

BULB Magazine

Autumn 2023 Issue # 9

FREE

ART, CULTURE,

SCIENCE &

MORE...

WELCOME to BULB Magazine # 9. We continue to feature new and original writing and artwork with local, national and international interest. We would like to thank all our contributors and sponsors for their support.

Cathy Bell (editor)

Contact us at – mylastboard@outlook.com View all issues of **BULB Magazine** at www.mylastboard.com



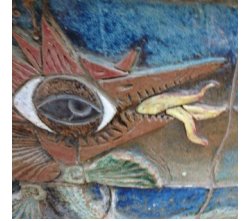
page 9



page 17



page 20



page 21

FEATURES

- 3 Three Interesting Questions In Physics – Gordon Weir
- 6 The Matisse Chapel in Vence – Cathy Bell
- 7 South Africa Part 6 - The Karoo Region Meerkat – Graham Clark
- 9 Charles Rennie Mackintosh – Centenary In France
- 10 Favourite Equations # 3 – Logarithms - Gordon Weir
- 11 Photography by Vika Yasynska of Ukraine and Scotland
- 13 Anish Kapoor – Robert McCubbin; Crossword

POETRY

- 14 Big Guns – Cathy Bell
- 15 Will We Ever Learn? – Ann McClintock
- 16 Pensée magique (Magical thinking) – Matis Leggiadro

- 17 Happy Days at The Wee Hub – David Hutchison & Heather Robertson
- 19 (P)enny (M)ordaunt – Comment
- 20 Helgoland by Carlo Rovelli – Book Review – Gordon Weir

SPECIAL FEATURE

- 21 Ceret & The Museum of Modern Art – Cathy Bell

Cover design by Gordon Weir

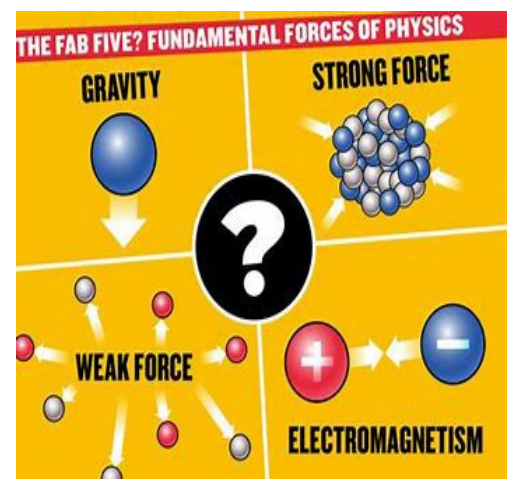
THREE INTERESTING QUESTIONS IN PHYSICS

In the past couple of months, I have come across several experiments in physics that either set out to challenge the standard model (the set of rules that defines known particles and the forces that govern their behaviour), generate vast amounts of energy from particles annihilating each other or else prove that there is no such thing as 'nothing.'

A Fifth Force?

The first experiment is taking place in Fermilab in Chicago and concerns the strange behaviour of a particle called a muon. The muon is like a large electron; some 200 times more massive than its little brother. It is also radioactively unstable with an average lifetime of around 0.0000022 seconds, however, when accelerated to close to the speed of light, this is increased to 0.00066 seconds due to time dilation. Another property that the muon shares with the electron, as well as charge (-1), is a property called spin; both having a spin value of $\frac{1}{2}$. Spin means that when subjected to a magnetic field the muon will tend to 'wobble.' What physicists at Fermilab have observed is that the 'wobble' is not exactly in accordance with that predicted by the standard model; in fact, it wobbles more than it is supposed to. One explanation is that the standard model, finalised in the mid-1970's - may need to be tweaked so that the wobble's tolerance is adjusted to include what is being seen at Fermilab. Another laboratory has repeated the experiment and what they observe is within the existing tolerance as defined by the uncertainty principle.

But the problem with long standing beliefs, and physicists for that matter, is that there is always a sense of us 'now knowing more' and therefore, especially when dealing with laws established before most of today's theoretical physics were born, that they will ultimately be up for being challenged; the older the theory the more it is challenged. And so, the conclusion of the team at Fermilab, is that the muon's excessive wobble is due to the presence of a hitherto unknown fifth force; in effect, breaking the standard model and questioning what we thought to be true for 50 years. In fact, so compelling is the idea of a fifth force, that a team at CERN is also hot on the tails of Fermilab, again anxious to once again beat their American rivals to physics next great discovery.



To put into context, why the discovery of an unknown force may be important, is that it may help explain why certain things happen that we do not understand; particle physics is full of 'tricks' that we can observe without knowing what is happening. Maybe discovering a fifth force (the others are: electromagnetic, gravity, weak and strong nuclear forces) will suggest that there are others yet to be discovered, possibly avoiding explanations involving 'multiverses' and multiple dimensions to explain what is going on.

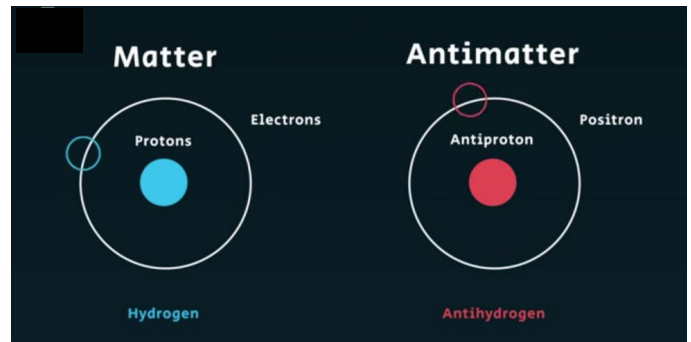
The next task of the teams at Fermilab and CERN will be to work through a massive amount of data before any conclusions can be made. If proven, the next search will be to find other instances of the same force.

Where Has All The Anti-Matter Gone?

The next piece of research concerns anti-matter; the counter particle to all the particles currently described by the standard model, for example, the anti-particle of the electron is the positron, equal in every way but with a positive charge. It was Paul Dirac in the 1920's that, after some incredibly complex mathematics, arrived at the conclusion that, and possibly by accident, that both positive and negative charges provided a solution. Consider the number 25. The square root is not simply 5 but also -5, that is, two solutions when only one might be expected. Today it is accepted that all particles have an anti-particle partner.

The universe that we have today is made up, as far as we know, only of matter; anti-particles only being produced in cosmic radiation and radioactive decays. Physicists believe that during the early stages of the big bang, that matter and anti-matter were produced in equal quantities. If this was the case later on, then there would be no universe as the result of matter and anti-matter coming together is the annihilation of both in a huge burst of pure energy. So where has all the anti-matter gone? One theory is that some condition existed in the early stages of the universe that somehow favoured matter over anti-matter. The result was that a mass annihilation still took place but left over a small amount of matter which is what today makes up everything we see in our universe.

