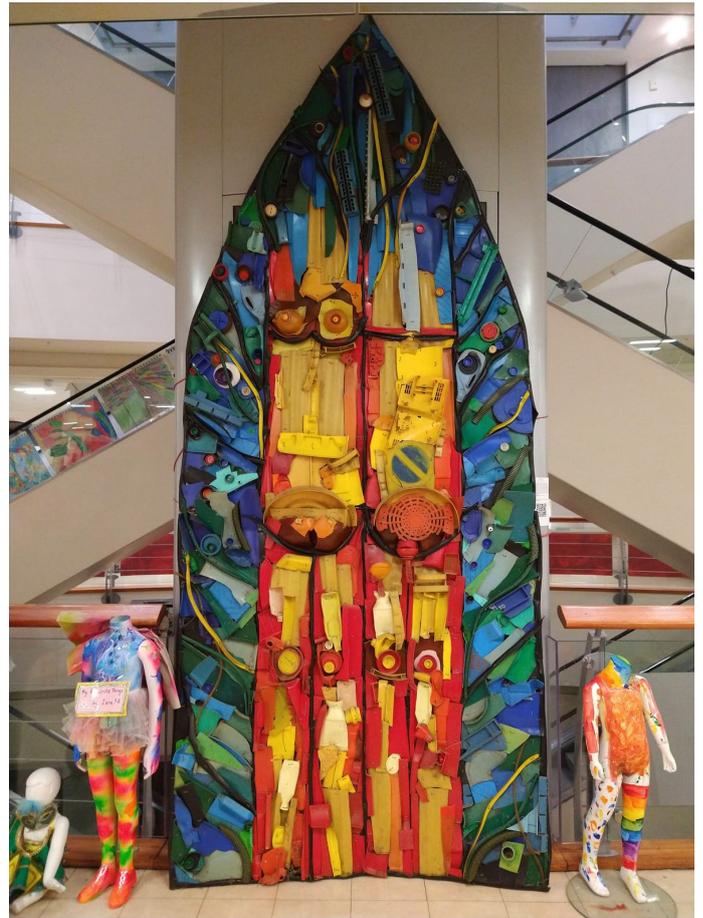
IRA ANDREICHUK



MORE
FROM
EDGARDO
GASTINI!



DAVID HUTCHISON

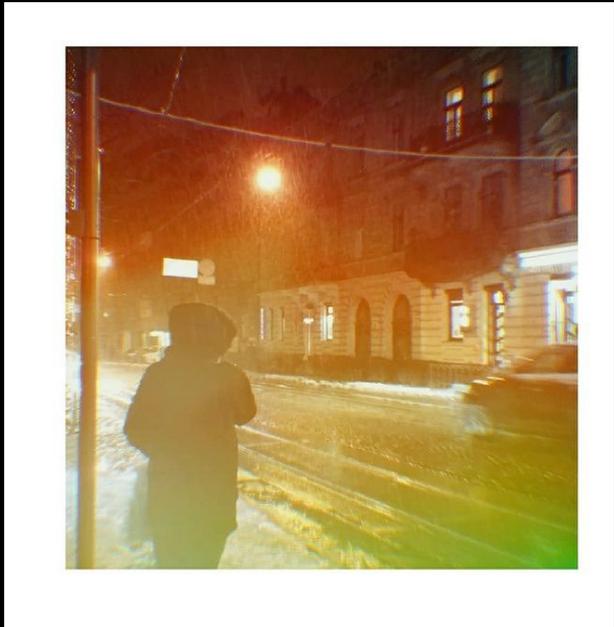
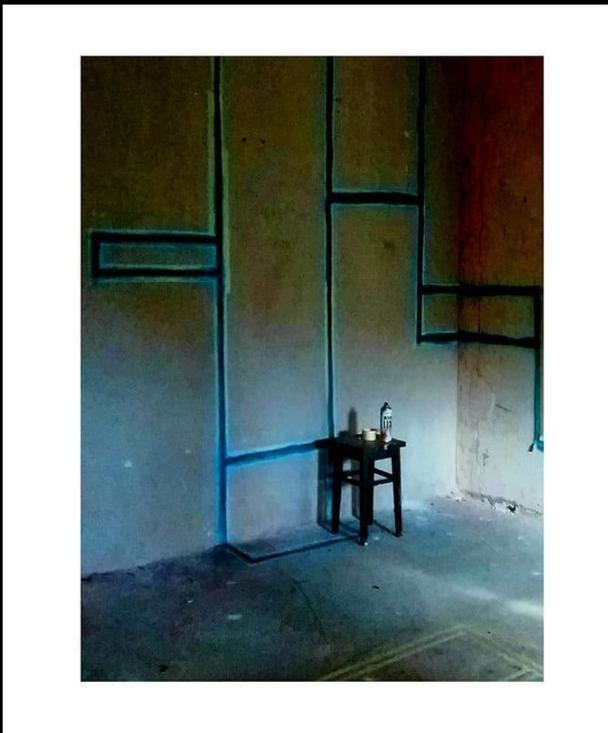
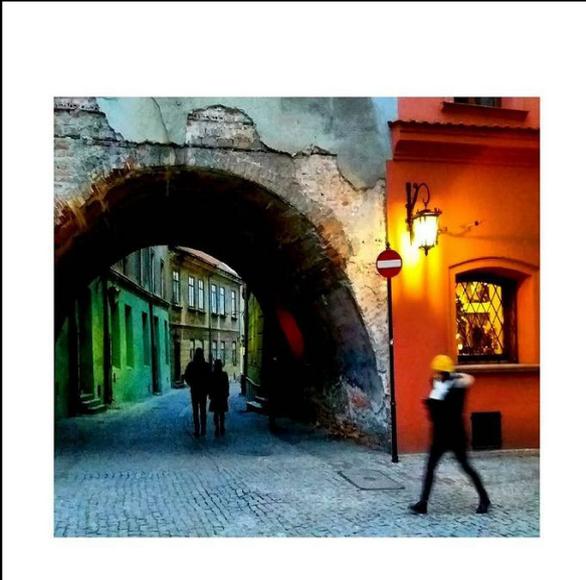
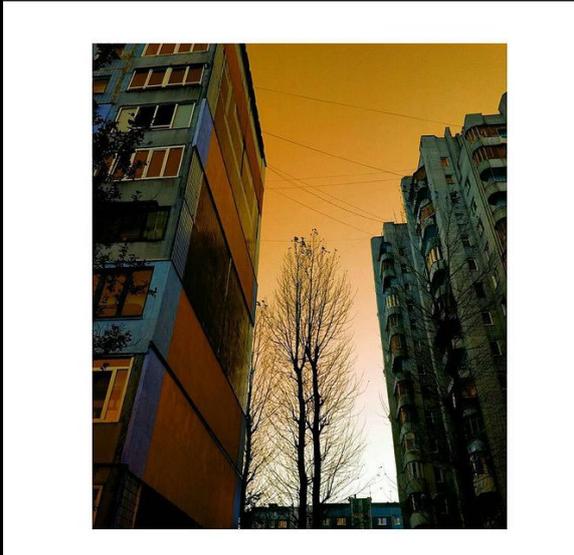


