

BULB MAGAZINE

SUMMER 2023 ISSUE # 8

FREE

ART, CULTURE, SCIENCE & MORE ...

WELCOME to BULB Magazine # 8. 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)

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FEATURES



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WALKING THE LABYRINTH - MARNA HOWIE

“Labyrinths have slowly been creeping their way into my subconscious for some years, writes Marna Howie. The very word resonates a mysteriousness of something ancient which I find captivating”

I am drawn to explore in a similar way to how I felt when first encountering tai chi and qigong in the 1990's. In a labyrinth there is a continuous spiral path that eventually leads to the centre. There is only one way in and one way out returning on the same path. The labyrinth acts as a metaphor for the path we walk throughout our lives, journeying to our own centre and back out again into the world. I have walked a couple of labyrinths so far. I enjoyed the experience of focusing on the path as it turns round and around. I also enjoyed that sense of being able to take time out for myself, to be with myself. This is so appealing in our busy lives, and is undoubtedly beneficial to one's wellbeing. Walking a labyrinth can be likened to a moving meditation, which in turn is like practising tai chi and qigong. I have heard the expression: 'in a maze you lose yourself, in a labyrinth you find yourself'. However I had no real understanding of the origin and history of labyrinths. "Okay," I hear you say, "look it up on the internet". Well, okay that is fine up to a point, but the internet is no substitute for 'in the flesh' learning, again like tai chi and qigong. So, you can imagine my delight when earlier this year, out of the blue, as if by some magic, I received an email advertising a labyrinth workshop in Argyll, which is very handy to where I live. I signed up right away. This was just what I was looking for. Apparently this date was chosen because that is world labyrinth day. Who would have thought there was such a day? The workshop was run in collaboration with Suse Coon of West Coast Wuji and Margaret Ker a local artist and jewellery maker who is also a passionate and enthusiastic labyrinth creator. The workshop was held in the beautiful Glenan Community Woodland at Portavadie on the shores of Loch Fyne. The Glenan labyrinth, which we would walk later, was created by Margaret, using large stones gathered from the shore nearby. There were only eight of us at the workshop which made it more personal. Suse started the day with a short meditation and breathing exercises to root ourselves in the space. She then led us through the practice of taiji walking. At times this was quite challenging across the uneven grassy area. Everyone, whether familiar with the practice or not, found this very calming and meditative. As well as creating labyrinths, Margaret had done a lot of historical research into their origins. She had set up a gazebo tent displaying lots of photographs and beautiful images of all kinds of labyrinths including prehistoric rock art, which is likely to be the source of the first labyrinths from around 5,000 years ago. Labyrinths are found all over the world in many cultures. It is fascinating to note that researchers have found that even though early civilisations were isolated from one another, over thousands of years only one design of the labyrinth emerged, based on the classical seven circuit. It is believed that these designs evolved out of the spirals found in nature. Labyrinths can be made with rock, mosaics, turf, anything really. They can even be traced out on the sand when the tides goes out. There was a great selection of books for us to browse on labyrinths and their history. These included how to create your own labyrinth for meditation and enlightenment: landscapes of the soul and the spirit. Labyrinths were walked in medieval times, the most famous of these being the Chartres labyrinth of 11 circuits, laid down in around 1201. It is still intact on the floor of the nave of Chartres Cathedral in France, and is probably the most walked labyrinth in the world. We were told there is currently a growing revival of interest in labyrinths. This is largely due to the work of Dr. Lauren Artress of the Grace Cathedral in San Francisco. It has been suggested that this revival comes at a time when there is something in the collective unconscious of mankind in this 21st century that recognises a need for spaces like labyrinths and how they can help us in recovering a more balanced, reflective and inclusive way of living together in these troubled times. The workshop was led in a discussion about the benefits that are being experienced for adults and children with mental health issues, general anxieties and attention deficit disorders. It would appear that walking a labyrinth can help them find answers to problems, release thoughts and feelings, clear the mind and feel more at peace with

what is going on in their lives. At 1 o'clock we all began to walk the labyrinth joining a worldwide wave of peaceful intention for World Labyrinth Day. With guidance from our workshop leaders before entering the labyrinth, we each paused, grounded and centred ourselves, focused on our breathing to relax, release and receive as we each took it in turn to begin our journey to the centre. Once we all reached the centre of the labyrinth we joined hands in a circle. This proved to be a moving experience for us all and afterwards we had the opportunity to be still and quiet and to reflect on our experience of walking the labyrinth. The workshop ended with Margaret showing us how to draw a labyrinth from a very simple three circuit to the more complex seven circuit. It was great fun for us all to practise this. By the end of this very lovely and successful workshop I was fired up with even more enthusiasm for labyrinths and came away keen to create a labyrinth and share the experience with others. Suse and I then had a light bulb moment. Tai Chi Caledonia was coming up in July at Stirling University, this could be an ideal opportunity to create a small 'taster' labyrinth for participants. Of course it would be available for anyone on the campus to walk. Happily, permission was granted to allow us to set up a temporary labyrinth during Tai Chi Caledonia week. So on the first day armed with white cord and galvanized pegs we set out to find a suitable spot in the campus to locate the labyrinth. We found the perfect spot en route from the tai chi chalets to the MacRobert Centre. My husband carefully measured and helped us set out the labyrinth. We put up a notice on a stake and propped it against a tree. This gave suggestions and information about walking the labyrinth. We let people know at the briefing session at the start of the Cally week and by word of mouth. Gradually through the week as more and more people walked the labyrinth there was a palpable feeling of growing energy around the area. The three big oak trees surrounding the labyrinth stood guard giving a sense of protection. From the centre of the labyrinth the view across to the beautiful Dumyat hill was very calming but also empowering. The feedback is always very personal from labyrinth walkers, but even the slightly sceptical ones all said they had a positive and enjoyable experience. One lady from Glasgow who had never walked a labyrinth before said she had no expectations but decided to give it a go, and found she was able to switch off and take stock of her life in a very meditative way with no stress. To conclude, it feels like this has been the start of a new journey, finding out more about labyrinths at the workshop day, then creating one and sharing the experience with others. So, if you have not already tried labyrinth walking, perhaps find one near you via the world wide labyrinth locator and start your own journey; who knows, it could be life changing. Remember there is no right or wrong way to walk a labyrinth. To quote Dr. Lauren Artress from her book *Walking a Sacred Path* she says: "The best way to learn about the labyrinth is to walk one with an open heart and an open mind. Then allow your experiences to guide you."



Pictured Left: Marna Howie walks the labyrinth at Tai Chi Caledonia 2022

Marna Howie is a member of the Longfei Taijquan Association of Great Britain and is a student of the Daoyin Yang Sheng Gong system. She is a regular attender at Tai Chi Caledonia. Marna teaches qigong and assists in teaching tai chi to OIR (Opportunities in Retirement) students.

Walking a Sacred Path – Rediscovering the Labyrinth as a Spiritual Practice by Dr. Lauren Artress.

<https://labyrinthlocator.COM>

LONG WALK TO FREEDOM PART 5 – GRAHAM CLARK

DURBAN AND CARNARVON SOUTH AFRICA

Nelson Mandela, dubbed as the black pimpnel, was South Africa's most wanted fugitive. He travelled around the country and abroad and adopted many disguises and evaded capture for 17 months until the 5th of August 1962, after a tip off from a CIA agent, on a quiet rural road near Howick in the Natal region, he was stopped and arrested.



The fragmented portrait sculpture, designed by Johannesburg artist Marco Cianfanelli, was erected on the 50th anniversary of his capture and consists of 50 steel columns each with a fragment of the portrait attached and the angle of approach, guided by the twisting brick path, guides the viewer to the monument until the fragmented pieces align to reveal the portrait of Nelson Mandela in all his glory. A magnificent piece of art work to commemorate a significant point in the struggles for freedom and the march towards a free South Africa.

While in the Natal region, we visited Durban, home to around 595,000 South Africans and a well-remembered town for hosting the FIFA World Cup in 2010.

