



BULB MAGAZINE

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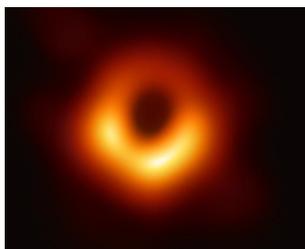
FREE

ART, CULTURE, SCIENCE AND MORE

WELCOME to BULB Magazine # 11. 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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N.B. *Matis Leggiadro, one of our regular authors, is offering a special edition, revised and corrected, of the texts he has produced for BULB MAGAZINE. You are invited to explore this collection of publications on www.histalm.com.*

Cover Design by Robert McCubbin

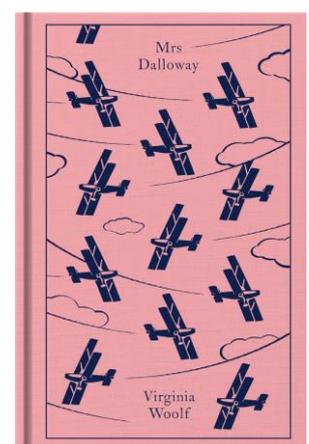
SEPTIMUS SMITH'S POST-WAR ALIENATION IN REFLECTING THE MODERNIST MOVEMENT

'Those five years - 1918 to 1923 - had been, he suspected, somehow very important. People looked different. Newspapers seemed different.' *Mrs Dalloway*, written by Virginia Woolf in 1925 is a book entirely consumed by the weight of time and the anxieties of modernity. Septimus Warren Smith is a character in particular who becomes intensely alienated by his inability to escape past memories of the war and follow conventional linear clock time. His alienation reflects many elements of the Modernist literature movement and is used by Woolf to question wider interwar society regarding treatment of soldiers and governing institutions. By analysing Woolf's implementation of form, allegory, and symbolism I argue that Septimus Smith's post-war alienation reflects the shift from Victorian literature to modernism.

In order to understand the link between Septimus Smith's alienation and the modernist movement, it is vital to understand the historical context which established the aims of Modernist Literature. Modernism is traditionally seen as an avant-garde cultural movement which became prevalent during the interwar period, a time where life was moving into the modern age through advancements in technology, politics, and psychology. These changes in society altered the way people lived, and consequently how people thought and perceived the world. In response to this new way of life, writers such as Woolf determined they must stray away from traditional Victorian Literature and implement changes in form, narrative, and character to express the alienation of this modern age.

The concept of time is presented to be a major source of alienation for Septimus Smith in *Mrs Dalloway* which represents anxieties in wider interwar society. In literature before the war, time was generally presented as linear, following clock time, however post-war there was a need to present how this had become distorted. Soldiers returning from war faced a family, city and society which had progressed without them, causing them to be physically stuck and unable to reintegrate into society. However it was not only physical barriers preventing them from readapting to life, but psychological troubles in the form of shellshock or PTSD. This mental illness is shown to severely affect Septimus Smith as he repeatedly hears and sees his friend Evans who was killed in the war - 'A voice spoke from behind the screen. Evans was speaking. The dead were with him.' As with many victims of shellshock, his illness has rendered him trapped within his own mind and alienated from the world around him. Charles Myers, a post-war psychologist argued that symptoms, like ones which Septimus experiences are 'the product of an unconscious process designed to maintain the dissociation.' In other words, the concept of time within a shell-shocked mind has become non-linear and distorted, a state which Woolf mirrors through modernist formal elements.

Although during Septimius's narrative, there seems to be an omniscient narrator, at certain moments we directly hear Septimus' own thoughts intertwined within the paragraphs, seeing how he views the world. For example, we openly hear Septimus' feelings on the pointlessness of war - 'One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotion.' This passage provides us with an example of 'Free indirect discourse', a modernist technique which fractures the narrative, reflecting the fragmentation and chaos of the modern world. As Joe Bray, reinstates this experimental form 'lays everything opens to challenge, reconceptualization and reconfiguration. Experimentation makes alternatives visible and conceivable, and some of these alternatives become the foundations for future developments, whole new ways of writing [...]. Experiment is one of the engines of literary change and renewal; it is literature's way of reinventing itself.' Traditionally, in pre-war literature, strong feelings of characters would be conveyed by punctuation such as exclamation marks and capitalisation however in *Mrs Dalloway*, Septimus' intense feelings towards war are simply placed within the narrative somewhat discreetly. This could reflect the way in which Septimus feels ignored and alienated from modern society.



Instead of his feelings being heard by strong punctuation, they are covertly brushed over, mirroring the fragility of his mental state. Furthermore, this feeling of being ignored or abandoned after the war was strong amongst returning soldiers and resulted in anger towards institutions. Hua Guo recognises this, arguing 'At the time when Mrs. Dalloway takes place, the once invincible British Empire suffered alarming devastation from World War I with its institutions and values disintegrating and shattering, and understanding and communication became difficult between people who supported traditional English society.' This breakdown is evident in Septimus' narrative when the narrator explains 'Septimus was one of the first to volunteer. He went to France to save an England which consisted almost entirely of Shakespeare's plays and Miss Pole in a green dress walking in a square.' Clearly Septimus feels he was lured into war on false pretences of saving a country which was lost in the past, defined by outdated traditions. In many ways this highlights feelings of modernist writers in the need to move past outdated literature and create a new genre of writing which would move with the times.