David Hutchison is an filmmaker, writer and artist based in Edinburgh. For several months David has been working on projects at the Wee Hub which is located in the old Debenhams store in the Ocean Terminal shopping centre in Leith. Pictured are some of the artwork he has displayed in the Wee Hub including sculptures made from recycled plastic and shop mannequins. David has also made a documentary about the Wee Hub which is due to close later this year.



IRA ANDREICHUK

Ira Andreichuk is a Ukrainian artist and graphic designer. She lives in Scotland at the moment, here are some of the photographs taken by Ira while living in Ukraine.



COMMENTS

ROLLOVER BEETHOVEN

There are currently reports about classical music being played in fast food outlets such as McDonald's in order to deter groups of anti-social youths from gathering both inside and outside their premises. According to a source, this is not a new ploy, the idea is said to go back some thirty years or so. Apparently it was tried in Japan but did not go down well.

However, it seems to have had an effect in the UK. For example, a McDonald's in Welwyn Garden City which had been identified as a "hot spot" for disorderly behaviour was reported to have been playing what was described as "calming music" from 5pm, a police spokesman said it "seemed to be working". This was also the case at a London branch of McDonalds who declared "it is working really well, so much so that we are giving real consideration as to where we might introduce it. And so it goes on, a McDonald's in Wrexham in Wales is now trying it out. They are said to be broadcasting music by Beethoven and other classical composers, a spokesman from the police said "unless we have some local unruly Beethoven enthusiasts, it should discourage some issues".

Just as well then that Anthony Burgess's book *A Clockwork Orange* is only a fictional look at a dystopian future. You couldn't find a more anti-social youth than the anti-hero of this book written in 1962. Fifteen year old Alex (and his gang known as the "droogs") are the epitome of ultra-violent sociopaths, not just teenagers with nothing to do, but serious juvenile delinquents bent on causing as much criminal damage as can be achieved on a night out on the town.

So, what does this have to do with classical music and anti-social behaviour? Interestingly, Burgess appears to have got it completely wrong because deterring anti-social behaviour with Beethoven is precisely the opposite to what he predicted. In *A Clockwork Orange* Alex's violent behaviour is actually fuelled by listening to classical music and, in particular - *Beethoven*.

THE ~~ELGIN~~ – PARTHENON MARBLES

Michelle Donelan (the UK culture secretary at the time of writing) claims that The Elgin Marbles (or Parthenon Marbles) "belong here in the UK". Bearing in mind that the British Museum in London has only been their permanent location since 1886, it does beg the question of how she came to the conclusion that these ancient sculptures belong to the UK? They were taken from where they actually do belong, The Parthenon in Athens, some would say "stolen" from Greece by the British diplomat Lord Elgin in the nineteenth century.

There are ongoing talks between the British Museum's chairman George Osbourne and the Greek government, it is reported that he is about to make a deal about the future of the artifacts. However, Donelan is adamant that the marbles will not be returned to Greece, nor will they be returned on the basis of a "loan" for a one hundred year period. She claims that Osbourne would agree with her that they should not be sent back, claiming "actually they do belong to the UK



where we have cared for them a great deal of time, where we've allowed access to them". Does this imply that the Greek people would hide them away and let them crumble to pieces? Also, Donlan's idea of "a great deal of time" seems ridiculous when considering how old these sculptures are and how much time they previously spent in Athens as part of the ancient structure they were removed from.

Some would say they were removed from the Parthenon legally, Donelan has the law on her side since UK law prevents the British Museum from returning the marbles to Greece on a permanent basis. However, the Greek culture ministry do not recognise the British Museum's jurisdiction, possession and ownership of the sculptures. Whether museums etc all over Britain become depleted of stolen artifacts is not the issue. Donelan fears that this would be the case, saying that to return the marbles would "open the gateway to the question of the entire contents of our museums". This comment does raise the issue of how much of this content has actually been acquired illegally? Or stolen if you want to put it that way.