This chief sea port of South Africa, exporting around 19.9 tons of sugar cane per year, was formerly known as Port Natal, but was renamed "D'Urban" on 23rd June 1835 after Sir Benjamin D'Urban, who was the governor of the Cape at the time. The modern city of Durban dates from around 1824 and has an ethnically diverse community which includes Zulu, white and Indian/Asian population

Durban is a very modern vibrant city with a coast line which provides a beautiful view of the wide range of architectural building designs with the new and old coming together. The beaches providing a relaxing oasis from the hussle and bussle of everyday life.



On leaving Durban we head West for around 870 miles and a road journey of 13 hours to reach Carnarvon.

The road journey is long but the views of the South African countryside are amazing, with fields and landscape that seems to go on forever, like an infinity pool of land, breathtaking. If you ever travel to South Africa, despite the distances, the road journey is worthwhile and will take your breath away.



Carnarvon is a small sheep farming town in the Northern Cape with a population of around 6000. Formerly named Harmsfontein, it was renamed in 1874 after the 4th Earl of Carnarvon (The father of the 5th Earl who supported the trip to discover the tomb of Tutankhamum).

A popular tourist destination renowned for its hospitality, good traditional food and tranquil peace. Surrounded by hills which form part of the Karoo mountains with traditional build opulent homes, now mostly hotels and guest houses, churches and many windmills

On arriving in Carnarvon we were surprised to find a familiar piece of home, the first supermarket we came across was a Spar.



A traditional Karoo family house built in 1886 and now restored to its former glory shows Karoo grandeur of yester year . Also used later as the officer's mess during the Boer War.



A two day break in Carnarvon, a town steeped in mission work history and walks around the Karoo hills which contain thousands of engravings on the black boulders of the Karoo and where historical ceremonial events were held. It is always sad leaving such historical towns but there is still so much to see.

Our journey will continue next time with a further 90 KM journey across rough terrain to the South African Meerkat Project. But not the Meerkat (*Suricata suricatta*) the small mammal that lives in the Karoo region but an interesting site of space discovery.

FAVOURITE EQUATIONS # 2 – NEWTON'S LAW OF GRAVITY - GORDON WEIR

Newton's Law of Gravity is used to determine the attractive force which exists between two bodies based on their mass and the distance between them. Arguably, this is equation is not all Newton's own work since its derivation follows on from work done by the Dutch astronomer Johannes Kepler, whose three Laws of Planetary Motion, preceding Newton by almost 100 years, laid the foundation for much of Newton's thinking.

Newton believed that all particles, however small, exhibited a gravitational attraction in direct proportion to their mass i.e. the larger the mass the greater the force. The other factor he considered is distance. This time the relationship was an inverse proportion with the square of the distance. This means if the distance between the two masses is doubled, the force quarters. Increasing the distance to three times the original distance results in the force falling to a ninth of its initial value. The equation is shown below.

$$F = G \frac{m_1 m_2}{d^2}$$

m_1 is the mass of the first body in kilograms (kg); m_2 is the mass of the second body (kg);

d is the distance between the masses as measured from their respective centres in metres (m).

G is the gravitational constant and has a value of $6.67 \times 10^{-11} \text{ Nm}^2/\text{kg}^2$ (Henry Cavendish 1798).

Isaac Newton was born in Woolsthorpe-by-Colsterworth, Lincolnshire, England in 1643. Newton's father, also Isaac, died several months before Isaac was born and, when his mother re-married, he was given to his maternal grandmother to raise. Isaac attended school in Grantham before moving onto Trinity College, Cambridge where he studied Natural Philosophy. Although, at the time, this included Greek philosophers, such as Aristotle, the university had recently began to include more modern thinkers such as Descartes and the astronomer Galileo. It was as a student that Newton began to develop his skills in mechanical philosophy and mathematics, including a mathematical theory that would become calculus – the German mathematician Leibnitz had developed a similar theory around the same time. Having completed his M.A., Newton returned to Trinity College in 1667, this time as a fellow, and over the next twenty years he set about solving problems related to optics, mechanics and astronomy. Much of Newton's work, during this time, was encapsulated in his greatest work, entitled, *Philosophiæ Naturalis Principia Mathematica* (1687) or simply *Principia*, and it is here that he sets out his laws of motion and his law of universal gravitation.

In 1689, Newton became the universities Member of Parliament, the first of two such occasions, before going on to become the universities 2nd Lucasian Professor ten years later. As well as his work at Cambridge and in Parliament, Newton also served on The Royal Mint and The Royal Society, in both cases right up to his death in 1727 at the age of 84.

An Example of Newton's Law of Gravity

What is the force of gravity acting on an object of mass 3,000 kg at 10,000 meters above the Earth's surface?

Mass of Earth (m_1) = 5.98×10^{24} kg

Mass of object (m_2) = 3,000kg

The radius of the Earth (r)= 6.38×10^6 m

Universal constant (G) = 6.67×10^{-11} N m² / kg²

height = 1×10^4 m (distance = height + r)

Solution:

From above **$F = Gm_1m_2/d^2$**

$F = (6.67 \times 10^{-11})(5.98 \times 10^{24})(3 \times 10^3)/(6.38 \times 10^6 + 1 \times 10^4)^2$

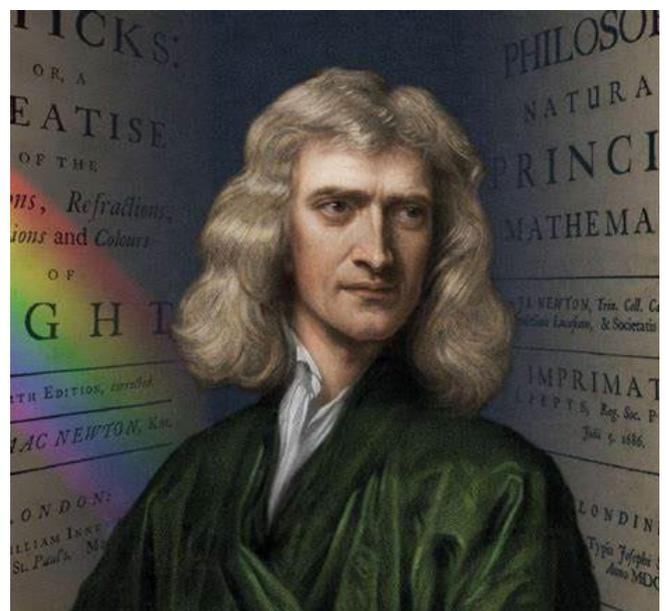
$F = (1.197 \times 10^{18})/(4.083 \times 10^{13})$

$F = 29,316.679$ N

$F = 29.317 \times 10^3$ N

Newton's Law of Gravity is still used to this day. Predicting trajectories of planets, satellites and spacecraft are just some of its applications. Einstein's Theory of General Relativity has now superseded Newton's Laws, giving more accurate predictions based on Einstein's space-time curvature paradigm. However, and since it is so much simpler to use, Newton's Law is still used in most practical applications.

Pictured Right: Sir Isaac Newton



BROKEN – MATIS LEGGIADRO

At the time of writing, France is in the midst of intense public unrest with riotous protests taking place in major cities throughout the country. It would be accurate to say that French society is in turmoil at present after a young man in Paris was shot dead by a French policeman. However, the unrest began earlier this year when the French Government raised the retirement age of its citizens from sixty-two to sixty-four. As a result, sporadic protests broke out all over the country. Student Matis Leggiadro witnessed the after-effects of one of these protests as he walked to his school in Albi, a city in south-west France. The following article is his first-hand account of what it was like to live through this period of civil unrest. He presents a vivid picture of the event, detailing the damage done and speedy make-over to the Prefecture of Tarn (the local government headquarter building).

The window is broken. The door is damaged. The marker is spoilt. In France, you only have to listen to individual whispers to feel broken glass on your own hands. Every morning, I go to study at the Lycée Lapérouse, in Albi. And every morning, I pass the Prefecture of Tarn. On March 15, I saw maintenance services enter the executive's private mansion. Perhaps there was a perfectly cut bush to cut better? Denial of the rumour from outside. The next day, on 16 March, Prime Minister Élisabeth Borne decides to use Article 49.3 of the Constitution to impose the pension reform aimed at increasing the retirement age. Denial of the people. Denial of manifestation of protest. In other words, the French Government has used an authoritarian means of action of the Fifth Republic to force the people to follow the irreproachable reason of the President of the Republic and his Government, his bulletproof vest. Stigmata. On March 16, in Albi, protestors damage the forecourt of the Prefecture of Tarn.