Intertextuality is prominent within *Mrs Dalloway* and symbolises this need for change. For example Septimus Smith reads Dante's *Inferno*- 'He could read, Dante for example, quite easily,' and there are also references to T.S. Eliot's *The Waste Land* and *Heart of Darkness* By Joseph Conrad. Significantly, Septimus rejection of Shakespeare leads him to these extremely influential modernist texts in which he can relate to. This echoes modernist aims of moving away from traditional forms in order to portray an authentic human experience.

As previously mentioned, with new modernist ideas circulating society there became a rejection of institutions and authorities who had mistreated soldiers after their service. *Mrs Dalloway* uses allegory and symbolism to highlight these issues. For example, Big Ben is used as a symbol of authority over time and tradition. As Roslyn Buff states, the authority 'relates not only to the time, but to the traditions of London, the seat of government, as a symbolic representative for England and empire.' In other words, Big Ben's influence over London can be seen to be a repressive one. Situated within the House of Parliament, the clocktower becomes affiliated with the British Government and the politics which allows for well-established traditions to prevail. Furthermore, during WWII the Summertime Act was passed by parliament which moved clock time an hour ahead. Time was literally decided by governing institutions which potentially caused people to question the importance of clock time if it could simply be altered. Once again, this mirrors the redundancy of a linear narrative within modernist literature. Another symbol of repressive institutions are the characters of Dr Holmes and Sir Bradshaw who disregarded Septimus's mental health issues. These doctors are so insistent that everything can be solved with science, and since they cannot see anything physically wrong with Septimus they ignore his mental illness, leading to him becoming ever more alienated. This dependence on rationality and science is problematic, and as Sabine Sautter -Leger argues 'The novel works in a whole to show that we need to validate such feelings, even if we cannot account for them in a rational way.' In some ways this can be read as the doctors representing Victorian literature, and the insistence on plot, characters and setting as external rather than internal. Furthermore, Woolf could be referencing Conan Doyle's Sherlock Holmes, an extremely popular Victorian detective story, in naming her character Dr Holmes. This is significant as it suggests Victorian literature is holding us back in not exploring the mental, internal elements of character, just as Dr Holmes refuses to look deeper into Septimus' mental state. Symbolism of Big Ben and the two doctors are clear references to the modernist movement in its need to adapt literature to represent modern life and consequently avoid alienation.

Septimus Smith is a character whose experience with alienation stands for much larger issues within society and literature of the inter-war age. In attempting to move away from Victorian literature defined by dying traditions and a focus on the external, Woolf's *Mrs Dalloway* introduces experimental forms such as free indirect discourse and intertextuality in order to portray an authentic human experience of a modern age. Furthermore, in this essay I have presented the way in which Woolf uses motifs and symbolism to reflect anger towards authoritarian institutions. In doing so I portray how the repression and alienation Septimus endures stands for the shift to modernism in literature. **P.N.**

HANNAH'S AMAZING JOURNEY

Following on from her successful Glasgow *Cass Art* exhibition in February 2024, Hannah Evans has an exhibition in the Livingston Designer Outlet Mall from 19th to the 23rd April 2023, "*My Colour Expression 2*". Hannah is an up and coming, 17-year-old neurodiverse, visually impaired, West Lothian Artist. The exhibition showcases Hannah's dynamic series 1-8, prints of acrylic landscapes, inks, microscope art plus her photography commission to promote the *Wee Museum of Memory* in *The Centre* in Livingston. Hannah finds it hard to communicate through language so uses art and colour to express herself. She has her own style, developed through experimentation, science, painting, and photography inspired by artists including Sir Anish Kapoor, Carla Black, Van Gogh, and many others. We believe her visual impairment means she sees the world and colours differently which brings vibrancy, colour, and life to her art. Hannah was lucky enough to have 5 artworks exhibited as part of the 2023 *Paisley Big Art Show*. To date she has exhibited in 8 exhibitions, including 4 large solo and 4 professional group exhibitions. She took part in the *Royal Academy of Arts Young Artist's Summer Show*, had a full-page Sunday Post article about her exhibitions, plus her *Cass Art* exhibition was reported in several articles and a radio broadcast.