Some museums have already begun the process of returning items that have been illegally taken from their country of origin. For example, a museum in London (the Horniman Museum) has begun the process of returning the bronze sculptures in their collection (the Benin Bronzes) stolen from Benin City (in what is now Nigeria) in 1897. (See the article by Shelley Haigh on page 4). Notably, the British Museum has refused to return their large collection of the bronzes even though some of these bronzes are reported to have been taken by force by Britain. So, therefore, the comment from the director of the Horniman Museum claiming that to return them is a "moral and appropriate" gesture is correct. This should also apply to the stolen Parthenon Marbles.

CROSSWORD AND QUIZ SOLUTIONS

15. internet 16. Napoleon 17. escorts 18. farrier 20. injury 21. Easter
1. seventh 2. autobahn 3. Hermes 4. dictator 5. adroit 6. Emirate 9. double-entry
- Down:**
19. assistance 22. plan 23. conjurer 24. salary 25. stirred 26. delayed
7. deluges 8. diadems 10. deform 11. onboard 12. Etna 13. substitute 14. engineering
- Across:**
- Crossword Solutions:**

WHERE ARE WE?



Pisa



Sydney



Venice



Great Wall of China (near Beijing)



Edinburgh



Paris

REVIEWS

A photograph of a modern library interior. The room features extensive wooden bookshelves filled with books. In the foreground, a low wooden shelving unit holds several colorful books. In the middle ground, a person is seated at a study table, and another person is walking through the aisles. The ceiling is made of horizontal wooden slats, and the overall atmosphere is warm and intellectual.

SPRING CANNOT BE CANCELLED
'SURELY YOU'RE JOKING, MR. FEYNMAN!'

SPRING CANNOT BE CANCELLED – MARTIN GAYFORD

Whether or not the title of this book constitutes a wry allusion to the cancel culture that has emerged in recent times is open to question. However, it is clear that there is one aspect of life that is not affected by the vagaries of human thoughts and theories – that is *nature*. It might also allude to the fact that a significant portion of the content was written (and to some extent about) the pandemic and resulting lockdown. Although the book was started just prior to when the global pandemic hit, it follows the situation with artist David Hockney locked down in his house in Normandy. He had moved in to the house in 2019 and, with the help of his assistants, had set up an extremely satisfactory working environment for himself where he had trees aplenty to study in the adjoining land (or garden), he also had a pond where he could study effects on water something which he talks about at length in the book.

Martin Gayford (the author of the book) had visited Hockney in Normandy before the pandemic, he recounts his visit early on, his easy style of writing allows the reader an illuminating account of Hockney's working practise and how he was living in his newly-found "paradise" as he referred to it. Then, early in 2020, as was the experience of the entire globe, the pandemic struck and the book changes course somewhat. Even though the narrative continues to go along in the easy style of before, Gayford and Hockney are communicating by email with Hockney regularly sending the author digital images of his latest work. They also have lengthy chats about what Hockney is doing, how he is inspired to work there, it is also revealed through these chats that he is enjoying this new situation of being isolated which means he can work more, not being disturbed by visitors.

Gayford seems to take this in his stride, not appearing to be slighted by this rather blunt revelation that visitors were not always welcome. This might be due to the fact that the two men are old acquaintances and friends. This also helps to formulate the smoothness of the communication between them and much is discussed about art and life in general during these discourses. The online conversations are an insight into Hockney's character (more so than Gayford's). As an example, he reveals his admiration for the ninety year old famous sushi chef Jiro Ono, Hockney claims "making sushi and even better sushi, has been his life's work and sole ambition". Perhaps Hockney applies this criterion to his own work, he continues, "after most people have retired, (Ono) still continues to pursue perfection". The conversations by email often take an intellectual direction, it can be enriching to learn knowledge of the art world and ideas about art history from someone who has immersed themselves in the creative process for around sixty years. Gayford is also knowledgeable and, as an art historian, has much to offer these conversations which cover subjects he has studied closely and written about such as the later life of Vincent Van Gogh when he lived in the Yellow House in Arles in France.

On a personal level, I was interested to note that mention of places I have been and know create a pictorial connection with the narrative. It is revealed that Hockney's house in Normandy is near the small town of Pont- l'Éveque which I have visited. Even more significant though is that, prior to moving to Normandy, Hockney had been living in the seaside town of Bridlington in East Yorkshire. This was a surprise to me; I know Bridlington very well having spent many summer holidays there visiting relatives. However, even without these geographical connections, the book is an enriching read, full of lively and lush illustrations of both Hockney's work and pieces by other artists who are being discussed. Hockney's enthusiasm for life and nature comes across vividly, he delights in finding new ways to portray the world around him and seems to have found somewhere special in Normandy where he is having time to experiment with picture making a lot of which he does on an iPad.