Fires and anger. Detritus and suffering. Fires that were not untimely. Fires that were not thoughtless. Tension. Then, for weeks, I saw the gate of the Prefecture soiled with black, I saw the trace of flames and burnt plastic on the forecourt. The symbols. They are gold edgings and highlight the weaving of a collective rage motivated by the insanity of the power in place. And finally, back-to-school week comes with his giant boots. Tuesday, May 9. Wednesday, May 10. Thursday, May 11. Friday, May 12. And the portal is painted blue. Power. And the trace, almost invisible, that reminded us of the spontaneous revolt of March 16, is scratched, removed, vaporized. Laughter. Diabolical laughter of the President of the Republic. Yellow laughter of the one who writes this press release. But in the end, I can't say I'm surprised. When the Notre-Dame Cathedral in Paris caught fire in April 2019, Emmanuel Macron said everything would be completely rebuilt and no stylistic changes would be noted on the building.

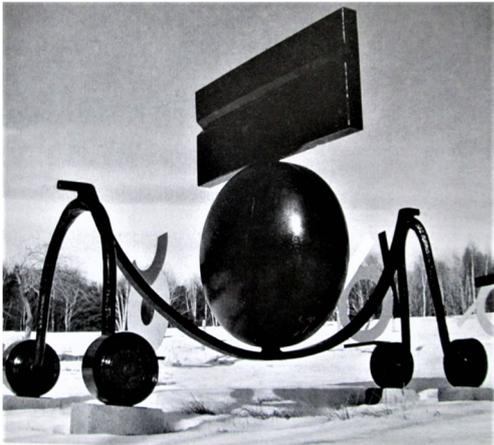


Why do we wear ourselves out showing the wound, when it is possible to put it under the carpet, as if nothing had been born, nothing destabilized? The window is broken. The door is damaged. The marker is spoilt. Let's try to tape it. Democracy?

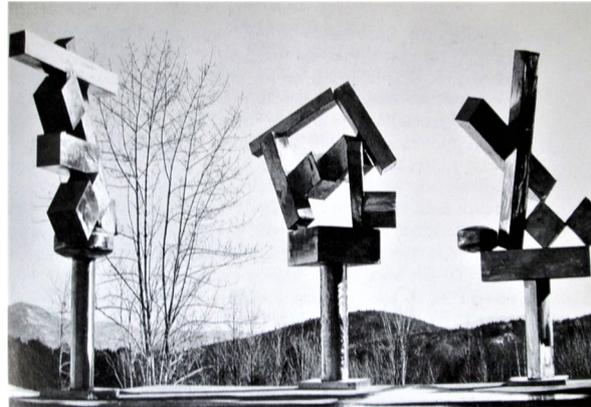
PS : Besides, I'm outraged because the Prefecture has just put gold leaf on its gate..

DAVID SMITH: Artist of Influence – ROBERT McCUBBIN

David Smith (1906-1965) is considered to be the greatest sculptor in American history; he was a painter before becoming a sculptor and his contention that the picture plane was a valid basis for three-dimensional work, was a central tenet of his work. This was characterised by developmental extensions and assimilation of European Avant-garde art styles such as Cubism and Constructivism. His metal sculptures were so constructed as to be seen from specific angles and Smith pushed the boundaries of Cubism (three-dimensionally) to its extreme limits and attained a uniquely idiosyncratic and monumental style of his own; ultimately replacing symbolic interest with abstraction. He was the first American artist to use welding as a constructional and aesthetic device in the realm of sculpture; this was to influence the development of European sculpture in the following years; in addition, Smith, was a gifted draughtsman, painter (Picassoesque) and photographer.

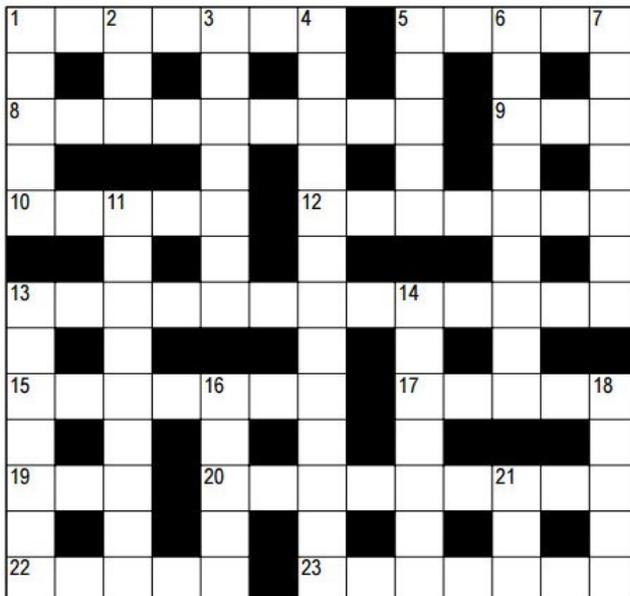


Wagon 1, 1963-64



Cubi XV111, XV11 and X1X, 1963-64

CROSSWORD



Clues across:

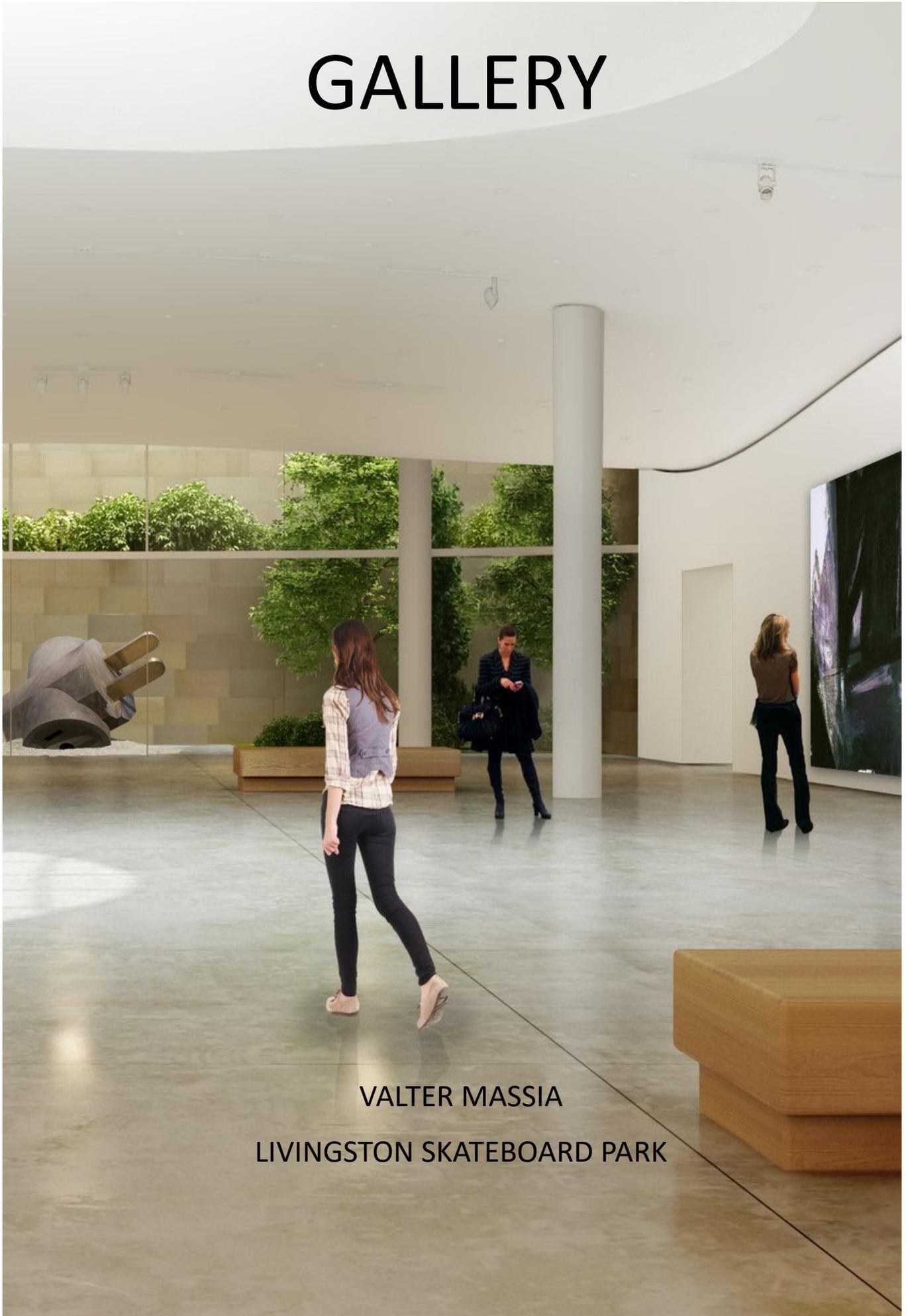
1. Rule enforcers in sport (7) 5. Social class (5) 8. Attract and hold attention (9)
 9. Raincoat (abbreviated) (3) 10. Speed at which music is played (5) 12. Chosen for office (7) 13. Contents of purse or wallet? (5,3,5) 15. European country (7) 17. Noble gas (5)
 19. Long period of history (3) 20. State of active attention (9) 22. Grass like plant (5) 23. Professional copyists (7)