Producing anti-matter is, at present, extremely energy demanding, however, a team at CERN are trying to do just that. To be exact, they are trying to produce an antiatom of hydrogen. This makes sense since hydrogen is the simplest atom, consisting of a proton (+1) in its nucleus and a single electron (-1). In the antiatom, this becomes an anti-proton (-1) and a positron (+1).

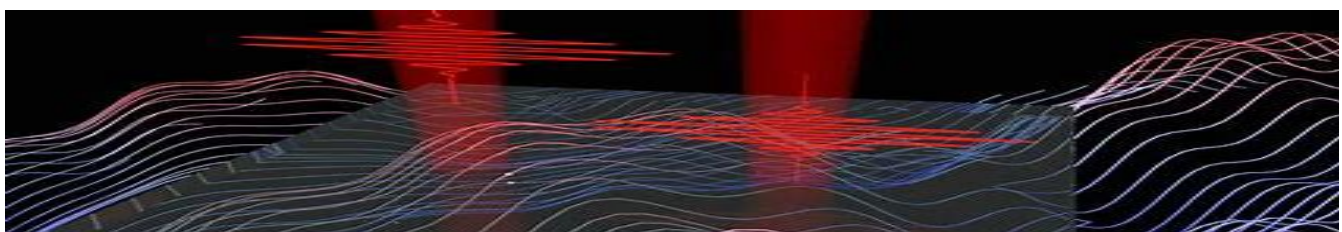


Creating the pieces required for our antihydrogen atom is not easy, but possible with the right equipment and huge amounts of energy. Antiprotons can be created in particle accelerator collisions, such as at the LHC at CERN. Positrons are a bit easier as they are found in large quantities in various radioactive decays. Once produced, the pieces are held together in magnetic fields, care taken to avoid contact with containment vessels as this would cause immediate annihilation with the vessel's matter. A laser is also used to reduce the antihydrogen atom's kinetic energy to as close to zero as possible; thereby reducing the temperature to close to absolute zero. This part is crucial to carrying out accurate measurements.

So why go to so much trouble? One reason is to figure out why the universe is as it is, i.e., no anti-matter. Others have suggested a new source of energy as a result of the antiatoms annihilating with normal matter atoms. This, to many is a fanciful outcome, as the huge amount of energy needed just to create anti-matter means that huge, highly controlled amounts of energy would need to be produced to make the whole process worthwhile. Something, that now, seems to be well out of reach.

Does Nothing Have Energy?

The third piece of work, currently underway on the Italian island of Sardinia, is attempting to find out how much energy exists in empty space. The reasoning behind this is that no space is absolutely empty. Why? The answer is in Heisenberg's Uncertainty Principle which states that no two quantities related to sub-atomic particles cannot be measured accurately at the same time. This usually refers to quantities such as velocity and position. The more accurately you know, say the velocity of a particle, the less you know about its position. The same is true for time and energy. Because of Heisenberg's Principle, even when considering a vacuum, there must be changes, otherwise we could say there is no energy and the time when we say it. What instead happens is that the vacuum 'borrows' energy from nature for very short periods. This type of energy is referred to as *vacuum fluctuations* and involves the incredibly short lived appearance and disappearance of virtual particles.



Conservation of electric charge means that if a virtual electron appears, it has to do so with its anti-particle, the positron. The result is they quickly annihilate each other. Only electrically neutral particles such as photons can appear alone. Overall, this means that vacuums are constantly filled up with virtual particles; all of which have a certain amount of energy. Combine the energy and you have an idea of how much energy is contained in empty space.

The process of measuring the amount of energy in empty space is complicated but possible, using an experiment utilising the Casimir Effect. The Casimir Effect, predicted by Dutch physicist Hendrik Casimir, states that two opposing metal plates held in a vacuum should attract each other beyond the amount based purely on their gravitational attraction. The idea is that there will exist around both plates, and between them, lots of virtual particles e.g. virtual photons. If we consider the photons to be wave like (wave / particle duality states that any particle can be considered as both particle or wave), then, as the waves reflect back and forth between the plates, phase differences will mean that some waves will cancel out. The result is that the pressure produced by the virtual particles is greater on the outside than between the plates, causing the plates to experience an inward pressure or force. This is what the team in Sardinia hope to measure and convert into energy.

We already know that matter (in effect a lump of energy) has gravity and that the consequence is that space is curved based on the amount of mass present. Measuring the amount of energy in empty space should give physicists a more accurate measurement for how much curvature takes place based on space where there is matter and where there appears to be nothing.

One theory, regarding the vacuum energy, is that it may be closely related to or even one and the same as what is known as dark energy. Dark energy seems to be responsible for the fact that the expansion of the universe is accelerating – making up around 68% of the matter/energy that makes up the universe and acting as a sort of anti-gravity – pushing apart instead of pulling together. Weighing virtual particles would be one way to conclude what exactly dark energy is.

But it is unlikely to be that simple. Why? The latest predictions on the contribution of dark energy to the acceleration of the expansion of the universe is almost certainly too high; the universe should be getting bigger a lot quicker! One proposal is that virtual particles do not exhibit the same gravitational rules as ordinary matter, resulting in a 'braking' effect taking place, slowing the universe's expansion to what we observe. Many physicists, however, believe that this is not the case since differences in the weights of atomic nuclei can only be explained by quantum fluctuations, suggesting that, for gravity, virtual particles behave in the exact same way as ordinary matter.

So the team in Sardinia have set out to measure the energy of the vacuum and how virtual particles behave gravitationally. Accurate results will be incredibly difficult to achieve but the outcome could signal significant changes to the laws of physics, which have lasted for over 100 years, including Einstein's Theory of General Relativity.

The three cases above are ongoing and gives an idea of the incredible research and experimentation going on in physics today. As to whether any of them will yield anything new is still open to question. But asking questions is what we are all about.