Interestingly though, even though Hockney employs up to the minute technology (which is important to his processes), there is a feeling that comes across in the book that the two men are not fully engaged with the modern world., they sometimes exude an air of connoisseurship and intellectual superiority. This does

not seem intentional and it should not put the reader off at all. There is an emphasis on classical music, for example, and although Gayford mentions jazz guitar, it seems to go without saying that the inspiration behind making art should be associated with “high culture” rather than popular. As someone who can be inspired by pop culture, this seems strange and like an omission of some kind. I would place Hockney’s early work in the Pop-Art camp. He might not agree but that is the way I perceive it, so I was surprised not to sense any (or at least very little) connection from Hockney with popular culture in this book. However, having said that, this book is a place in time so it is a true reflection of where Hockney is as an artist now rather than in the past. As made clear in his discussions with Gayford, he is a forward thinker – always looking ahead to his next creative encounter and, to some extent, emulating the desire of the sushi chef supreme Jiro Ono by continuing to be motivated to create his art “differently and better”.

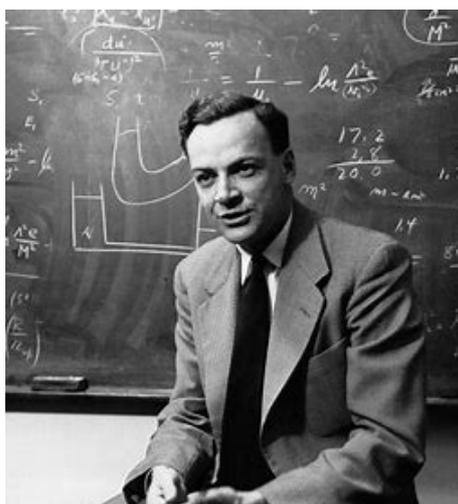
SPRING CANNOT BE CANCELLED by Martin Gayford. Thames and Hudson 2022. £14.99. pp. 269

‘SURELY YOU’RE JOKING, MR. FEYNMAN!’

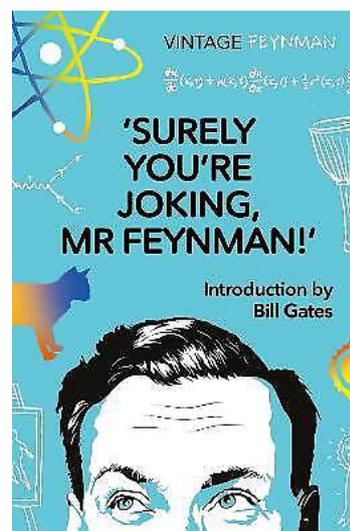
This book is the result of taped conversations between Richard Feynman and his friend Ralph Leighton. The introduction is by Bill Gates, a lifelong fan of Feynman.

Richard Feynman was best known as a Nobel Prize winning theoretical physicist who, as a young man, worked on developing the first atomic bomb. The book charts Feynman’s life from growing up in the New York suburb of Far Rockaway to eventually settling, as a professor of theoretical physics, at Caltech in Southern California.

Despite being a book about one of the greatest physicists and teachers of the twentieth century – quite an accomplishment when you consider who else was around at the same time – the book is more about his life than just physics and therefore little or no knowledge of science is needed on the part of the reader. Quite simply, it is a book about a remarkable life; a life as full of adventure away from the field of physics as it was within.



Left: Feynman in 1965 – The year he won the Nobel Prize for Physics



Richard Feynman was born in Queens New York City on May 11th 1918 to Melville and Lucille Feynman. Both parents’ families had recently emigrated to America from Eastern Europe and both were Jewish. Feynman’s sense of curiosity is plain from the first chapters when, as a young boy, he begins to figure out how to fix radios in the laboratory / workshop he had built in his house. So successful was he at fixing radios that he soon developed a reputation as the ‘go-to’ person when something electrical needed fixed in Far Rockaway. Very soon a local hotel called him up to come and sort their radio system, which he fixed with relative ease, despite, in his own words, still ‘just a kid.’ So, although only around twelve years old, he

was already up for whatever came his way and, as a keen and determined solver of puzzles, “I wouldn’t stop until I had figured the damn thing out;” the Richard Feynman of later years was already there.

Possibly the most influential person of his early years was his father. His father taught the young Richard how to look at the world around him and what questions to ask. He also encouraged his son’s sense of curiosity to the extent that the young Richard would often go to the local library and take books out on topics well in advance of anything he was studying at school – self-learning trigonometry by the age of eleven.

Feynman left Far Rockaway at the age of seventeen to study at the Massachusetts Institute of Technology (MIT). His experience of the college fraternity system not only introduced him to white, middle-class America, albeit the Jewish part, but it was also around this time that he became aware of girls; his fondness for spending time in the company of the opposite sex being a continuing feature throughout the entire book. As a practical joker however, he had yet to convince others of a more mischievous side to his character since, when removing and hiding someone’s bedroom door at the fraternity, and despite admitting to the crime, his housemates refused to believe that he was the capable of such an act. What his housemates did know, was that he was an extremely gifted individual, often helping seniors out with their work. It was also around this time that he began to develop a talent for opening locks.

As you read this book then, you see the character of Richard Feynman slowly emerge, first, spurred on by his father, to be curious about how things work, followed by his love for having a good time coupled with the enjoyment and satisfaction that came with learning something new and, perhaps most important for his career, someone who saw life as a challenge, full of puzzles to be solved.

After MIT, and on the advice of an MIT professor who believed his student should see more of the World, Feynman enrolled at Princeton; home of Albert Einstein. Once again, Feynman stood out as an exceptionally gifted research student, even, at around the age of twenty-one, giving a presentation on his work to Einstein (who complimented him) and several other World famous scientists.

Before completing his doctorate at Princeton, he was chosen to work as a junior assistant on the atomic bomb Manhattan Project in New Mexico, under the leadership of Robert Oppenheimer. Feynman had at this time recently married his first wife Arline. Unfortunately, Arline became ill with tuberculosis and, despite being cared for nearby, died from her illness in 1945.