Clues down:

1. Thick and bushy (5) 2. Young hound (3) 3. Dire and costly (7)
 4. 1978 arcade game (5,8) 5. Largest Greek island (5) 6. Unspecified or unknown (9)
 7. Enciphers (7) 11. Suburban area north-west of London (9) 13. Part of atom containing protons and neutrons (7) 14. Table protector (7) 16. Buy and sell (5)
 18. Animals structures (5) 21. Movement of tide out to sea (3)

Solutions p16

GALLERY



VALTER MASSIA
LIVINGSTON SKATEBOARD PARK



MORE FROM VALTER MASSIA!





LIVINGSTON SKATEBOARD PARK

THE FIRST OF ITS KIND IN THE UK WHEN IT OPENED IN 1981 – ONE OF THE ARTYST PLACES IN TOWN!

This issue of BULB Magazine is dedicated to the memory of Andy McClintock who sadly passed away in May 2023.

TRIBUTE TO ANDY McCLINTOCK

Andy McClintock was one of the nicest people I have ever met. Although I only knew him for a short period of time, around a year and a half, he has left a giant-sized space in the life of both Gordon and myself. Andy came into our lives like a whirlwind of energy, his enthusiasm for what we were doing in BULB Magazine was truly infectious. If we had any doubts about whether to continue on our quest, Andy soon put any thoughts of this kind out of our mind.

Andy was so helpful and encouraging. He offered ideas but was always willing and open to discussion which was always enjoyable and productive. As soon as we met him it was clear that he would be a valuable contributor to BULB, which he was. His work with his granddaughter Hannah was particularly joyful and inspiring to witness, Hannah's artistic abilities made him extremely proud. His wife Ann, Hannah and his family meant everything to him.

We will never forget Andy, he was a true one-off who will be sadly missed by us. Thanks for everything Andy.

Cathy & Gordon



Candle for Andy – Fontveille, France

THE MERMAID OF LOCH NESS

I am the mermaid of the loch.
'Come to me' I croon from the deep.
Birth waters stroke the rocks of land-life,
wildflowers to a whispering bee.

On the edge of the House of Grant.
The cross of a saint in a Catholic style.
The land where the Jacobites bled,
on the scrub the thistles dripped red.

Here in the loch, your fears are gone.
Deep like a cut in the crust of the earth,
that the life-giving water fills amply.

Take my hand and come with me,
there are no monsters here,
only fear in your mind.
Let me blow bubbles in your ear
laying tattoos on your soul.

Cooler is the surface,
where the eagle hauls the silver salmon,
to feed a hungry brood.

Yet warm the deep canyon
of my aquarium, where
we shall share the magic pearls
from the bulging oyster shells.

Your worries are over,
lay down in my bed of kelp,
lose yourself in motion's flow.

And 'Come to me'
'Come to me.'

Brendan 22nd and 27th July 2021

COMMENTS

TRUE DEMOCRACY?

*Democracy is a form of government in which **the people have the authority to deliberate and decide legislation**, or to choose governing officials to do so. (Wikipedia)*

*Government by the people; that form of government in which the sovereign **power resides in the people as a whole, and is exercised either directly by them** (as in the small republics of antiquity) or by officers elected by them. (Oxford English Dictionary)*

I'll be honest, I never thought for one millisecond that Brexit was a good idea. Breaking away from our largest trading partner seemed, to me anyway, complete madness. Now, we are beginning to see how bad it really is as, for example, people can queue at Dover for 14 hours to get their passports stamped when before they were simply waved on their way - heavens knows what it will be like at the height of the summer holidays. An article in The Independent Newspaper, recently highlighted one of the reasons we are paying more for food is that many European food producers can no longer be bothered doing business with The UK because they can't be bothered with the bureaucracy. This means that markets are less competitive, meaning that those that are left can charge higher prices. The same article also mentioned promises made by Brexiteers (Boris Johnson et. al.) in order to win people's votes, including, by Jacob Rees-Mogg, that 'clothing, food and footwear would be considerably cheaper'. And I know that many will say, "what about the pandemic and the war in Ukraine?" True, they have both had an impact on our standard of living but the reality is that all of the countries which we compare ourselves to are doing a lot better, in terms of economic growth, and will continue to do so in the coming years. A major problem, regarding economic growth, is recruitment. Like many similar countries, ours is an ageing population so shortages of well-qualified people, or simply people, anybody, is going to get worse. My own work experience, is that being part of the E.U. gave us a constant supply of young, well-qualified people from across Europe. Population decline (Scotland's will almost certainly fall by the time of the next census and, oh yes, Scotland voted overwhelmingly to remain as part of the E.U.) was halted by the same people settling here and raising families. In summary, people arrived from Europe, they enjoyed a higher standard of living than they had before, our industries and services had the supply of well-qualified workers they needed, the economy grew and, most people, got better off.

So here is the reason I felt the need to define what we mean by 'democracy' and why I've been ranting on about what a disaster Brexit is. The problem I have is that I do not believe that democracy, in its truest sense, exists when people don't understand what they are voting for. Take the 2016 Brexit Referendum. How many people, through lack of any real understanding of its consequences, effectively handed over their vote to someone else? In other words, if a trustworthy person, such as Boris Johnson, tells me that what's written on the side of his bus is true then here is my vote. How is this true democracy when you simply go along with someone else's opinion rather than making any attempt to find things out for yourself? Don't you realise how important your vote is? Not just for you but your children and grandchildren? Why are you giving your vote to someone else to decide what to do with it?

Anyway, as has been said many times before, democracy is a pretty poor system, some arguing it only exists for one day every five years or so, however, at the moment, it still seems to be the only alternative; the others are worse! Finally, I blame David Cameron for it all. Why? Because Brexit was the result of trying to solve something (The UK's membership of the E.U.) that has been eating away at and dividing the Tory party ever since we joined in 1973. Cameron caved in and put the nation's future well-being on the line. Unfortunately, our next Prime Minister, in two years' time, will probably be Keir Starmer - someone who seems determined to push on with life outside the E.U. So don't expect things to get better any time soon!!

IT WOULD MAKE YOU SWEAR

The Coronation of King Charles III will happen on 6th May 2023 in Westminster Abbey in London – we all know that. Thankfully, it will be over by the time this publication appears, however, at the time of writing (end of April), the circus is rolling into London town. But, many people here in Scotland could not care less. One particularly weird and coercive aspect of the ceremony is the idea that the public should pledge allegiance to the king out loud during the ceremony. The Archbishop of Canterbury, it is said, “will call upon all *persons of goodwill* to pledge allegiance”. So, what does that imply about those who decline?

These so-called innovations to the archaic ceremony are being described as “modern”. However, the coercive nature of this call “to pledge allegiance to the king” harks back to feudal times rather than looking ahead to a more egalitarian nation, a nation of equals – of citizens not subjects. This coercion emanating from authority is reminiscent of Brexit when many people were manipulated into voting for something that would make them poorer. By swearing allegiance to the monarch do those that support this think that Charles will be able to solve the cost-of-living crisis? What do they actually think he can do to make life better for people? Or is it just the “feel-good factor”. If people are told often enough that the monarchy is good for the country they will believe it, this has happened before with the chants Make Britain Better, Take Back Control, Get Brexit Done and now God Save the King.