Gordon Weir

THE MATISSE CHAPEL IN VENCE



Blockbuster exhibitions are a perennial aspect of art galleries and museums programming. They are the entertaining, popular side of the business of promoting culture to a wide audience. To that end they are a valuable resource, however, they can be problematic in that they sometime distort art historical significance in order to follow a theme. This kind of made-up by committee exhibiting style can, therefore, be in danger of creating a misleading understanding of the artist's work and, to some extent, trivialise the entire foundations on which the particular artist's greatness is based. An example of this was an exhibition shown at the Royal Academy in London in 2017 entitled **Matisse in the Studio**. The central theme of the exhibition involved exhibiting some of the actual objects depicted in his paintings, these were exhibited alongside the paintings they featured in. At the time there was mixed critical response, some critics were taken by the idea, for example, one critic likened a large Spanish vase to a "tough Andalusian woman". Whereas others believed that Matisse's artistry had been swallowed up by bric-a-brac wondering (unfairly) why in 1942 he was more interested in a Venetian chair than he was in the war going on around him. This forgets the fact that during this time Matisse was recovering from a serious illness, the critic does have a point, however, when they suggest that the theme explored "is at best a footnote in the history of art"

While all of this is fair comment with both sides of the discussion having relevance, it is perhaps true to say that too heavy-handed handling in the execution of some blockbuster events can result in an unfortunate dumbing-down of the intention of the artist themselves and the legacy they wanted to leave behind. With this in mind it might be worth looking at Matisse's Chappelle du Rosaire de Vence which the artist created in the last years of his life. During the time of his recovery from the aforementioned illness Matisse made the acquaintance of a young woman called Monique Bourgeois who became his nurse. She also modelled for him and they became close friends, it was this genuine friendship that was the catalyst for the creation of the Chapel which is located in the small town of Vence in southern France. Matisse stayed in the town while he convalesced, it is where he and Monique's paths crossed over a number of years. Their friendship was tested when Monique became a nun much to the disappointment of Matisse, he was not a religious man and had misgivings about Monique's decision. However, their friendship was strong enough so when Sister Jacques Marie (as she became known) was staying across the street from him in a Dominican rest home they continued to see one another.

A moving film directed by Barbara Freer shows Sister Jacques Marie in her later years discussing her relationship with Matisse and recounting how the chapel came to be built. She reveals that she showed the artist a small sketch she had designed to one day hopefully become a stained-glass window in a much-needed chapel, at the time they were using an old garage. This idea stayed with Matisse and became the nucleus for the creation of the chapel which would be designed entirely by him. The project was not without controversy with objections coming from some of those inside the church, Matisse was not considered a suitable choice to create a holy building, he was a non-believer and his art was suspect in their eyes. Nevertheless, the Chappelle du Rosaire was consecrated in 1951, according to Matisse it was a shared project between himself and Sister Jacques Marie. Visiting the chapel one wonders, therefore, why

Sister Jacques Marie's window was never included, Matisse has been quoted as saying that the chapel had "imperfections", perhaps this is one of them? However, it is clear that Matisse broke new ground in his art in the chapel. He designed a series of stained glass windows, three minimal black line murals, an entire wall of minimal black line drawings depicting the Stations of the Cross and an altar, he used the colour reflected in the glass from the windows to create coloured patterns of light on the plain white tiled walls. It has been described as a project in which art and faith connect and there is no doubt that, even if not driven by religious piety, it was a labour of love by Matisse. The artist has declared the chapel to be his masterpiece and there seems no reason to disagree.

Coming back to the exhibition at the RA, therefore, it could be viewed as misleading regarding what Matisse left behind in terms of an art historical legacy. As already stated, Matisse considered the chapel as his masterpiece, therefore, in the artist's opinion, this was his best work. It would seem that, with the chapel in Vence, Matisse started anew from a different standpoint, he seems to have obliterated all previous desire to depict objects, this is a work devoid of materialist concerns, this is a spiritual leap into a world without extraneous things.

That is why the RA exhibition in 2017 seems unnecessary, although an impressive logistical feat does it achieve anything worth knowing? By lionising mere props with curatorial zeal they were, for the sake of creating a themed show, making something out of nothing. Matisse it would seem, at the end of his life, wanted to keep things simple so why distort art historical principles by drawing attention to the objectified world he seemed to want to leave behind? Although these objects formed part of the story, the history if you like, by making them the star of the show it glorified them in a fashion that did not seem to be the artist's intention in the first place. They were simply the means by which he explored the aesthetic of colour and line so were, in effect, minor players in the scheme of things. On the other hand the Chapelle du Rosaire stands as a testament to the simplicity (without objectification) of the life's work of a truly great artist.

Cathy Bell

SOUTH AFRICA PART 6 – THE KAROO REGION MEERKAT

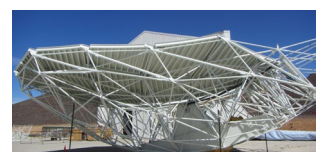
On leaving Carnarvon the rain clouds were gathering and the darkness was setting in as we travel a further 90km across asphalt and rough terrain and boldly go in search of the final frontier as we visit the Meerkat National park in the Northern Cape Karoo region and home to the South African Meerkat radio telescope station.

On this visit, the array was at the early stages of development but on completion it will consist of 64 integrated receptors (antenna, reflector, sub-reflector, receivers, digitisers and electronics) of a high sensitivity and imaging dynamism range capable of reaching far into space and gathering useful data on the cosmos

The three main parts of each receptor are:

The antenna positioner

A steerable dish (main reflector) approx. 13.5m diameter and a sub reflector 3.5m diameter with accurate positioning to within 1.4 thousandths of a degree.





Radio receivers

The receptors placements have been placed according to their scientific objectives with 48 of them in a core area within 1 km radius and the remainder within a 4km radius.

A set of digitisers

Signals received can be digitalized at the antenna and sent by optic cable to the Karoo Array Processor building before data for High Performance Computing (CHPC) in Cape Town



underground fibre transfer to the Centre



Each receptor has a total height (Pedestal, framework and yoke) of 19.5 metres and a weight of 42 tons and allows an observation elevation range from 15 to 88 degrees

Meerkat is a telescope of world class and has already provided the highest resolution radio waves of space including images of odd radio circles, first discovered by the Australian pathfinder radio telescope. These circles are gigantic rings of radio waves that emit faint radio signals from the distant universe and are possibly more than 3 million light years in diameter.

The meerkat radio telescope is to become the precursor to the **Square Kilometres Array** radio telescope and be integrated into the mid-frequency component of SKA.

The completed SKA will consist of 197 large dish Antenna in South Africa and over 131000 low frequency wire antenna in Western Australia with the main headquarters at Jodrell Bank Observatory in the UK. The combined radio signals from the arrays will create the world's largest radio telescope.

The computing and digital signal-processing systems are housed shielded chamber (faraday cage) to prevent radio signals from interfering with the sensitive radio receivers.



in a large the equipment



Power conditioning facility for the entire site includes rotary generators providing an uninterrupted power supply.