After witnessing the Trinity Nuclear Test in the desert of New Mexico, Feynman then considered joining the army, only for an encounter with a psychiatrist to deem him mentally unstable for further duty. This episode showed that he had been deeply affected by the death of his wife; something he never really admits to in the book. In typical Feynman, the whole interview with the psychiatrist is portrayed as a mixture of Feynman’s disbelief in psychiatry and, perhaps the only occasion in the book, where he comes across as too smart for his own good.

By 1946 Feynman had moved to Cornell University. During this period he began to spend long periods in Brazil as a visiting professor. The one thing no one could ever accuse Richard Feynman of, was not embracing the culture of wherever he was. And so in Brazil, he learned Portuguese, took up dancing (physicists seem to like dancing as when I visited CERN and couldn’t find anywhere to park, I eventually spotted a small building with an empty car park only to discover that it was a private car park reserved for the CERN Dance Society) and joined a samba band. As a musician his chosen type of instrument was percussion. In the samba band he played what was more or less a cooking pot and a spoon, however, he soon moved onto various types of drums eventually becoming a very good bongo’s player, continuing to play in bands when he returned home to California.

Feynman had also become aware of the fragility of the education system, in that if a problem was presented in another way from that which it had been learned, then, too often, even highly qualified people could not see how to proceed towards a solution. Feynman, saw the problem as too much rote learning. In other words, students could recite the contents of books word for word, but did not understand a single thing. Feynman, on the other hand, was all about understanding and, as a teacher, he

quickly learned that keeping things as simple as possible was the best way to teach and to learn. Never one to hold back – straight talking was a big part Feynman’s personality – he once stood up at a presentation, at the end of one of his visits to Brazil, which seemed to have the problem of rote learning to an extreme level, and delivered a scathing rebuke on how students were learning. It turned out that the Brazilians appreciated his honesty and set about changing the system.

In the 1950’s Feynman had settled in at Caltech and had also married again. Several reminiscences came to mind about this time, including a visit to Japan. Keen to experience Japanese culture to the full, Feynman insisted on staying in a Japanese hotel. As usual he committed himself 100% to learning all about Japan including how to be humble. As an example, when asking about someone else’s garden, it was all about putting yourself down and the other person up. For example, “come and see my lousy garden,” compared to, “can I see your beautiful garden.” Feynman was, once again, fascinated by how people did things – even when talking about their gardens!

Something else that comes across in the book is that he did not simply admire others in his own field but instead had a great admiration for the working man or blue collar worker. On one occasion the person he most wanted to meet was a fellow locksmith whom he had heard had opened a particular make of safe in record time. By this time, Feynman had also made somewhat of a reputation himself as a talented safe-cracker. When they did meet it turned out that it was the safecracker who was in awe of Feynman, his opening of the safe simply being down to knowing a little about human nature (think of some of your own passwords).

In 1965, Feynman was awoke in the middle of the night by a newspaper reporter. “Who was that,” asked third wife Gweneth. “Some guy that says I won the Nobel Prize,” he answered. They then went back to sleep. As it turned out he had won: for his work on Quantum Electrodynamics (QED) – (see BULB Magazine # 1 for more on this). In a way, winning the prize came as a bit of a nuisance and he even considered turning it down. People kept phoning and wanting him to speak here, visit there and it all became a bit of a fuss – something Feynman didn’t enjoy. His consolation for all of the intrusion and annoyance was that he was able to buy a beach house.

One final career for Feynman was that of an artist. Once again, his determination and bloody-mindedness was off and running as he threw himself into learning to draw and then paint. Having viewed some of his work online, I would say they are of medium quality, however, to stop there is missing the point, not only about his art but about his entire life. The reality was that this is a person who wants to try as many different things as possible. Dancer, safe-cracker, practical joker, artist, teacher, story-teller and, oh yes, physicist are just a few of the many things he tried. Good or bad it was all about trying and, most importantly, enjoying life and this is definitely true of Richard Feynman.