However, although strenuously denied in many quarters, Brexit is making the UK poorer and both Brexit and the latest pathetic attempt to coerce the public into believing that royalty is a force for good is actually dragging the UK backwards instead of embracing modernity. An example which connects royalty and Brexit is the situation the British company Cluny Lace has found themselves in. The 263-year-old firm is being reported as being “killed off” by Brexit. The company which makes high-end lace which has adorned several royal wedding dresses, including as recent as Kate Middleton’s dress, has suffered so badly with economic and red-tape issues that they have made six staff members redundant. Charles Mason whose family founded Cluny Lace in 1760 said “we have spent 200 years building our business, fought for 30 years against the global textile trend of moving to the Far East, and have now been killed off by our own side”. Perhaps if he joins in with a pledge of allegiance to the king on Saturday May 6th things might get better – probably highly unlikely though.

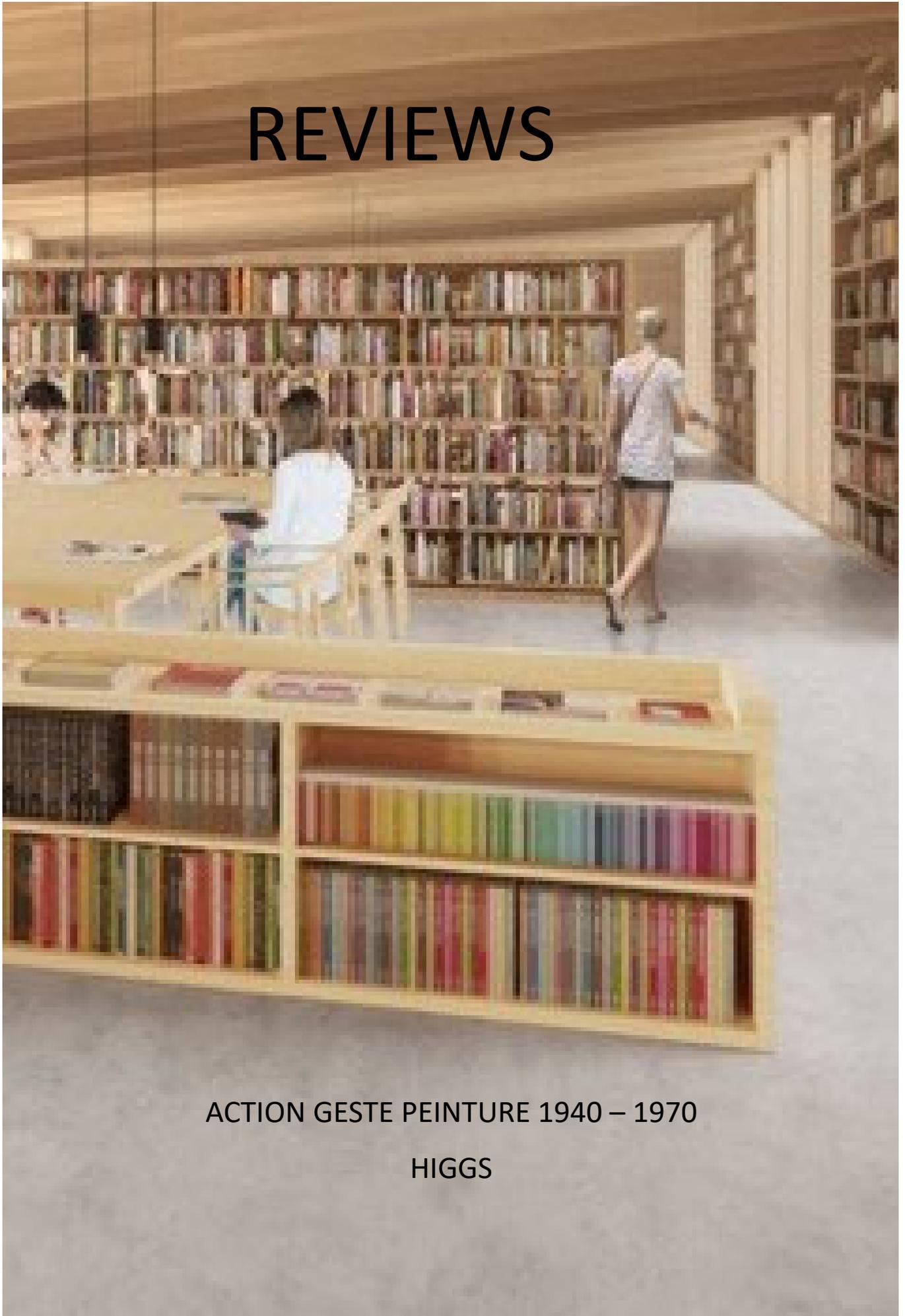
As a footnote to this, it has been announced that the wording to this pledge has been amended (very last minute thing on the morning of the 6th May – Coronation Day). Apparently the Archbishop will no longer call on people of “goodwill” but will simply “invite” people to join in with it. What is interesting is that there was a doubt in some of the public’s mind regarding whether this would be obligatory??

CROSSWORD SOLUTIONS

Down:
1. Uncut 2. Pup 3. Ruinous 4. Space invaders 5. Crete 6. Something 7. Encodes
11. Metroland 13. Nucleus 14. Coaster 16. Trade 18. Nests 21. Ebb

Across:
1. Umpire 5. Caste 8. Captivate 9. Mac 10. Tempo 12. Elected
13. Notes and coins 15. Croatia 17. Argon 19. Era 20. Alertness 22. Sedge 23. Scribes

REVIEWS



ACTION GESTE PEINTURE 1940 – 1970

HIGGS

ACTION GESTE PEINTURE: Femmes dans l'abstraction une histoire mondiale 1940-1970

ACTION GESTURE PAINTING : Women in abstraction, a global story 1940-1970

This exhibition, which is showing at the Vincent Van Gogh Foundation in Arles in the south of France, features five original paintings by Van Gogh himself. The paintings on show include works he made in the late 1880's in Arles, Saint-Remy-de-Provence and Paris. Although it is a treat to see these, in this exhibition Van Gogh is but one man amongst around eighty-seven women artists who were mostly working in the abstract genre. As the title suggests, this is an overview of women abstract artist/painters of that period with examples from all corners of the world.

Although there is a stated timeline, it is the case that some artists have strayed out of this a little, for example, a small painting (unusual because many are very large) by an artist called Janet Sobel. The piece which represents her work is dated 1930, it is a decorative piece which is certainly abstract but not in the bold gestural way that many of the others are. A quick look at her biography shows that she started her career working as a hat designer for Elsa Schiaparelli, she later became a poet and was championed by the well-known surrealist writer Andre Breton. Further research reveals that she had a brief affair with Picasso. She finally settled in Mexico (she was a Ukrainian American), where she became a painter, it has been said that she was an influence on Jackson Pollock as she practiced the method of drip-painting many years prior to the infamous action painter.

Indeed, the women represented in this exhibition were pioneers in their time, quite a few of them were American, such as the celebrated painter Helen Frankenthaler, Elaine de Kooning (wife of Willem de Kooning) and Lee Krasner who was married to Jackson Pollock. However, there are also several less well-known figures who were, nevertheless, influential in moving the innovation in painting forward in tandem with their male colleagues. In mid-century Britain women like Gillian Ayres and Sandra Blow were at the forefront of the modernist movement. Both artists are represented here. There is no shortage of exhibits either with many artists being represented twice or more. Like the American women painters, the British women were working side by side with their male counter-parts in furthering the emergence of Abstract Expressionism and Colour-Field painting. It was interesting to come across a Scottish artist called Elsa Vaudrey who became an abstract painter after visiting an exhibition at the Tate in London entitled *Modern Art in the United States* in 1956.

Of course, it is not only an American/European affair, there are women artists from all parts of the world represented. Certainly European artists from places such as France, Italy, Switzerland, Poland and Iceland to name but a few are included, however, Chinese, South Korean, Indian, South American Japanese, Iranian, Syrian and various other African artists are also on show. In fact, it is quite mind-blowing to see the evidence of what was a truly global explosion of creativity during the time period covered.