Long-haul optical fibre is used to transfers data to the Centre for High Performance Computing (CHPC) and the South African Radio Observatory (SARAO) office in Cape Town

A fantastic site visit engaging with the engineers, apprentices, cosmologists, designers and data analysts who highlighted the importance of this facility within the world stage and how they are reaching further and further into deep space with amazing pictures from far away galaxies.

For more information and some of the discoveries and pictures follow the web pages below

Additional online information

- South African Radio Astronomy Observatory - SARAO
- <https://youtu.be/pOxohO7W4sk>
- SKA-IEMP-Chapter-1.pdf (sarao.ac.za)
- https://youtu.be/Po5x7A7_X28

Next : From far distant galaxies we place our feet firmly on the ground once more to our final destination to where my journey first began, to Cape town.

Graham Clark

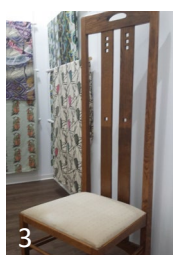
CHARLES RENNIE MACKINTOSH - CENTENARY IN FRANCE

BULB Magazine issue # 7 featured a report about the forthcoming (at the time) events in Roussillon in southern France to commemorate the 100th anniversary of the arrival in France of the Scottish artists Charles Rennie Mackintosh and his wife Margaret MacDonald Mackintosh. The events, which spanned one week, took place in September (from Wednesday 13th - Tuesday 19th) with many interesting and enjoyable events all organised with great flair by the Charles Rennie Mackintosh Association in Roussillon.

All of the significant locations that the Mackintoshes either lived in or visited during their stay in Roussillon were included in the programme of events such as Port Vendres, Collioure, Amelie les Bains-Palalda, Ille Sur Tet, Belesta, Bouleternere, Mont-Louis and La Llagonne. Visits to the various interpretation centres where facsimiles of Mackintosh's watercolours of the area are on display, talks and poetry readings and even a full day seminar at Perpignan University with speakers from Glasgow were on the agenda.

The first day (Wednesday 13th September) commenced with a visit to the medieval village of Palalda where the CRM interpretation centre there sits alongside the 11th century church the Eglise Saint-Michel . A short tour and talk was conducted by the Mayor of Amelie les Bain-Palalda, Marie Costa followed by a poetry reading by Paul StJohn Mackintosh the official poet of the Mackintosh clan. A look around the interpretation centre there completed the day. This centre has been refurbished recently and provides a pleasant backdrop for the display of paintings, furniture, textiles and architectural models all deigned by Mackintosh.

The CRM Association in Roussillon have done a wonderful job in putting together this thought-provoking and sensitive homage to the artistic couple from Scotland and their stay in the south of France.



Pictures – 1. View of Amelie les Bains-Palalda. 2. The village of Palalda 3. Textile and reproduction chair by CRM. 4. Marie Costa giving a talk outside the 11th century church. 5. Architectural model by CRM for a competition, initiated by The Glasgow International Exhibition, to design a new concert hall for the city. This building seems futuristic considering the design was completed in 1898.

FAVOURITE EQUATIONS #2 – LOGARITHMS

Definition: a quantity representing the power to which a fixed number (the base) must be raised to produce a given number

Example: The logarithm of 25_{10} (where the '10' represents base 10 or decimal – our normal base number) is around 1.4.

From the definition above, this means: $10^{1.4} \approx 25$ (' \approx ' means 'approximately equal to')

You can see then, that there are some easy logarithms that we don't really need to work out or look up..... $10^2 = 100$ so $\log_{10}(100) = 2$ **and** $10^3 = 1,000$ so $\log_{10}(1,000) = 3$ and so on.....

The way in which we use logarithms today was first proposed by Scottish mathematician John Napier in 1614. Napier reasoned that by using logarithms, some processes in arithmetic, in particular the multiplication of 'difficult' numbers could now be accomplished by the simpler process of addition. This operation is described in the following equation.

$$\log xy = \log x + \log y$$

As an example, consider a student in 1930 carrying out the calculation, $324 (x) \times 876 (y)$. Note 'xy' in the equation, refers to the operation of x multiplied by y.

Using a book of tables (log tables) the student finds the logarithm for each number and places the values into the equation.....

$$\log xy = 2.51054501 + 2.942504106 = 5.453049116$$

As you can see, this number, 5.45304, is the logarithm of the two number multiplied.

Moving the log operator from the left to the right side of the equation results in the reverse or inverse mathematical operation, as shown....

$$xy = \log^{-1} 5.453049116 \quad (\text{'log}^{-1}\text{' is often referred to as the 'anti-log'})$$

The student now refers to their tables of anti-logs and quickly finds the answer, thus concluding that, $324 \times 876 = 10^{5.453049116} = 283,824$ (rounded-up very, very slightly)

For many years, log tables formed a crucial tool for the mathematician and engineer, allowing both to quickly and accurately complete complex calculations in a few seconds. Incidentally, to divide, you simply subtract the logarithms.

$$\text{So, } 876 \div 324 = 2.942504106 - 2.51054501 = 0.431959096 \text{ and } 10^{0.431959096} = 2.703$$

Today, instead of log tables, we simply push a button on our calculator, however, logarithms are still used extensively by mathematicians, engineers, physicists, and navigators.

Example: An electronic engineer wants to input and store any number from zero to 18,000. How many binary digits (n) are needed to store all 18,000 numbers digitally?

Here is the engineer's starting point $2^n = 18,000$

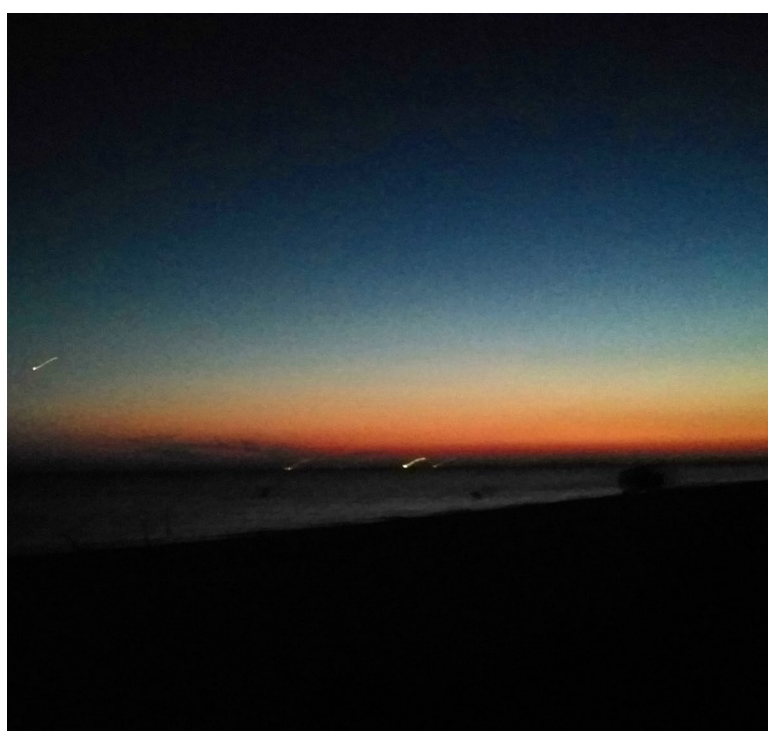
Log both sides $\log 2^n = \log 18,000$ (Log Rule.... $\log 2^n = n \log 2$)