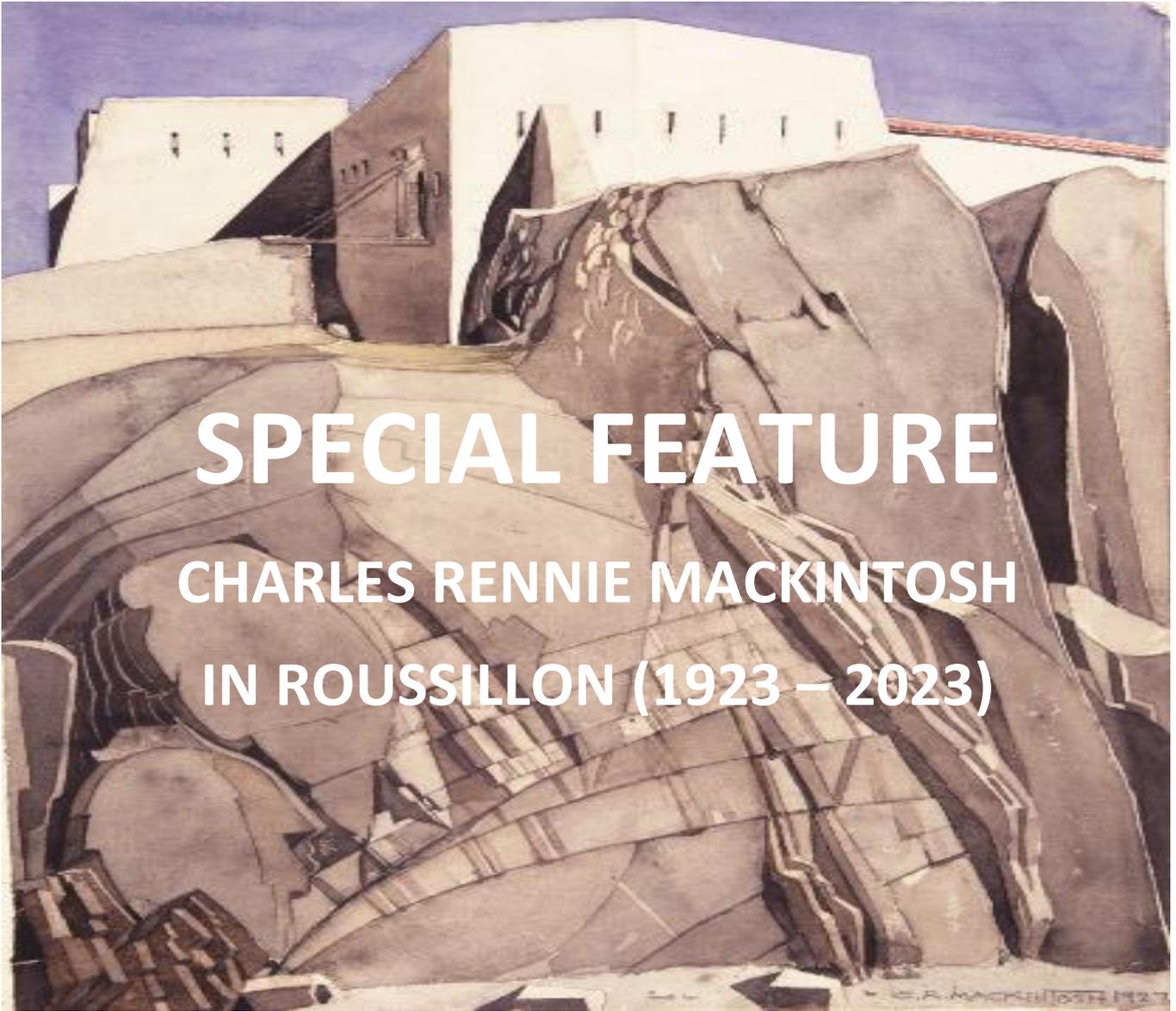
To conclude, ‘Surely You’re Joking, Mr. Feynman!’, is a book about an exceptional mind who really liked to enjoy himself. And the title? When he was at Princeton, which was very old English in its culture, a lady asked him if he wanted cream or lemon in his tea. Feynman, who knew a lot about physics but not much about afternoon cream teas, answered, “both.”

Richard Feynman died in 1988.

‘You Must Be Joking, Mr. Feynman!’ by Richard P. Feynman and Ralph Leighton. Penguin Vintage Classics 2022. £10.99. pp. 345

A BBC documentary, about Richard Feynman, can be found at the following address.

<https://www.bbc.co.uk/iplayer/episode/p018dvyg/horizon-19811982-the-pleasure-of-finding-things-out>



CHARLES RENNIE MACKINTOSH IN ROUSSILLON (1923 – 2023)

Charles Rennie Mackintosh was a talented Scottish architect and designer who, with his wife Margaret, created a distinctive style which is known throughout the world. Perhaps best known for designing the Glasgow School of Art, his legacy continues to be celebrated today in Roussillon the south-western region of France where he and Margaret lived later in life. The mild climate and also the beauty of the area drew them to France in 1923 where they lived and worked for several years. Even though Charles died in the UK, it was to Port Vendres that Margaret took his ashes, scattering them in the harbour there. As mentioned, Charles and Margaret are fondly remembered by people in France. The Charles Rennie Mackintosh Association in Roussillon work tirelessly to ensure that they are not forgotten, they have interpretation centres and more throughout the area dedicated to the memory of the Mackintosh's.

In this year of the Centenary of their arrival in France, Cathy Bell finds out more about the Association and the work they do from Sylvie Plas (Association Secretary).

CB - When did CRM and Margaret first become celebrated in France? What/who first initiated the idea?

SP - A British artist, Ian Scott, who had an art gallery in Port-Vendres (Pyrénées Orientales) first had the idea of founding an association to promote the Life and Work of C R Mackintosh who had lived in Port-Vendres from 1925 to 1927. The association, Charles Rennie Mackintosh en Roussillon, founded in 2004, was later chaired by Robin Crichton until 2018. After the first exhibition in Port-Vendres and Perpignan in 2004, he established 3 permanent interpretation centres, first in Port-Vendres and later in Palalda and 5 years ago in Bélesta. All three are situated in the département des Pyrénées Orientales: this "Rose coloured land". Robin Crichton also set up a Mackintosh trail which runs throughout its territory.

CB - Can you tell me where visitors to Roussillon can find centres/exhibits relating to CRM? What kind of items are on show at the centres?

The centres

SP - They are open to the public in three small towns where Mackintosh sojourned with Margaret his wife.

In the winter of 1923-24 they settled in Amélie les Bains, a spa town where Margaret sought treatment for her heart condition. The recently renovated exhibition space situated in the "Centre Muséal" in Palalda offers both the history relating to the couple's arrival in Roussillon and focuses on Mackintosh as an architect. There the visitor can see some exhibits of fabrics from the Glasgow School of Art in the Mackintosh style, a few pieces of furniture and architectural models and prints of CRM's watercolours of the Roussillon landscapes.