Wind - Joan Jonas (1968)



T-Rex - Niki De Saint Phalle (1963)

Personal highlights include the work of Niki de Saint Phalle who delighted in shooting her paintings with a rifle as shown in an accompanying film. Saint Phalle, who is known for her Nana sculptures, is represented by two three-dimensional pieces in mixed media. Although not entirely abstract, they seem to conform to the spirit of abstraction in some way. There is also a selection of short films being shown throughout the exhibition. One piece called Wind by an American called Joan Jonas is an interesting exercise in movement which thereby creates an aesthetic. In this clever piece, Jonas and some other people film themselves on a beach on Long Island on a very windy day. The result is a mixture of beautiful movement and exhilarating hilarity.

This exhibition encourages further research into these women artists working, it has to be said, in a male dominated art world. Perhaps it is time to reassess the contribution made by many women artists who may have been overlooked in the story of modernist art. For example, Elaine de Kooning, an extremely talented painter may have been overshadowed by her famous husband. Maybe exhibitions such as this will challenge the idea that women were secondary to men in the creation of abstract art.

Action Geste Peinture – Fondation Vincent Van Gogh, Arles (3rd June – 22nd October 2023)

HIGGS - JIM BAGGOTT

In *Higgs*, the science writer Jim Baggott describes the events which led up to the discovery of the Higgs particle at CERN in 2012 and, in so doing, provides the reader with a summarised version of the history of Quantum Physics. This in itself, may, at the very least, make the book hard-going for readers without any prior knowledge of the subject but to persevere, including making much use of online descriptions and definitions, results in an extremely rewarding and satisfying journey into the strangeness that is the Quantum World. For those with some prior knowledge, the journey is just as rewarding as some well-known theories are given newer, more illuminating explanations, for example, Noether's Theorem, which connects the conservation of quantities such as energy, momentum and charge by their need to have a continuous symmetry; just as a circle rotates and always looks the same then so does energy when viewed at a specific time and then again a fraction of time later. Momentum, both linear and rotational, has a continuous symmetry in space and charge through its wave function. Such explanations, for me at least, were written in a way that was simple enough to understand and helped fill in a few gaps in my own understanding.

The book works through the various events that culminated in the conjecture, in 1964, by Peter Higgs and several others, that something was missing from the 'so-called' Standard Model; particles that weren't supposed to have mass, clearly had. The Higgs Mechanism describes the origin of the property of mass for gauge bosons (force carriers for fermions e.g. protons and neutrons). Without this, the bosons, responsible for carrying the weak force, the force responsible for radioactive decay, the W^+ , W^- , Z^0 particles would have no mass. In fact, they have large masses and are often referred to as 'heavy bosons'.

Electroweak symmetry describes a time when two of the fundamental forces were one and the same. This occurred just after the Big Bang when temperatures exceeded 10^{15} K. As the temperature fell below this temperature, the forces of the weak interaction and the electromagnetic force separated, triggering the Higgs Mechanism and giving mass to the W and Z bosons; but beware, there is no such thing as mass instead it is described as a bundle of energy and it is this that is conserved. The Higgs particle itself is the particle manifestation of energy and momentum within one of the fields that makes up the Higgs Mechanism, the Higgs Field, and acts as the force carrying particle for that particular field. The Higgs particle, or boson, is massive (at around 125GeV it is 130 times more massive than the proton), has zero spin and no charge. It is also very unstable, decaying into other particles almost immediately, however,

without the Higgs field and Higgs boson, all elementary particles, including electrons and quarks would be massless.

As an example of the 'other stuff' that is included, as if to provide context for the Higgs Mechanism within The Standard Model, and the discovery process itself, the book also mentions many of the main players in the field, from around 1920 onwards. One of them, who figures prominently, is Murray Gell-Mann. It was Gell-Mann (along with George Zweig) who postulated the existence of elementary particles within the proton and neutron – a previous theory was that the neutron was simply a proton with an electron attached – an idea that came about due to an electron being emitted when a neutron changed into a proton. Gell-Mann also came up with the name *quark* for the new particles. One problem was how these new particles would be able to produce the correct charges - +1 for the proton and zero for the neutron. After some quick mathematics, Gell-Mann had the answer. A proton would consist of one quark of charge $-\frac{1}{3}$ and two with charges of $+\frac{2}{3}$. Added together this gives an overall charge of +1 (the equal but opposite charge to the electron (-1)). The neutron is made up of two $-\frac{1}{3}$ charge quarks and one with a $\frac{2}{3}$ charge, giving an overall charge of zero. The final particle postulated by Gell-Mann is the gluon, which, similar to the photon, does not interact with the Higgs field and so remains massless. The gluon is responsible for binding the quarks together within the nucleons and so strong is this force, that individual quarks have never been observed.

As I mentioned above, one of Baggott's strengths is in his explanation of, at times, complex theories. His explanation of how particles interact with the Higgs field is inventive and hits the mark. Consider a popular person entering a room full of admirers (the author uses Margaret Thatcher). As they try to make their way from one side of the room to the other they are continually slowed by people wanting to meet them. Baggott describes this as being analogous to how a particle, interacting with the Higgs field, gains mass. Another analogy is used to describe how the Higgs Boson forms. This time imagine someone brings a rumour to a crowded room. The person attracts more and more people, moving throughout the room in a similar way to the formation of a particle and its movement within a given space.

One thing to make clear about this book is that it is not about the person. Peter Higgs (formerly Edinburgh University, b.1929) is the person who gives his name to the mechanism, however, why the mechanism, including the field and particle, took on his name and not any of the other people who seemed to be conducting the same research at the same time, is never fully explained. I did look up Higgs' publications from this time – mid-1960's – and there are three papers (probably a lot more!) between 1964-66 that seem to question why the weak force bosons have mass (when they shouldn't). Perhaps the answer to why Higgs received preferential treatment lies in these papers and possibly the reasons why are beyond the scope of a popular science book.

The author also uses the race to find the Higgs particle, between rival particle colliders in America and Europe, to generate a bit of rivalry and excitement. To say building and operating such colliders is not cheap is an understatement as costs tend to be counted in billions of dollars and by 1990 it was clear that existing sites, including CERN, simply did not have enough power to find the predicted Higgs particle. America hoped to build a huge new collider in Texas, only for the project to be abandoned in 1993 having already cost over 2 billion dollars, producing 23km of tunnels and an enormous hole in the Texan countryside. In the meantime, by 2000, CERN believed it was getting close, believing the particles mass to be in the range 115 – 135GeV. Unfortunately, this was just out of the range of the existing collider and so the decision was made to significantly increase the power available to the Large Hadron Collider (LHC); a decision that would prevent any new attempts to find the particle taking place at CERN for another 7 years.

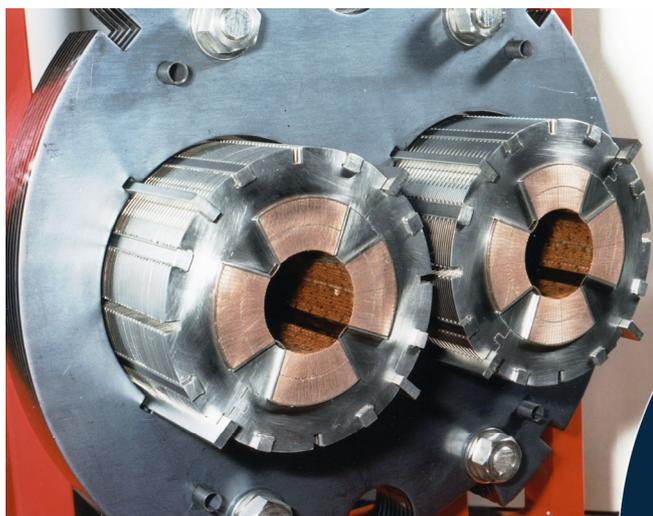
By 2007 the new collider at CERN was ready. Consisting of 1746 super-cooled conducting magnets, cooled to -271.4°C by the World's largest refrigeration system, with switch-on planned for 2008. To begin with everything seemed fine, as two protons beams were sent around the 27km ring. Within days, however, it

all went wrong as two super-cooled magnets short-circuited. In the resulting explosion, 53 magnets were damaged and an entire section of the LHC was contaminated. It would be over a year before repairs were completed and the LHC had been re-cooled to its operating temperature.