Rock Pools



Series 1 – The Big Bang

So how did Hannah appear out of nowhere to being called the "*Lewis Capaldi*" of the art world by the Falkirk Herald? She won the West Lothian 2022 Schools achievement award for art and at 16, was youngest ever professional member of *The Scottish Artist's Union*. From age 3 or 4, Hannah would paint, draw, and say, "I am an artist". Her parents loved receiving the pictures but did not appreciate her talent. It was Hannah's papa (self-taught, Scottish artist), who spotted Hannah's talent. What others may have called a mess of colours he saw "an art genius." Papa, the late Andrew McClintock, would encourage Hannah to experiment with different art techniques and even made her a studio in his garage so she could be free to use paint, experiment and express herself. Convinced that Hannah had talent, Andy spoke to other artists and friends. One such friend was Cathy Bell (art historian and critic) in BULB Magazine. Cathy too, thought there was something special about Hannah's work and very kindly wrote a review of it in the Spring 2022 edition of BULB. Like Andy McClintock, Cathy was a real supporter and promoter of raw new, art talent. During the summer in 2022, Cathy was curating a Ukrainian exhibition (*23.02 Ukrainian Voices*) in the Wee Hub at Ocean terminal in Leith, which is part of *The Living Memory Association*. Over the summer of 2022 Hannah spent time with her Gran and Papa. One afternoon Hannah took pens, flags, small, coloured bottles and made a sculpture. What are you making dear? Said Gran. Out of the blue came a full dialogue about the Ukraine war and how the bottles were the soldiers etc. We had no idea the war had had any influence. Hannah never talked like this. It was as if making the sculpture unlocked part of Hannah's brain and she was able to communicate thoughts and express herself through art in a way none of us had ever heard. Excited by this and a chance conversation between Cathy, Andy and the Wee Hub, and the seed was sown for Hannah to have an exhibition in Ocean Terminal following on from Cathy's Ukrainian exhibition for Hannah to present her Ukrainian Sculptures plus her other artwork. So, in September 2022 Hannah had her first solo, not for sale, exhibition at age 15 with over 40 art works. The exhibition was colourful, busy, successful, and vibrant. Hannah was then offered another exhibition in early 2023, by *The Living Memory*

Association. It is Cathy Bell, all the staff at the Wee Hub, Hannah's mentors, Ann, and Andy McClintock who helped launch Hannah's art onto the art world. It did not stop there. Another chance conversation with *The Chaplaincy of Edinburgh University* aided by another article in BULB magazine and boom, Hannah has secured another exhibition for March 2023 at Edinburgh University. Her body of work was even bigger and teaming with new and exciting artworks, many based on flow techniques. In Feb and March 2023, she had two large solo, exhibitions. Hannah also started photography and found her visual impairment to, again, be an advantage and give a quirky take of everyday objects. Hannah then got her first commission. *The Wee Museum of Memory* in Ocean Terminal wanted Hannah to take photographs in the museum and make a poster to promote it. She was subsequently given another commission for Livingston. So, we come full circle to the Livingston April exhibition 2024. Please come and meet Hannah at one of her exhibitions. Cathy Bell is also exhibiting Hannahs work as part of professional collective show in Haddington in October 2024.



Highland Bay



Pink Summer



*Left: Series 8
- Red
Cosmos*



*Right: Blue
Witch*

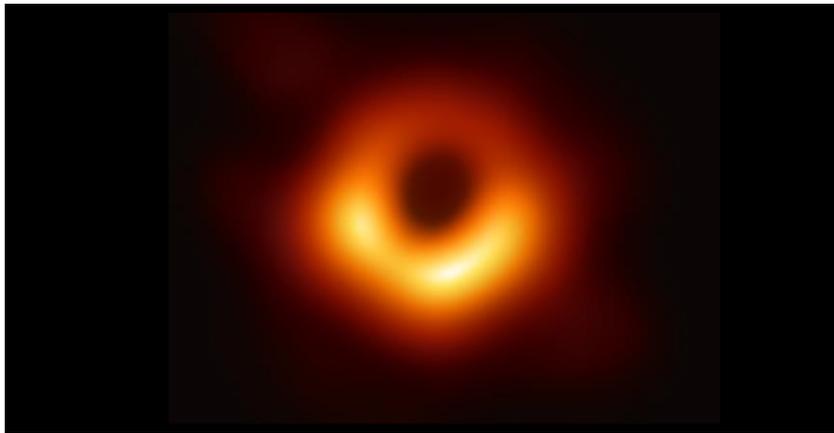
Many thanks to all the people who have helped Hannah on her art journey, those mentioned plus CassArt, Sunday post, RNIB, ILF, David Hutchinson, Alan, Heather and staff at The Wee Hub, Livingston Designer Outlet, plus others. Hannah's family are eternally grateful. Hannah's mentor, Andy McClintock, suddenly passed away May 2023. The night before he died, he passed the mantle to myself (Hannah's mum Carol) to promote Hannah's art. So, this article is for all who have helped Hannah, including Ann McClintock, artist, and teacher, but also in loving memory of her papa, Andrew McClintock. We love you. Finally, to Hannah, keep being yourself, shining like a rainbow through your art. **C.E.**

BLACK HOLES AND NEUTRINOS!

In recent months, my attention has been caught by a series of articles in physics; some relating to the very large and some to the very small. The very large refers to black holes which can have masses many billions (yes billions!) of times our Sun and the very small to sub-atomic particles called neutrinos which exist, assuming we can ever find them, at the opposite end of things in that, up until recently, they were assumed to be massless, however, the most recent thinking is that they do have mass but so small it may be impossible to measure.

In the beginning – well just after – there were black holes.

Astro-physicists from around The World, recently captured the first real image of a black hole. An incredible collaboration between observatories across the western hemisphere, in locations ranging from Spain in the east to Hawaii in the west and Antarctica in the south, combined with several others, over five days, to simultaneously capture the same image of a spot in the galaxy M87 which had previously displayed the tell-tale signs of a supermassive black hole - stars circling at great speed (in proportion to the mass and gravitational pull of the astronomical entity) around some unseen but massive object. Once the data from the so-called Event Horizon Telescope had been collected and analysed, the image below was produced, showing a supermassive black hole some 6.5 million times the mass of The Sun.