$n \log 2 = 4.255273$ $n = 4.255273 / \log 2$ **n = 14.1** (can't have 0.1 of a bit, so 15 are needed)

PHOTOGRAPHY BY VIKA YASYNSKA OF UKRAINE & SCOTLAND



THE ISLE OF SKYE SCOTLAND



KINBURN SPIT UKRAINE



GLENCOE SCOTLAND



VIEW FROM A CAR UKRAINE

ANISH KAPOOR

The works of Indian-born, (1954) and Turner Prize winner (1991) UK-based sculptor Anish Kapoor have always captivated me. His use of intense primary hues, in the form of saturated Gesso pigments, layered over underlying structures enthralled and intrigued me in equal measure.

His early pieces take many scales utilising: stone, metal, wood and fibreglass combined with organic and curvilinear forms. Yet, underpinning their *raison d' et-re*, is Kapoor's metaphysical rendering of them in terms of ancient and modern; East and West - a duality of Eastern mysticism and Western modernity. In essence an evocation of purity and spirituality which transcends national borders and customs. A good example of this in action is his extensive installation "1000 Names" (1979-82) whereby he has rendered colour as a formal language (a tenet of modernity). As a developmental trait his move to examination of interior spaces in forms e.g. "Mother as a Mountain", 1985, connects with sexuality, life/death and rebirth cycles of existence and experience.

In conclusion, Kapoor's early pigment coated works have an immense visual and emotional impact and symbolic mannerism, it is his ability to combine the many facets of old and new in a cohesive whole which sets Kapoor apart.

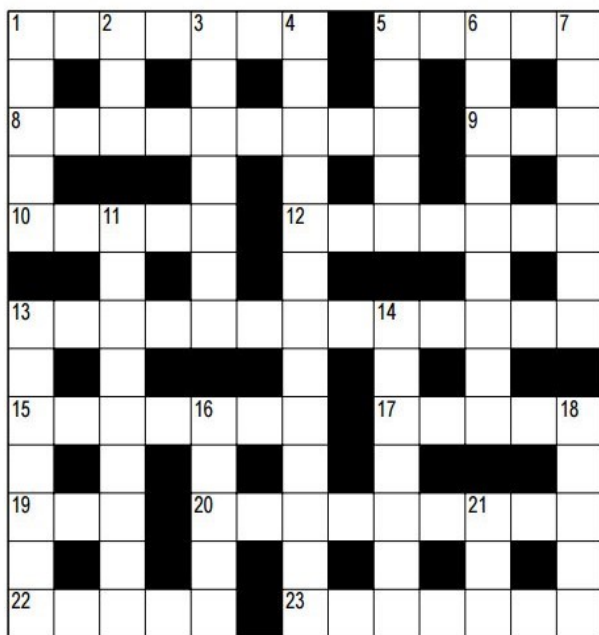


MOTHER AS A MOUNTAIN 1985



1000 NAMES 1980-81

CROSSWORD # 9



Solutions on page 18

Clues across:

- 1. Perceived character (7)
- 5. Newton or Asimov (5)
- 8. Played ball through legs? (9)
- 9. ___ Spiegel (German Newspaper) (3)
- 10. Small constellation (5)
- 12. Woodwind instrument (7)
- 13. A put down? (13)
- 15. Requiring oxygen (7)
- 17. Tenting with comfort? (5)
- 19. Female bird (3)
- 20. Spock's response to Kirk (9)
- 22. Give way to (5)
- 23. Response to dilemma (3,2,2)

Clues down:

- 1. Bamboo consumer (5)
- 2. Long deep track (3)
- 3. Abroad (7)
- 4. Relating to branch of mathematics (13)
- 5. Asian river (5)
- 6. Spiral galaxy (9)
- 7. Headdress for lesser royals? (7)
- 11. Guarantee of compensation (9)
- 13. Unpleasant part of Harry Potter title (7)
- 14. Attracts another's interest (7)
- 16. Lacking perception (5)
- 18. Infectious disease (5)
- 21. Four-wheeled vehicle (3)

BIG GUNS

Two revolvers side by side
Looking modern yet out of date.
Proportionally oversized and
Executed in puce
They are not the norm
In colour, size or
Form

Pop art Mona Lisa
They follow you round the room.
Two non-smoking barrels
Ready to burn
With silk screen treachery,
Screen-printed
Memories

The lift slid open,
The gunmetal doors parted
To reveal a woman,
Pistol in hand
Ready to fire
The artist's
Bette noir
Valerie

We know Warhol survived
Though some years later he died
He never fully recovered
From the wound
Made by the bullets
Delivered from the
Mechanical taker of
Life

Gun totin' USA
Outlaws sharp shooting the whole country;
Frank and Jesse's kids
Billy the Kid's kin
North and South
East of the river
New York. All over
America

Every picture a story,
This one's tale is never ending
Drive-bys, ambush,
Shoot-outs, hold-ups,
Two dead Kennedy's,
John Lennon,
Martin Luther
King

Happiness is a warm gun,
Pop picture made in pop-tastic fashion
Devoid of action
But still spot on.
The King is dead
Kennedy's blown
Lennon gone. Art
Icon

Don't shoot the artist
For predicting a time of perpetual
Firing line, and a
Wild west that's become
The slinger of
The biggest
Gun

Cathy Bell



WILL WE EVER LEARN?

A small child lies in bed
Dreaming. Remembering!
Candy floss and ice cream cones
Pedallos scrambling in the pond.
Dogs panting in the heat.
Their owner's slowly reddening
In a one off "taps off" summer's day.**

A small child lies in bed
Confused. Remembering!
The fireworks flash and crash
Of exploding shells.
The banshee wails of sirens.
The long, long trudge to freedom
And the chance to lie safely in a stranger's
bed.