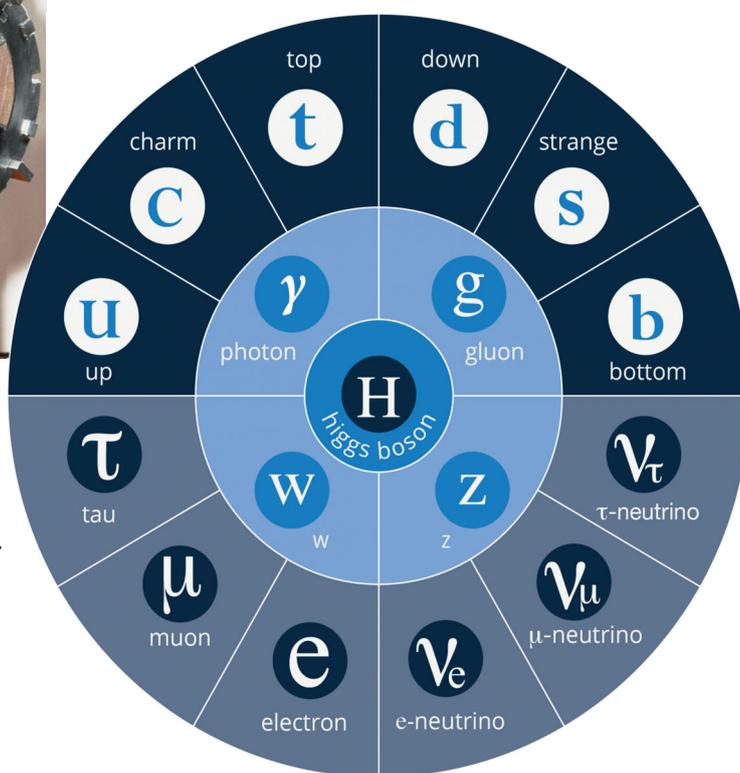
Finally, in March 2012, with a total proton-proton collision energy of 8TeV, confidence was high that, if the Higgs particle was where it should be, somewhere between 115 – 135GeV, it would be seen. After many proton-proton collisions, the physicists were ready to begin analysing the enormous amount of data generated and finally, many weeks later, it was announced. The particle had been found with a mass of around 125GeV and with a certainty of 5 sigma (99.99994% certainty – better than needed to announce the new discovery). Incidentally, Fermilab in America, had possibly found evidence of the particle sooner but with only a certainty of 2.7 sigma, they were unable to confirm the discovery. Once again, and with the existence of the Higgs particle confirmed, the Standard Model (the theory describing all matter particles and the forces between them – except gravity) had been vindicated.

Peter Higgs and Francois Englert were joint winners of the 2013 Nobel Prize for Physics for their work on the theory of why particles acquire mass.

To sum up then, this book by Jim Baggott is an enjoyable adventure into the quantum world. That it involves a sort of a quest to find something which had eluded science, helps give it a level of excitement not normally found in other similar books. It does require some prior knowledge so, for that reason, is not for everyone and it may also be the case that some will still find it sitting in the ‘popular science’ category and, for that reason, not demanding enough. So, it is what it is, and Jim Baggott has given a commendable go at explaining one of sciences greatest discoveries.



Left: CERN Super-cooled conducting magnets



Right: The particles which make up the ‘so-called’ Standard Model. The Higgs particle is shown in the middle.

Higgs by Jim Baggott. Published by Oxford University Press 2012. £8.99. pp - 223

SPECIAL FEATURE



THE REBEL REVISITED

THE REBEL REVISITED – CATHY BELL

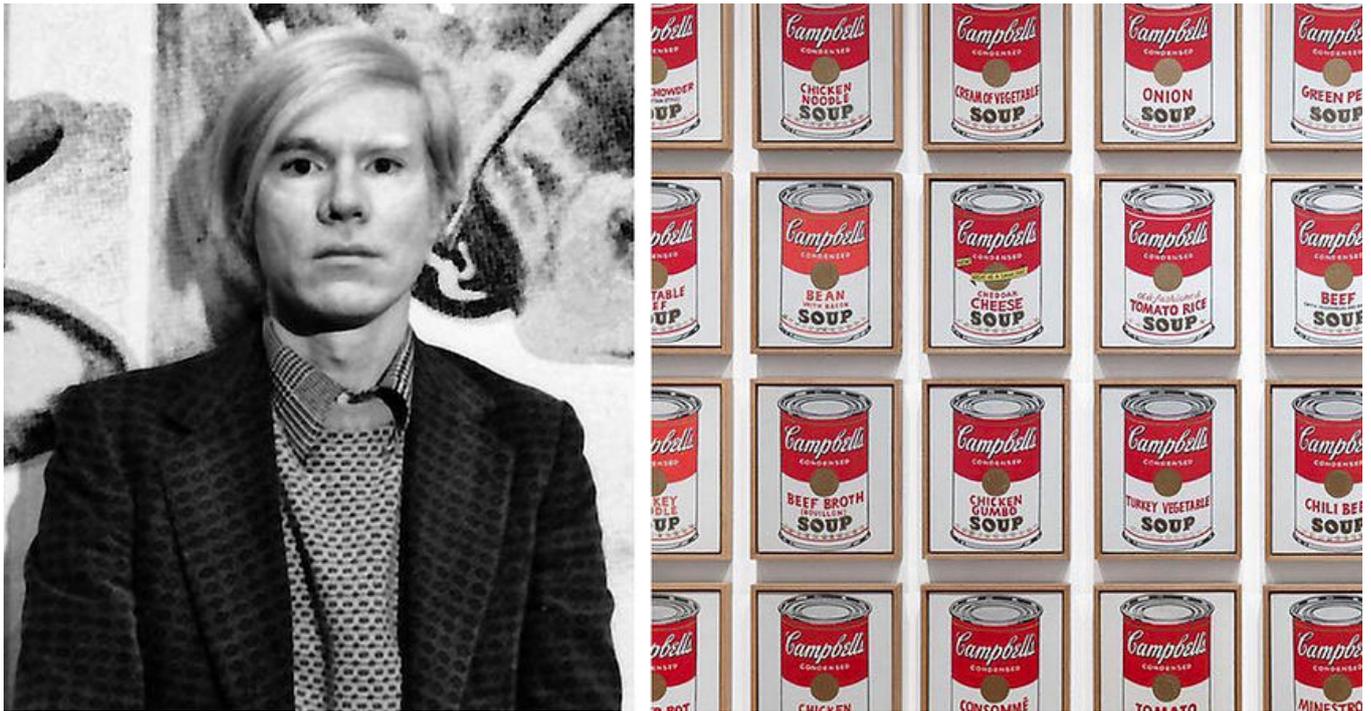


Hancock and Mrs Cravatte his landlady

The Rebel starring Tony Hancock first appeared on the big screen in 1961 at the beginning of a decade which was to witness enormous social and cultural change. The creators of the film, the writers Ray Galton and Alan Simpson along with Hancock who contributed to the screenplay, saw the opportunity to plug in to the cultural phenomenon that was “modern art”. They were aware of the comedy potential it could deliver since it was a treasure trove of source material. Keeping in mind that Hancock was a popular entertainer with successful radio and television programmes under his belt, The Rebel was obviously intended to speak to a popular audience. And what of this consuming audience? It would be true to say that a fairly high percentage of the British public would have known little about modern art, possibly with the exception of what might have been reported in the tabloids or perhaps television. As a Scottish person, I was interested to note that the Scottish National Gallery of Modern Art only opened in 1960, this suggests that modern art was not widely known to the general public in Britain at that time. That is, as already mentioned, except for emerging news from the continent or the USA about strange goings on with artists such as Jackson Pollock throwing cans of paint at the floor. Or, in the case of Pablo Picasso (probably the most famous living artist at the time) painting women with two eyes on the same side of their face. Then there was Salvador Dali whose well-publicised antics would have likely convinced the person on the street that the eccentricity of the modern artist was out of the ordinary and quite often a source of amusement. So, here was a ready-made comedy vehicle to be tapped into. Having been sensationalised in the tabloid press it would have been a talking point in the home, at work and in the pub for those who were unacquainted for the most part with the modern art scene. The writers were aware that by referencing artists like Picasso, Pollock and Dali in the film the public would latch on immediately. They were sharing a joke with a receptive audience; this was comedy gold.