So, what is a black hole? A black hole is the result a large dying star, which, when all its nuclear fuel is used up and it is no longer able to resist its own huge gravitational force, produces a cataclysmic explosion – going supernova - before collapsing in on itself to produce a singularity – from Einstein’s Theory of General Relativity, an infinite point in space-time where gravity is so intense that the laws of physics break down. Black holes, however, remain one of the great mysteries of physics and although their existence was implied by Einstein’s great theory, their existence, until recently, was still only conjecture; a mathematical curiosity.

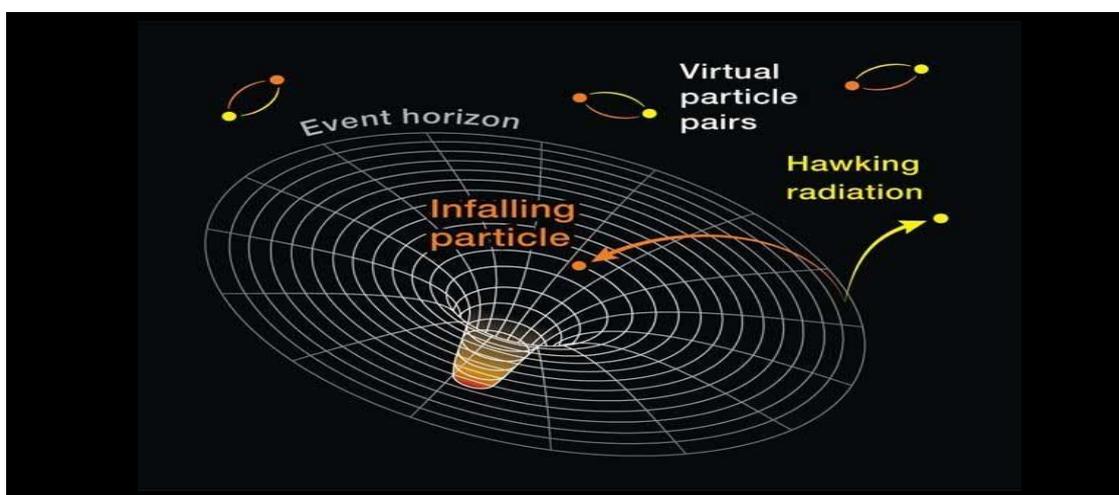
Once formed, the black hole grows by swallowing up any matter which comes too close. The point at which nothing can escape being pulled into the black hole is known as the event horizon. At this point, nothing will have enough energy to escape being drawn in – not even light – due to the intense gravitational field. As matter approaches the event horizon, its velocity increases which causes it to heat up to temperatures more than millions of degrees thus emitting huge amounts of X-rays; another so called signature of the presence of a black hole; electro-magnetic waves in the ultra-violet are also observed.

Smaller, so called stellar black holes, tens of times larger than our own Sun (will never become a black hole) can form in seconds after the star’s explosion, however, larger, so called supermassive black holes, with masses millions or billions of times the mass of The Sun, can take billions of years to form and appear to be present at the centre of most galaxies, including our own, The Milky Way. The furthest away, and therefore the oldest so far found, is at 13.1 light years from Earth and formed less than 700 million years after the Big Bang. This super massive black hole, also known as a quasar (a gas feeder and the brightest object in the

universe), was detected by its level of brightness due to an energy output of thousands of times the galaxy in which it was found.

The largest black hole, some 30 billion sun masses, was discovered by a new technique called gravitational lensing where the presence of a large mass, say a galaxy, has the effect of making, say another galaxy behind it but in the same line of sight, appear magnified. This was how the largest black hole to date was discovered and, because of its size, a new category called ultra-massive black holes has now been formed. How do they get so big? All large black holes will have existed for some time, giving them the chance to swallow lots of matter as well as merging with other black holes, neutron stars (small but incredibly dense remnants of a supernova) and when two galaxies collide. The signature to these massive events is the production of gravitational waves; waves that ripple through spacetime and, since 2015, can be detected on Earth.

But do black holes continue growing forever? It turns out the answer is possibly no. The reason is due to the emission of Hawking Radiation. Hawking (after Stephen Hawking) Radiation is when two particles are spontaneously produced close to the event horizon, one being captured by the black hole (the negative energy particle) whilst its pair, and anti-particle (the positive energy particle), escapes. One outcome of the theory is that, assuming a black hole stops swallowing matter, then it will eventually evaporate. The times for this to happen, however, are enormous, usually longer than the time the universe has existed, in part due to the fact that the temperature of radiation is inversely proportional to the mass of the black hole; in other words only very small black holes will emit copious amounts of radiation and consequently evaporate in a matter of seconds. This means that Hawking Radiation is incredibly difficult to observe as the temperatures from black holes we know about will only be in the order of a billionth of a degree Kelvin. Perhaps, it was due the time he spent working on black holes, and the difficulty in proving his theories, that meant Stephen Hawking never received the Nobel Prize for Physics.