A small child lies in bed.
Hearing. Remembering!
The muddy shore.
The crash of the waves
The cold, cold water
The nightmare shouts of competing
protesters.
And the one word scrawled on the wall -
SCUM

An old man lies in bed.
Fearing remembering
The trudge of boots on cobbles,
The hollow knock on flimsy wood,
The scream of fear!
The single shot that pierces the night.
And the one word scrawled on the wall -
JEW!

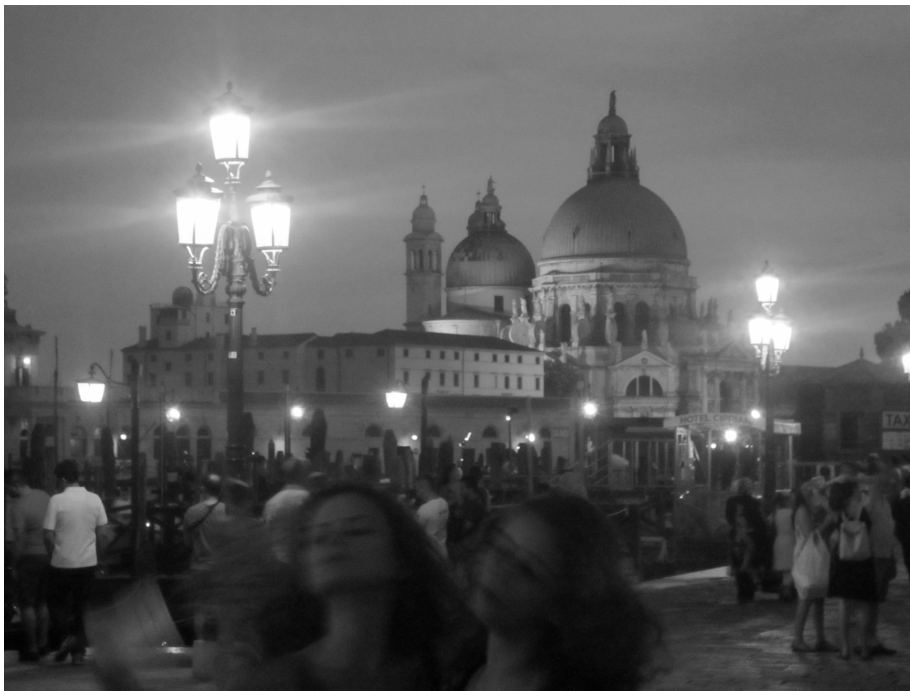
Ann McClintock

** whenever Glaswegians see a glimpse of
warm sun they head to Kelvingrove Park and
lie on the grass topless or "taps off".

Pensée magique [poème]

Peur roulée sur la langue des Dieux,
l'homme du matin se confine au creux
des règnes de ceux
impossibles à absorber.
Trop lourde est pour lui sa peine au ras
le cœur, plus énorme que lui,
explosera tôt ou tard très près des Cieux.

Palavas-les-Flots, automne 2023



Venice 2016

Magical thinking

Fear rolled on the tongue of Gods,
the man out of bed cowers at the foot
of the reigns of those
impossible to absorb.
Too heavy is his punishment, on the borders
of his heart, too big for he,
will explode sooner or later very close to the Sky.

Matis Leggiadro

HAPPY DAYS AT THE WEE HUB

When Heather Robertson from The Living Memory Association (THELMA) was given the keys to the vacant Debenhams store in the Ocean Terminal shopping centre in Leith she was, understandably, struck by a sense of trepidation. How were they going to fill this massive empty shop, it seemed like quite a task. However, she need not have worried because the former shop soon filled up with various initiatives from locals and those from further afield with creative projects, groups needing space to expand their particular interest, individual artists, musicians, dancers – you name it! So many people have gravitated to The Wee Hub as it has become known. The result is a lively space where the spirit of the community is thriving. Among the highlights is an area where carnival costumes are being made for the Edinburgh Festival, so bright and exotic. There is also the Pianodrome which consists of recycled old pianofortes which have been chopped up and made into an amphitheatre. In this space it is possible to perform and show film, or whatever else an inventive mind can conjure up. Of course, there is room for nostalgic stories and artefacts and this continues upstairs in the original Wee Museum of Memory – and there is so much more. Great effort has gone into making The Wee Hub a welcoming and inclusive space that everyone can enjoy bringing so much benefit to the local community.

Artist and film-maker David Hutchison has written a short summary of his time at the Wee Hub.

The Wee Hub and The Home of Irresistible Art

In April 2022 the old Debenham's department store at Ocean Terminal, Leith, Edinburgh, which had been lying empty for 18 months, was taken over by THELMA; the Living Memory Association. It has metamorphosed into The Wee Hub; a vibrant heritage and community space.

Cathy Bell suggested I should try for a space there and In August 2022 I was lucky to be given by THELMA Manager Heather Robertson an exhibition space in the old Costa Coffee area. With a few coats of paint and a rehash of the signage I named the gallery The Home of Irresistible Art.

The first exhibition was **Lockdown Landscapes**; a series of paintings set around beaches in East Lothian. It was also great to get out and interact with people again, from being inspired by the other artists and staff at the Wee Hub, to the general public.

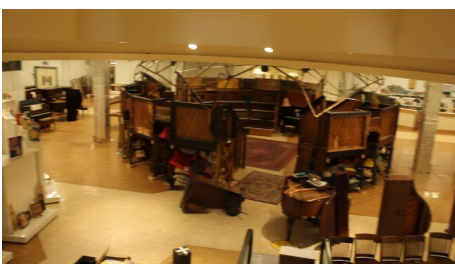
The exhibitions change every couple of months, with the past four being group shows.

I document each show at The Home of Irresistible Art

<https://www.davidhutchison.info/thehomeofirresistibleart.html>

In Jan 2023 I began to make Metamorphosis; a documentary of The Wee Hub. After its festival run it will be free to watch online. You can see the film at

<https://www.davidhutchison.info/metamorphosisdocumentary.html>



The Pianodrome



Community Art Project



Festival Costumes

And the last word goes to Heather Robertson from THELMA

“We have loved having the opportunity that Ocean Terminal have given us to use the empty Debenhams store to create a vibrant and imaginative space open to all and full of creativity and fun. We have worked with amazing groups, artists, musicians, dancers – all amazing people. We host a Ukrainian Children’s Club, Salle Holyrood Fencing, Thistle Model Railway Makers, Pianodrome, Tinderbox, Think Circus, Living Rent, Bethany Remakery, Onisis Latin Dance, Newhaven Heritage and many more. We have a free and very popular children’s play area and a dance floor for anyone to use.”