Left: interior of new CRM Interpretation Centre in Port Vendres.



Right: exterior of Interpretation Centre

The couple later stayed a while in Ille-sur-Têt where CR Mackintosh painted farms and the famous Orgues which he called "l'Héré de Mallet". Five kilometres North you will find the most recent centre in Bélesta, within the Museum dedicated otherwise to the prehistoric period. Apart from a survey of Mackintosh's life and talents, the main characteristic of the place is the quantity of reproduction furniture: table and several chairs and armchair as well as some fabrics.

Lastly, the interpretation centre in Port-Vendres has just reopened in new premises and focuses on C R Mackintosh's French watercolours, painted between 1923 and 1927. All 40 watercolours are exhibited in their original sizes. The visitors, especially Scots, enjoy being able to admire all C R M's watercolours displayed in the same place.

Next to the exhibits, QR codes direct the visitor to further information, otherwise available on the association's website.

The opening times of all three centres are also to be found in a specific tab of the association's website.

The website

It is updated every time some news crops up about C.R. Mackintosh and the association's activities and provides more information about the famous artist, the association and the Mackintosh trails. So, it contains a wealth of valuable material available worldwide. It also points to the association's Facebook page and Instagram:

<https://www.crmackintoshroussillon.com/>

The trail(s)

On the very spot where it was painted, the visitor will find a reproduction of C R Mackintosh's watercolour. It is placed on a Mackintosh-style stand. At the back, a map of the trail indicates where to go next to find another one. Also using a QR code you can access more information about it (historical background of the place, vantage point, pictorial analysis).

These trails can be followed wherever Mackintosh painted, so there are numerous spots: 13 in Port-Vendres where C R Mackintosh painted most, 3 in Collioure, 3 in Amélie les-Bains Palalda, 4 in Ille sur-Têt and around, 9 in the Haut-Conflent near Mont-Louis.

CB - Do you get many visitors from overseas (and Scotland)? Do you find that local people are becoming more interested in finding out about CRM?

SP - In the two centres which are housed in museums, it is difficult to assess the number of visitors and their origins. The test is more accurate in Port-Vendres which is run 2 days a week by volunteers. There, the centre used to attract mostly foreign visitors (from 60% to 80% in some periods) and among them 90% were English speakers. One had to look for it to find it and this meant that most visitors knew about Mackintosh before coming.

Quite a few Scots among them were surprised to discover the talent of Mackintosh as a watercolourist. Though he did paint watercolours from an early age, the Scottish visitors did not know much about this dimension of his talent.

It is perhaps too early to tell, but we can make the assumption that the present premises which are more conspicuous on a redesigned square, next to a hotel, will attract more French tourists and local people. Indeed, at the Christmas venue of the association which was quite a success, we were surprised to welcome only French visitors for the first time and mostly local people who seemed to discover Mackintosh.

CB - Could you tell me a little about the CRM Association in Roussillon?

SP - It is now run as a charity by a board of 9 trustees who are all volunteers and unfortunately mostly senior citizens! There are 60 members, (40 five years ago) so it is a really small charity. They mostly reside in and around Port-Vendres. But we do have more and more members (25 as for now) from other areas of the Roussillon and quite a few fans living in other regions of France and overseas.

The association is also pleased to welcome a few young people who are interested in art and sometimes artists themselves. One of them is Matis Leggiadro who is also a contributor of Bulb magazine and a great Mackintosh fan. He has contrived an inspired video that can be watched on you tube and more readily on our website: "Mackintosh à Port-Vendres, un peintre à quai"

There is hope that in the coming years this trend will intensify, especially if students from the nearby university of Perpignan get involved.

If we want to keep alive and celebrate the C R M's memory, which is the very purpose of this association, we have to make it as widely known as possible. This is why a new website was created a few years ago along with a Facebook page and Instagram account; through them we reach more and more people.

The board is also intent on striking new partnerships. To begin with, it was mandatory to get in touch and work with the Charles Rennie Mackintosh Society in Glasgow. We have had friendly contacts with them these past few years, they have helped us a lot and we are happy to help with the visit they are now planning in the Roussillon in September 2023 for the centenary celebration of the couple's arrival in the Roussillon. We have more recently been in touch with the Hunterian Art Gallery and the Glasgow School of Art who have a very positive view of our association and are willing to help.

We also, of course, get the support of the local city councils and we are in touch with the tourist information centres, the local media library in Port-Vendres where readers can discover "a Mackintosh corner."

As I mentioned earlier, we have also begun to work with the University of Perpignan and hope to get involved into a few projects of the English and Heritage departments.

More recently the association has established a partnership with the Collioure Museum of Modern Art whereby our members can benefit from the cultural opportunities offered by the museum. This has already proved very inspiring and beneficial.

The events just mentioned are part of the association's cultural agenda. In fact, not only does the association run 3 interpretation centres and maintain the Mackintosh trail, but it also tries, by relying mostly on the expertise of its members, to offer several times a year cultural activities such as conferences or visits followed by teas or cocktails as well as strolling conferences.