Equations:

Event Horizon Radius (Schwarzschild Radius), $R = 2GM / c^2$

G = Gravitational Constant = $6.672 \times 10^{-11} \text{ N m}^2 \text{ kg}^{-2}$

M = Mass of Black Hole (in solar masses or kg)

C = speed of light = $3 \times 10^8 \text{ ms}^{-1}$

Black Hole Temperature, $T = \hbar c^3 / (8\pi G k_B M)$

\hbar = Planck's reduced constant = $6.582 \times 10^{-34} \text{ JHz}^{-1}/2\pi$

c = speed of light

G = Gravitational constant

k_B = Boltzman constant = $1.380649 \times 10^{-23} \text{ J} \cdot \text{K}^{-1}$

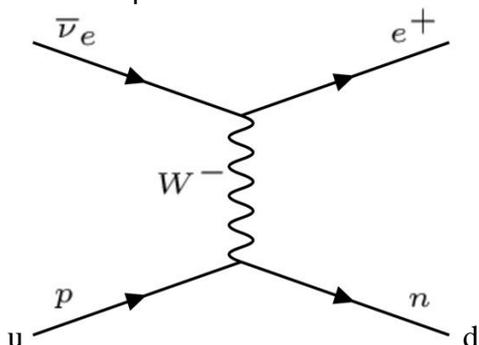
M = Black hole mass

And now, as they say, time for something completely different (and very, very small).....

Neutrinos are Fermions, that is they have $\frac{1}{2}$ integer spin value and obey Fermi-Dirac statistics; in other words, the Pauli Exclusion Principle – that two $\frac{1}{2}$ integer spin particles cannot occupy the same quantum state. They are also very light (Mass: < 0.120 eV ($< 2.14 \times 10^{-37}$ kg), the lightest known fundamental particle (not made of anything smaller), and are electrically neutral – by comparison the electron, also a fermion, has a mass of 9.10938×10^{-31} (around 4×10^8 or 400,000,000 times heavier). This, in turn, is about $1/1836$ the mass of the proton. The fact that they are without charge and so light, makes them difficult to detect as they rarely interact with other particles, with trillions passing through our bodies every second to no effect and even through the Earth without any interaction whatsoever. They do, however, have mass, albeit very little, so they should interact with gravity; this also means they travel at just under the speed of light. They were first proposed in the 1930's by Pauli, as a means of 'balancing' the mathematics during certain radioactive decays which, if they did not exist, would violate various conservation laws – energy, momentum and angular momentum (spin). The first searches began at this time.

Neutrinos come in three 'flavours.' This means their 'appearance' is associated with three different particles; the electron, the tau particle and the muon; where the existence of the neutrino is indicated solely by the presence of its parent particle, the neutrino remaining unseen. This also means that neutrinos can change flit between flavours as they move; as an electron neutrino one moment and then changing to a tau or muon neutrino the next – imagine out walking and eating a packet of crisps where every time you put your hand into the packet you pulled out a different flavoured crisp.

Neutrinos originate in lots of places – not surprisingly as they are the most plentiful particles in the universe – including the Big Bang, supernovae explosions, particle accelerators, beta decay (radioactive decay in which an electron is emitted – see Feynman Diagram below), The Sun (2% of its entire energy output is neutrinos), our own atmosphere, nuclear reactors, and extragalactic sources. Additionally, they also exist alongside their own anti-particles – giving us six neutrinos in total. *Note:* They may well be their own anti-particles but with different directions of spin.



Disintegration of up quark to down quark. Electron is emitted – Beta Decay - and proton becomes a neutron. *Note:* neutrino is an anti-neutrino (see arrow direction and note above). This shows neutrinos interact with the weak force – the force responsible for radioactive decay in atoms

Now that we know a little bit about the neutrino, and returning to where I started, the article that intrigued me was about just how difficult they are to detect and the lengths that science is going to to find them and subsequently learn more about them. Why all the time and money? There is no real answer to this except to say that such efforts may bring about something new to the world of physics which can in some way benefit humanity, in the same way that earlier research and discovery in the same field brought about the micro-electronics revolution.

The first thing to say is that scientists are not trying to detect the neutrinos themselves but instead look towards interactions taking place involving heavier, charged particles. Such interactions will leave some type of trace, such as a flash of light, temperature change or line of bubbles. Detectors also need to be very large due to the infrequency of such interactions (one such detector uses part of the Antarctic ice shelf as its laboratory) and experiments may have to go on for long periods of time, even years, such are the incredibly small probabilities involved in detecting an interaction. Interference must be kept to a minimum also, leading some detectors to be placed deep underground.

One method of detection uses Cherenkov Radiation. As light enters water it slows down. If a neutrino with enough energy collides with an electron, the electron speed can exceed the speed of light (the reduced speed, less than $3 \times 10^8 \text{ms}^{-1}$). When this happens, the electron gives off a faint glow called Cherenkov Radiation thus allowing scientists to detect the presence of a neutrinos.