Carnival costumes at the Edinburgh Festival 2023

*As is often the way, all good things come to an end and, unfortunately the Wee Hub will close at the end of October 2023.

CROSSWORD SOLUTIONS

Down:

- 1. Panda 2. Rut 3. Oversea 4. Algebraically 5. Indus 6. Andromeda 7. Coronet
- 11. Insurance 13. Deathly 14. Engages 16. Blind 18. Polio 21. Car

23. Yes or no

Across:

- 1. Persona 5. Isaac 8. Nutmegged 9. Der 10. Aries 12. Bassoon
- 13. Disparagement 15. Aerobic 17. Glamp 19. Hen 20. Illogical 22. Yield

(P)ENNY (M)ORDAUNT

Certain newspapers are abuzz with the news that the Speaker of the House Penny Mordaunt has delivered a brutal takedown of the SNP in the House of Commons (early September). Brutal it might be but a takedown it is not. It all depends on your point of view of course.

The point of view Penny Mordaunt is playing to mainly belong to those Tory voters who have the power to give her what she craves for, the role of Prime Minister. Since it looks likely that the Conservatives will be out at the next election, Mordaunt is pitching already by trying to look tough and we Scots are at the blunt end of her diatribe.

Apparently, she has been to Scotland for two flying visits during the past year and now she has things to say about this terrible country (she aims it at the SNP but she is actually talking about us). In an exchange with Deidre Brock SNP MP for Edinburgh North and Leith she ranted on about how Scotland is a country blighted by Victorian diseases, vermin infestation, corrupt governance and a country which is motivated by hate and division. Yes, Mordaunt's assessment is brutal, however, these are strong words without foundation. She presents an image of Scotland as a poor relation almost akin to a third-world country – without taking any responsibility. After all, Scotland is supposed to be part of the United Kingdom so, in some ways, her words are a takedown of the UK itself. Doesn't this suggest that, as a country which is supposed to be part of the UK, we in Scotland have been a touch neglected?

Buoyed up by her recent appearance at the Coronation wielding a mega-sword she is getting carried away with herself telling us poor hopeless Scottish people that we need to learn a lesson from the Coronation. Okay, how would we do that? Well, according to Penny, we need "to learn that the only way forward is service, duty and love". This is kind of insulting really, it is nothing more than nonsense spouted from the mouth of an individual who knows very little about Scotland and its people.

HELGOLAND BY CARLO ROVELLI - REVIEW

Helgoland by Carlo Rovelli is another of the same authors popular science books on the subject of 'The Strange and Beautiful Story of Quantum Physics.' In three parts, the book goes from the common ground of quantum physics before the second world war, featuring many of the normal players such as Heisenberg and Schrodinger, to something more akin to metaphysics and philosophy.

The title of the book comes from the island in the North Sea close to the northern coast of Germany. It was here that the young Werner Heisenberg wrestled with a problem set for him by his mentor Neils Bohr. The problem concerned the behaviour of electrons within the atom and why they occupied only certain orbits and why they would only jump between these orbits.

At the heart of such mathematics, such as Schrodinger's wave equations is probability; a recurring theme in these types of books. For example, the probability that a particle may be in a particular location or else the probability that it is somewhere else. However, such probabilities vanish when the particle is observed. Then it is there. In fact, what the theory really predicts is the probability that we observe something in a particular place.

The so called, 'Granularity of energy,' (again another recurring theme) completed the first part of the book; in other words, predictable content.

And so, the book continues into parts two and three, with each part, or even page, becoming closer to an all-out philosophical debate.

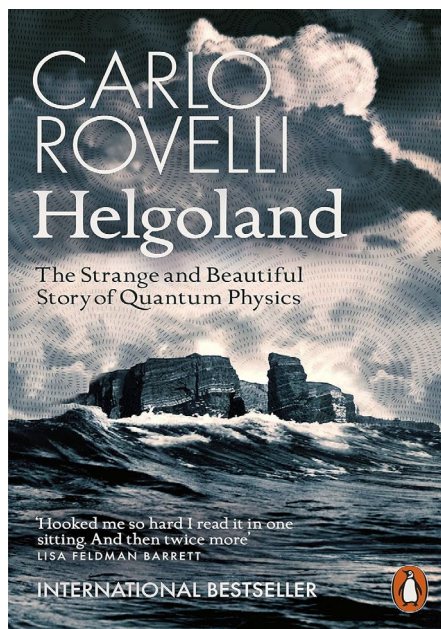
Along the way, the author also tells the reader a little about himself as an undergraduate in Bologna and his dilemma about whether to study physics or philosophy. In a way, this book confirms a life-long passion for both subjects; as part three of the book demonstrates to good effect.

In a way, what Rovelli does is to weave together the quantum world with the philosophical one; part two, with some of physics weirdest stuff – entanglement and superposition – laying a suitable foundation into philosophy. Part three, it should be said, is full of philosophical questions (not enough pages to go beyond this but does leave you thinking) related to the quantum world and are therefore just as weird; although, to be fair, Rovelli does try to throw into the ring some possible answers but these can only ever be starting points.

The conclusion is overwhelming, if you want to ask lots of questions that nobody can answer, then this book has them in abundance. It also suits those people, and the number is growing, that like to consider what it all means and put forward their own thoughts and theories on the universe and how it all works.

I have read at least one other book (I am not sure of the number, it might be two, because I did not finish them) by Carlo Rovelli and, to be honest, did not really enjoy them and felt this one was going the same way. But I did finish this one so things are looking up and my opinion on the author, who seems very popular, has at least changed for the better. One issue I still have, is that with only 167 pages (other books are a similar length) Rovelli will only ever scratch at the surface of whatever topic he chooses to write about. My other gripe is that, at least for the physics, it is the same old stuff; every second book of this sort mentions Schrodinger's bloody cat! And when, what little physics there is, suddenly transforms into philosophy, then I was starting to get really annoyed. I re-iterate, the book is too short to go into any real depth.

And so, once read, I put the book down, but at least I had managed to finish it and, moving on, it was now time to write a scathing review. But then something happened. As I flicked through the book, reading parts for a second time, I began to feel differently; even being intrigued by some of the philosophy. What I have now found about this book is that it is a 'dipper.' In other words, open it at just about any page and you will find something interesting and thought provoking. For me, I think the problem was about how the contents fitted together. Instead, read it as a series of articles and it makes more sense.



So, there it is. It is short, does not go into any real depth, asks questions without providing complete answers and covers a lot of the normal physics fair, however, the combination with philosophy is interesting and, I suspect, even more so, with a second read or even the occasional 'dip.' Strangely, I quite enjoyed it in the end and may now go back to the books I started but gave up on.