This is perhaps the reason why The Rebel (especially at the time it was released) has suffered the accusation that the film itself was philistine material aimed at a philistine audience. The American film critic Bosley Crowther wrote a scathing review in The New York Times insinuating that Hancock was the new Norman Wisdom. This seems incredulous today as not many people would speak of the two in the same breath.

It is my proposition, however, that, far from being a low-brow type of entertainment, I would suggest that *The Rebel* is a worthwhile cultural record of artistic practise in the mid-twentieth-century which, far from poking fun at modern art for the sake of it, actually predicts the direction contemporary art would follow in the future. In fact, *The Rebel* does not portray a modern artist, it portrays a post-modern artist. Anthony Hancock is a post-modern artist. In order to articulate this proposition, it is necessary to change the narrative of the film. That is, rather than following the idea that Hancock's work is rubbish and Paul's is exceptional, it is possible to imagine a different outcome. In another, parallel universe we see Paul's (it has to be said mediocre paintings) being completely overlooked by the influential critic and Hancock's flair as a charismatic creative guru taking centre stage.



Andy Warhol with Campbell's soup cans

In this case scenario it would have been a figure such as American artist Andy Warhol that would have emerged. Hancock would have influenced the avant-garde crowd who hung on his every word and Paul would have become a "follower". Some might say that this is an unlikely flight of fancy, however, I do not see why the viewer is compelled to take as gospel the idea that artistic competence is so all important. Obviously, it is a factor and it is undeniable that Hancock's lack of technical ability as an artist is a crucial part of the film's running joke. However, putting this aside and looking at it from a theoretical point of view, a question needs to be addressed. That is, "who is telling us that Hancock's art is rubbish"?

He is said to be of the "infantile" school and, yes – that's funny. However, Picasso is quoted as saying that "every child is an artist. The problem is how to remain an artist once he grows up". Coming from such an authoritative voice as Picasso's it would seem that Hancock's paintings were not the rubbish they are declared to be. Also, if the paintings of women (and sculpture) by the artist William de Kooning are considered, again, Hancock is not as awful as the narrative in the film insists he is. Looking at de Kooning's series *Woman III* from the 1950's it is clear that Aphrodite at the Waterhole had been here before.



Woman III - Willem de Kooning (1951-53)

Even earlier artists such as LS Lowry, an artist deemed traditional and praised for his naïve, childlike portrayals of “match-stick men” can be thrown into the mix of “bad art”, if you would care to call it that. So, what we are dealing with here is an art establishment dictating what people should be perceiving as “bad art” – only if they tell them it is! For example, the art critic John A Walker states in an article, written in 2009, on the subject of *The Rebel* that a few decades later there would be a vogue for bad paintings by artists such as Georg Baselitz and Bruce McLean. He claims that these artists would be “exhibiting sculptures of equivalent awfulness (I take this to mean as awful as Hancock’s) in major galleries”. This is a statement worth scrutiny; did he forget about De Kooning? And, was he suggesting that Baselitz and McLean were not worthy of being exhibited in major galleries? Of course, this is only a matter of opinion and this misconception is where it becomes difficult to accept the premise that Hancock is a bad artist. Interestingly, the same artist (Alistair Grant) was commissioned to paint both Paul Ashby’s good paintings and Anthony Hancock’s bad paintings. This suggests that the artist’s hand is capable of both, thereby taking away the notion that good and bad art can only be achieved by a good or bad artist.



Painting by LS Lowry (1963)

The situation with Hancock and Paul is central to this misconception, that is, Paul who invites Hancock to share his studio in Paris is promoted as a talented artist whereas Hancock's paintings are declared, by implication, to be rubbish. To return to John A Walker's critique, many people would be unhappy about his assessment of Georg Baselitz's work, however, he may endorse another artist that these same observers would find uninspiring. In the case of Paul, looking at the paintings he has produced it is clear that he is a mediocre artist. Yet, the reaction from the critic makes it seem like Sir Charles Brewer has discovered another Picasso or the like. Although Paul is a nice person, he is not charismatic. Hancock, on the other hand, is funny, he makes people smile, he contributes something to their creative impulse. Although this is parodied to hilarious effect in the scene with the poet in Paris, it is relevant. I come back to Andy Warhol. Warhol emerged as a tour de force of the New York avant-garde art scene only a year after *The Rebel* was released. Like Hancock, he was regarded at first as a "bad" artist, critics were said at the time to have perceived his art as "artless, style-less and anonymous". It is said that he appalled the art establishment because he represented a complete transvaluation of the aesthetic principles that had dominated the art world for several generations. I am not saying that Hancock is an artist like Warhol in technical terms, what I am saying is that the established view towards his work is similar to the view of Warhol's at the time. Warhol was an accomplished commercial artist (drawing shoes for magazines primarily). However, art critics and the general public for that matter did not get what he began to produce such as repeated images of Campbell's soup cans and oversized Brillo box sculptures. Crucially, art was his living, his means of making money so he was, from the start, concerned with his work ethic. Even his place of production was later to be known as the "Factory" rather than the artier label of the "studio". Warhol is said to have declared that "making money is art and good business is the best art". There is an interesting scene in *The Rebel* where Hancock and Paul discuss their different approaches to making art. Hancock is cavalier declaring that he has had "a canvas twelve by eight filled in, framed and flogged before the first dab of paint is dry". Paul on the other hand is more serious, "it's not like that for me" he says, "every brushstroke is torn out of my body". Paul's reaction would have seemed strange to Warhol who maintained (to the irritation of critics) a detached, almost machine like relationship to his work. He would have been more in tune with Hancock. Other quotes credited to Warhol back this up, such as when he claims "art is what you can get away with" and "it's not what you are that counts, it's what they think you are".



Georg Baselitz sculpture

Looking at *The Rebel* with hindsight from the perspective of the late-twentieth/early twenty-first-century view of art history, it is not an exaggeration to say that it broke down some barriers between high and popular culture. I would describe *The Rebel* as a Pop-Art film which used various tools to express a contemporary view of art to the public, albeit dressed up in a comedic guise. The actual look of the film is a testament to this with the use of vibrant, eye-catching Technicolour, the way it incorporated the visual environment of the time with shots of commercial advertisements on billboards. It even nodded towards the idea of foreign holidays (Paris as a tourist destination), travel posters clearly visible in the coffee bar, cruise ships and glamour. This would have been a magnet for the viewing public and all the more so bearing in mind that Hancock was a connection to this world through the medium of television, he came into their living rooms regularly, he was known to them. Also, it is no accident that Frank Cordell of The Independent Group was commissioned to compose the music for the film. The Independent Group was founded in 1952 (Cordell and his artist wife Magda were both members), it is regarded as the precursor to the Pop Art movement in Britain.

The Independent Group (1952-1955)

Richard Hamilton (b. 1922)

- Amongst the IG was artist, Richard Hamilton.
- Hamilton's work, *Just What is it that makes today's home so different, so appealing*, has become an iconic representation of English Pop art.
- This piece, originally created as a poster advertising a 1956 group exhibition, "This is Tomorrow" encapsulates everything American that interested the IG.



Richard Hamilton, *Just What is it that makes today's home so different, so appealing*, 1956. Collage on paper, 10 ¼" x 9 ¼". Kunsthalle Tübingen, Sammlung Zundel.

Independent Group Exhibition Poster

The makers of *The Rebel* were aware of the future world to come just as The Independent Group were when they staged the first Pop Art style exhibition in Britain in 1956, entitled *This is Tomorrow*. Far from being a low-brow exercise in philistinism, (an idea that was bandied about by some of its negators and which has, unfortunately, stuck to some extent) *The Rebel* was a box-office success, Hancock was even nominated to receive a BAFTA for his performance. The creators of the film were men of their time, existing in a world of popular culture, of entertainment, of new cultural possibilities. *The Rebel* was their homage to the cultural identity of the future.

Andy Warhol's Factory crowd



EDINBURGH

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[A-Z]

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Granary 12 • Interplanetary Criminal • Liam Doc
Macka • Meg Ward • Memphis LK