CERN begun experiments in 2019 with a new technology for the detection of neutrinos called dual-phase. The technology involves house-sized tanks of argon – around 800 tonnes. As a neutrino smashes into an argon atom, argon gas, sitting just above the liquid argon (below -184°C), amplifies the signal which is then detected by new, more advanced, electronic detectors situated in the argon gas. Once fully operational, the plan is to use the technology at deep underground locations. Other methods have also been used, such as the emulsion-based detector, also at CERN, which, following on from high energy particle collisions, uses a sort of photographic type process to show the presence of neutrinos. The fact is that neutrinos are more likely to be found in this type of environment since neutrinos produced in particle accelerators are highly energetic – those left over from the Big Bang possess the least amount of energy. This means that detectors that are a lot smaller and cheaper may be used instead. Scientists, then, are optimistic that the wait for a more efficient means of detecting neutrinos may soon be over and that one of the universe’s most elusive particles may soon be able to be studied in a way that hitherto has not been possible. **G.W.**

FAVOURITE EQUATION #4 – EINSTEIN’S TIME DILATION EQUATION

Einstein’s time dilation equation describes how time changes based on your reference point, for example, when one observer is stationary on the ground and another is travelling at great speed, high above the first observer, in a fast moving aircraft or space craft. This is an example of what Einstein called General Relativity and one of its greatest achievement was to show that time is not the same for everyone, instead depending on where you are or how fast you are travelling, time can either slow down or pass quicker. Einstein’s equation is a simple, yet powerful one, and is shown below.

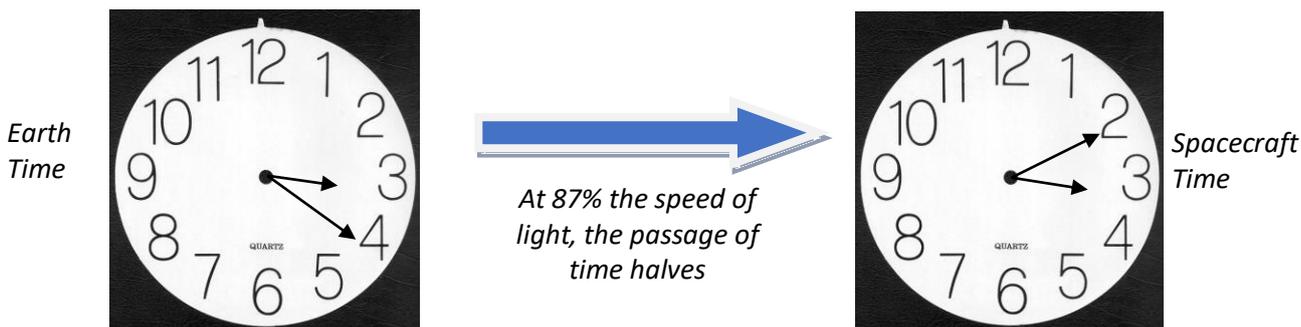
$$t = \frac{t_0}{\sqrt{1 - v^2/c^2}}$$

t = change time; t₀ = initial time or time period; v = velocity in m/s; c = speed of light, 3x10⁸ m/s

Although the equation above describes how time changes with how fast you are going, it is also the case that time slows the closer you are to a gravitational mass. Simply put, this means that time runs slower for someone at zero altitude compared to someone near the top of Mount Everest. Consider the example of a fast moving rocket powered vehicles capable of travelling at speeds up to 21,000 km/h (5,830 m/s). If an electronic clock on the fast moving vehicle records a time of 1s, what time would an observer on Earth record?

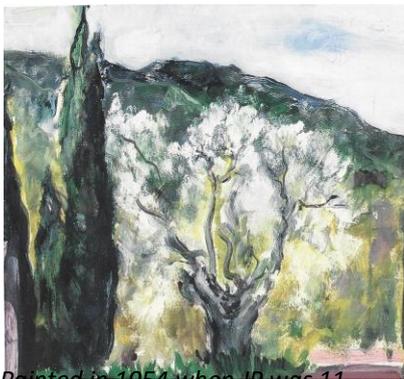
The calculation..... $\Delta t = 1 / \sqrt{1 - 5,830^2 / 300,000,000^2} = \underline{1.000000000189s}$

So as 1s passes on the vehicle, an additional 1.89 x 10⁻¹⁰ s passes on the ground. If an even faster vehicle was able to travel close to the speed of light, then, assuming it travelled at this speed for, say one year, then on its return to Earth, several years would have passed. In a way, the crew of the vehicle have travelled into the future.



JEAN PIERRE GARRIGUE

Several years ago while browsing in an antique shop in the town of Ceret in southern France I came across what seemed to me a painting which looked as if it should be hanging in the Museum of Modern Art across the road. It was as surprising to see there as the two black crows sitting perched and untethered behind me. Since then the owner of the shop Alain Ribes has provided me with interesting stories about local artists from this area in the south of France (see Rene Jouret – A Dedicated Painter, BULB Magazine # 5 & Louis Fortunet, BULB Magazine # 10). However, this was our first meeting and Alain proceeded to tell me the story of the artist who had created the exceptional painting, Jean Pierre Garrigue. Jean Pierre started painting when he was very young and was an accomplished painter by the age of twelve. He was born in 1943 living between Paris and Ceret, so as well as having access to all the stimulus Paris had to offer, he was also resident in Ceret when the Museum of Modern Art first opened there in 1950. Therefore, he had access to the best European art of the period and it obviously influenced him. He spent all of his summers, several months at a time, in Ceret and so it is possible that he even met some of the artists who settled there later such as Marc Chagall and Jean Dubuffet who moved to Ceret fleeing the Nazis during WWII. Whatever the case, it is true to say that Ceret was (and still is) a haven for creative activity and that Jean Pierre, as an artist, would have benefitted from being surrounded by the artistic environment. The history of Ceret's artistic connection has been well documented (see my article in BULB Magazine # 9 Ceret & the Museum of Modern Art pages 21-23). The museum came about for the most part thanks to the presence of artists such as Pablo Picasso, Henri Matisse and George Braque just to mention a few of these influential figures in the art world during this period. Helped by the many donations of artworks received and the benevolence and driving force of the artist Frank Burty Haviland who was heir to the Limoges porcelain factory and the support of his friend Pierre Brune.