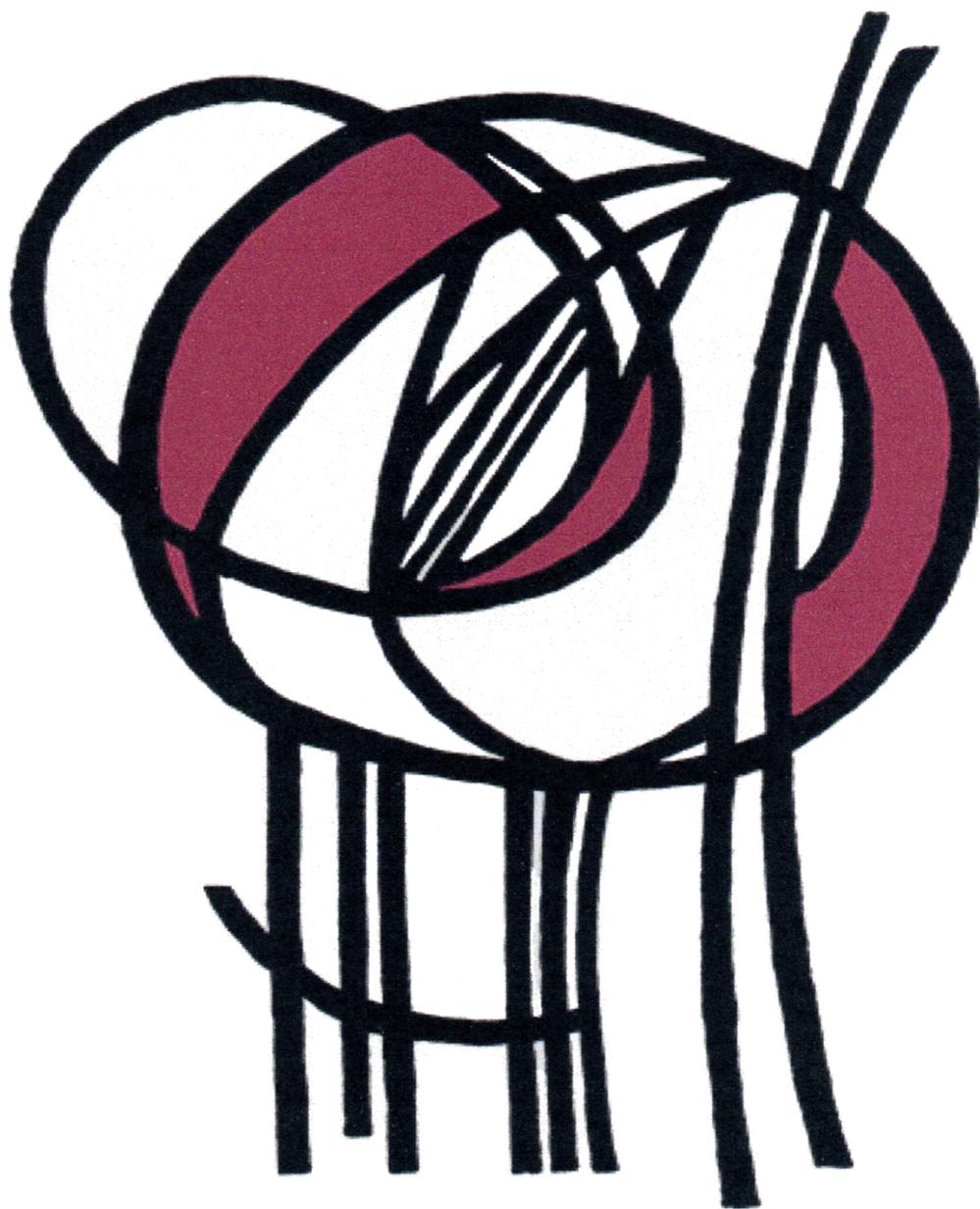
CB - It is the centenary of Charles and Margaret's arrival in France this year. I believe the Association are planning a programme of events. Can you tell me about some of the things that will take place in September as part of the celebrations to mark the centenary?

SP - 2023 is going to be very important for the association because Charles and Margaret, as mentioned earlier, arrived in the Roussillon in the Winter of 1923, perhaps staying in Collioure for a short visit and later taking their quarters in Amélie les Bains. They spent the five following years exploring the Roussillon by train. So, this year provides us with the unique opportunity of creating a link between all the spots where the couple dwelt and Charles painted: Amélie les-Bains, Port-Vendres, Collioure, Ille sur Têt, Bouleternère and Bélesta, Mont-Louis/La Llagonne. Venues will take place from 13th to 19th September and below is the outline of a provisional timetable.

- The first events will be featured in Amélie les Bains with a visit of the CRM centre there and a guided tour of the "thermes".
- The next two days will be devoted to an academic seminar at the university of Perpignan with (we hope!) experts from Glasgow and a visit to the Têt Valley (Ille sur Têt, Bouleternère and Bélesta).
- The events of the weekend will take place in Port-Vendres with activities designed to attract all types of audiences: public reading, conference, walking tour of the Mackintosh trail, quiz, Art-Déco visit and lecture.
- Collioure will be the focus of Monday 18th September with a conference exploring Margaret's relationship with her husband and a talk at the nicest of the local tea-rooms.
- The association have kept the last day for the higher valley of the Têt called the "Haut Conflent" to follow the Mackintosh trail there and a few more activities that have yet to be finalised.

All the information will be posted in due course and updated on our website for everyone to read. We hope that this series of events will attract as many visitors as possible from all places and origins.

**CHARLES RENNIE MACKINTOSH
IN ROUSSILLON**



www.crmackintoshroussillon.com