Helgoland by Carlo Rovelli. Published by Penguin Books 2020. p.p. 167 pages.

CERET & THE MUSEUM OF MODERN ART



La Sardane de la Prix (Fontaine de Picasso, Ceret)

On a corner of the French town of Ceret sits The Grande Café where many famous artists gathered during the first half of the twentieth-century. On the walls are enlarged photographs of Pablo Picasso and others sitting around relaxing with some wine on the table in front of them. The Grande Café has changed little today and, while the town of Ceret functions like any twenty-first century community, a strong sense prevails in the town of its notable historic, artistic past.

Ceret is located in the Pyrenees Orientals region of south-western France not far from the Spanish border. It became a hub for artists in the early twentieth-century, some of these were giants of the art world like Picasso, Henri Matisse and Marc Chagall, for example. Many others were well-known and recognised for their contribution to the formation of the art of the period. Ceret became known as the *Mecca of Cubism* since Georges Braque and Picasso began to experiment with the new style while living there. It is also said that collage as a form of artistic expression appeared there for the first time.

The list of artists who located to Ceret either on a short term or a more lasting basis is impressive. There were also many local artists who were mingling with the newly formed community of avant-garde artists who had arrived in the town most of whom had been living in the areas of Montmartre and Montparnasse in Paris (this exodus of artists took place over many years beginning in the early part of the century up until the middle years). Among the local artists was the painter Frank Burty Haviland who was heir to the Limoges porcelain factory. Using his wealth as a starting point, Haviland set about setting up the Museum of Modern Art which opened in 1950. From the beginning the museum was receiving gifts of work from Picasso, Matisse, Chaim Soutine, Salvador Dali and many other artists associated with the town. Picasso donated a large collection of ceramic plates most of which depict the theme of bullfighting, an activity which fascinated the artist himself and one which is still integral to the Catalan culture today.



Above: Ceramic plate by Pablo Picasso

Left: The Museum of Modern Art, Ceret

It is possibly unusual to find such an establishment as the Ceret Museum of Modern Art in a modest sized town, the wealth of exceptional art on show is astonishing. As well as the extensive modern permanent collection with work by many of the international heavyweights of twentieth-century art, there is also a permanent collection of contemporary art. Again, as with the modern collection, contemporary artists have been generous with donations to the museum with artists such as local man Jacques Capdeville, Claude Viallat, Francios Martin, Joan Bossa and many others gifting pieces. The museum also boasts an especially commissioned piece in the form of a diptych by the well-known artist Antoni Tapies, dating from 1988, this piece frames the entrance doors to the building. Over the years the building itself has expanded and evolved mainly because of its continuing success as a location where visitors are able to see such a rich collection of artworks. Beginning life as a Carmelite convent in the 17th century then becoming the headquarters of the constabulary and the prison in the 19th century, the inauguration of the museum took place on June 18th 1950. In the 1980's a renovation of the building became essential as it was decided that it was not fit for purpose as it was, so, in 1987 an architectural competition was held to find a team to modernize the existing structure. After a period of reconstruction by the Barcelona architect Josef Lluís Sert, the new building was inaugurated in December 1993 by the then President Francios Mitterrand. Of course, the museum has continued to grow as a building with a new wing opening in 2022 designed by the architectural firm Pierre-Louis Faloci winner of the 2018 Grand Prix National d' Architecture.



Mock artist's studio within The Museum of Modern Art, Ceret

And, while the building has evolved so too has the ever-growing list of past temporary exhibitions. Since the 1990's major historical exhibitions of the work of figures such as Auguste Herbin, Dali, Chagall, Picasso, Astride Maillol and Raoul Duffy to name only a few have taken place. This year in 2023 the temporary exhibition is entitled **Constellations** (May 13th – November 26th), around forty artists are participating with names such as Christian Boltansky and Pierre Soulages among them. The aim of this exhibition is described as a kind of projection into the future, that is, a journey into the galaxy of contemporary artistic creation over the past fifty years. French and foreign artists are included bringing together works from regional collections for the first time, the idea behind the exhibition is to encourage oppositions within the art included and, therefore, promote surprise. Whether this works or not is a debatable matter, perhaps the theme is a bit ambitious? However, it is interesting to view a large all black painting by Pierre Soulages alongside the crazy red and white dotted room with mirrors by the Japanese artist Yayoi Kusama. The latter's obsession with polka-dots and infinity does seem like a world at the other end of the spectrum from

Soulages' minimal mono-field statement, a style for which he is famous. As exhibitions go this is a quality show which lives up to (for the most part) that which has previously been shown at the museum.



Constellations Exhibition 2023 - Above: Pierre Soulages; Left: Yayoi Kusama

However, it is difficult to come away from the Museum of Modern Art in Ceret without experiencing the feeling that the permanent collection (particularly the modern collection) is a hard act to follow. To be surrounded by examples of paintings, sculpture and ceramics from the era of the explosion of artistic expression which happened during the first half of the twentieth-century is breathtaking. This is partly due to the fact that this surge of creativity was happening right outside the door - you can still sense it in the air. A long list of the artists who lived and worked there is remembered on a bronze sculpture in the centre of the town. Names mentioned previously such as Picasso, Matisse, Chagall and Soutine, but also other names such as Andre Masson, Pinchus Kremegne Juan Gris, Georges Braque, Christian Tzara and Jean Dubuffet. And, not forgetting the local artists who contributed so much to the creative atmosphere such as Manuel Martinez Hague (known as Manolo) and, of course, Frank Burty Haviland who along with his friend Pierre Brune had the passion (and the funds) to establish the museum in the first place.

Ceret is a town that lives and breathes artistic creation. A collection of photographs (and a video) which documents Salvador Dali and his wife Gala's visit to the town in 1965 (pictured right) is a testament to that. The atmosphere comes across as one of hero worship by the crowd such as could be seen in the UK and USA during Beatlemania.



The spirit of the artistic past is still alive and well in Ceret and continues to develop with new acquisitions by the museum, the most recent of which is a series of work from 2023 by a newer generation artist Matthieu Malvoisin. His collages with pastel and oil share a room with and are intended to compliment the work of Manolo, this pairing of earlier and current work neatly ties past and present together.

<https://www.musee-ceret.com/>

DAVIDSON WAY

Davidson Way

THE DOOMSDAY BAR

NEW ALBUM - LISTEN NOW ON -
SPOTIFY, AMAZON, I TUNES, APPLE
MUSIC DEEZER & MEDIA NET