Painted in 1954 when JP was 11

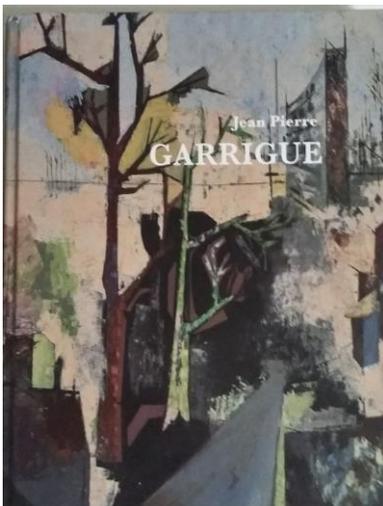


Maureillas, 1959



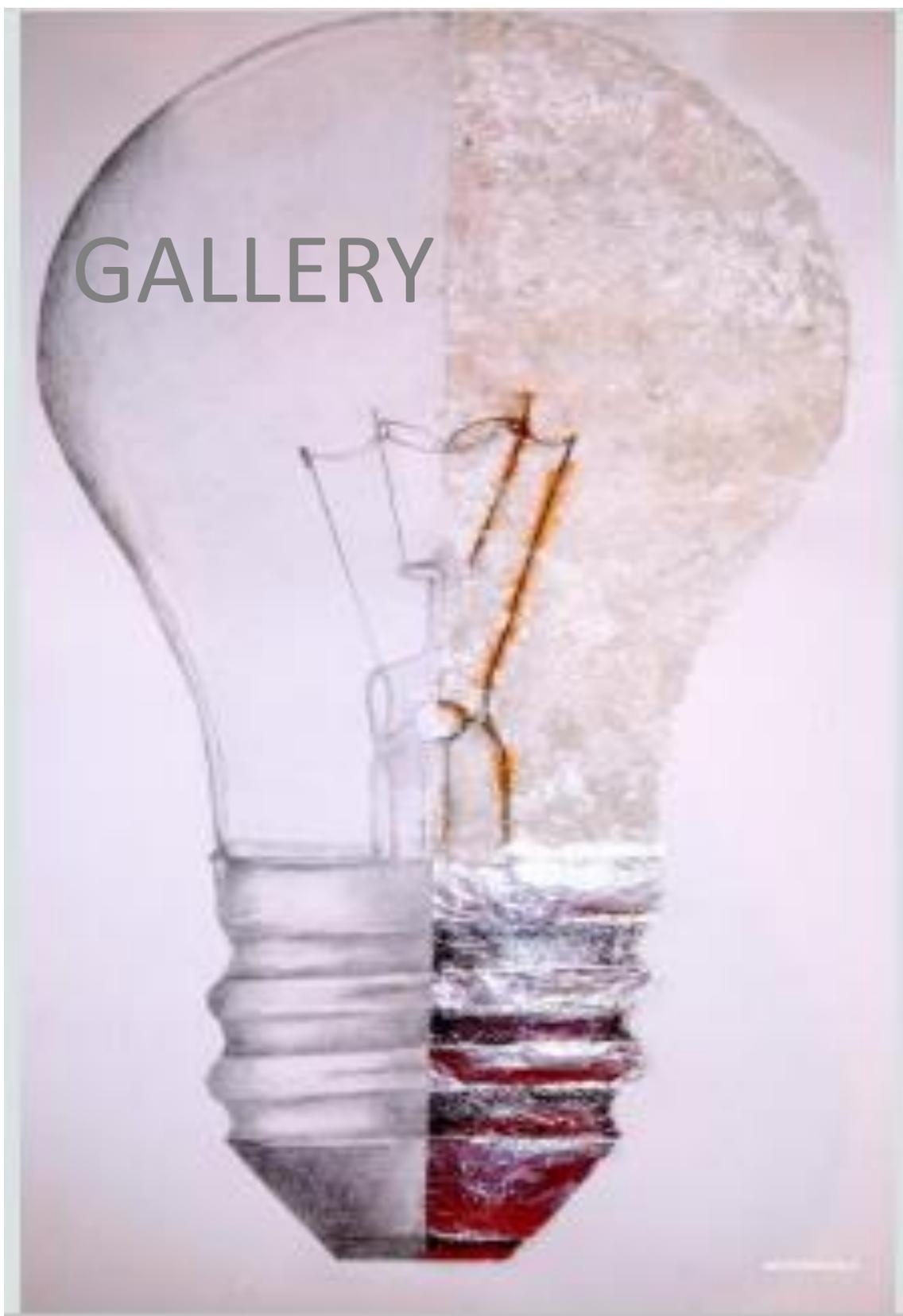
Still Life, 1959

With regard to Jean Pierre, several years ago his sister Anne Garrigue came across a substantial number of paintings by Jean Pierre in the cellar of their old family home at Les Cluses in Ceret. There were around 500 paintings in various sizes and styles as well as drawings and ceramics. The discovery of these led to a book which chronicles his work.



The book, published in 2010 by Mag Grup, depicts approximately 110 colour plates of his work showing the progress of his style and the various influences he had absorbed. From studying the book it is clear that he was an extremely talented artist from the age of eleven. The quality and extent of Jean Pierre's talent made me wonder why he had not received more acclaim and recognition. When I had suggested to Alain on first encountering his painting in the shop that I look him up Alain told me that I would not find much information about him. Sadly, this is possibly due to the fact that he died at the young age of 25. Unfortunately, having been adversely affected by serving in the French Algerian conflict (the Algerian War of Independence 1954-1962) Jean Pierre took his own life in Paris in 1968.

Nevertheless, his legacy is being kept alive by his sister Anne and, since finding her brother's paintings, exhibitions of his work have been held in both Paris (2011) and Ceret (2013). Jean Pierre sampled influences from the contemporary art he saw around him yet managed to inject his own personal vision into them. Therefore, while echoing other artists, his paintings seem original and specific to an individual personality. However, his early death brought an end to the creative production of a talented and, in many ways, pioneering young artist. Who knows in what direction his art would have developed if he had lived a longer life. The book about his art shows that there seems no doubt that, if he had lived, Jean Pierre would have taken his place beside the other artists who were also inspired by the place they and he loved – his “ huge playground, the Midi”. **C.B.**



CHLOE ARISTOTELOUS is a fine art and photography student, she is studying full time at Edinburgh Napier University in her 2nd year. Chloe, who was born and raised in Cyprus until the age of seven, is proud of her heritage. She is especially proud of her late grandmother (her *yiayia*) who is shown here alongside two ink on paper drawings Chloe made of her. Her grandmother is wearing a headscarf called a *mantili*, she was one of the very few women who still wore this traditional head attire. Below is a series of digital self-portrait photographs of Chloe.



More artwork by
Chloe Aristotelous



VALTER MASSIA – ARTIST IN FOCUS

Cathy Bell talks to Italian glass painter Valter Massia about his work.

Q - You paint your pictures on glass, what do you like about this method?

A - This type of painting, which not everyone knows, is a technique that dates back to the Middle Ages, and which is still widespread today in the Balkans, especially in Croatia and Romania where they use tempera instead of oil paints.

Painting on glass, but it would be more correct to define under glass as the painting that is admired is made on the opposite side of the glass so allows you to obtain a brightness of colour that could not be obtained on any canvas, in this type of painting everything that appears in the foreground is done first, starting with the signature, while the backgrounds are laid out later.

Q - How long have you painted on glass and do you practice any other type of art form, or have you done so in the past?

A - My first painting dates back to 1976, I started making faces with the technique of charcoal and coloured pastels, then after seeing an exhibition of naïve painting with all the paintings on glass I was struck by the shine of the paintings, I decided to try this technique too, and since then I have never stopped.

Q - What kind of subjects do you like to paint?

A - When we talk about naïve painting we immediately think of the classic peasant who cuts wheat, for this reason, I tried to set my paintings in a different world, the medieval one, populated by ladies, knights, duels, dragons, wayfarers, this until 2022 when I decided to experiment with paintings with new subjects, very colourful landscapes, Winter landscapes, nocturnal landscapes, paintings that give me great satisfaction.

Q - Is painting on glass a widely used method in Italy?

A - In Italy I think there will be a total of ten painters who use this technique, the reason is that the processing times are very long, there are no books that explain the technique and there are not even teachers, that I know of.

Q - Are there any artists who inspire you and who is your favourite artist?

A - There are no artists who inspire me, as I try to go my own way, without following the fashions of the moment, a painter I have always liked is Van Gogh, with those wonderful paintings of his.

Q - Has art changed in Italy over the years?

A - Art in Italy has changed a lot, in the 80s Naïve painting was very fashionable, now it has almost disappeared, unlike almost all other European countries, starting with France, where international exhibitions are still organized.

Q - Do you exhibit your works, if so, where?

A - I started exhibiting in various art galleries since 2003, in 2007 I participated in Ireland in Cork at the international exhibition of modern art CORK ART FAIR, in November from 15 to 18 I will participate with a stand of my own at ARTE PADOVA, which is one of the most important art fairs in Italy, where important Italian and foreign galleries will be present.



Above: Gioco di Specchi



Left: Saline di Trapini

MISSY HORTENSE



Missy Hortense is really going for it, twirling around, doing the moves, in the Pride March going past the Scottish Parliament. See her wave all those pride flags, so many different ones to choose from, blowing her whistle and seeing if she can get some officers to join in.

I along with other artists in the LGBTQ+ community were commissioned to each adapt a life-sized horse's head and create a unicorn for the *Hunting The Unicorn* exhibition at the new Perth Museum. A review in 2023 found the Met Police to be institutionally racist, misogynistic, and homophobic. Despite this Suella Braverman gave a speech in Sept 2023:

"We pay the police to fight crime. We do not pay them to wave flags at parades, to dance with drag queens or to campaign. That's why I finally ended all association with Stonewall at the Home Office and why I expect all PCCs (police and crime commissioners) and chief constables to focus on cutting crime and rebuilding confidence, not playing politics."



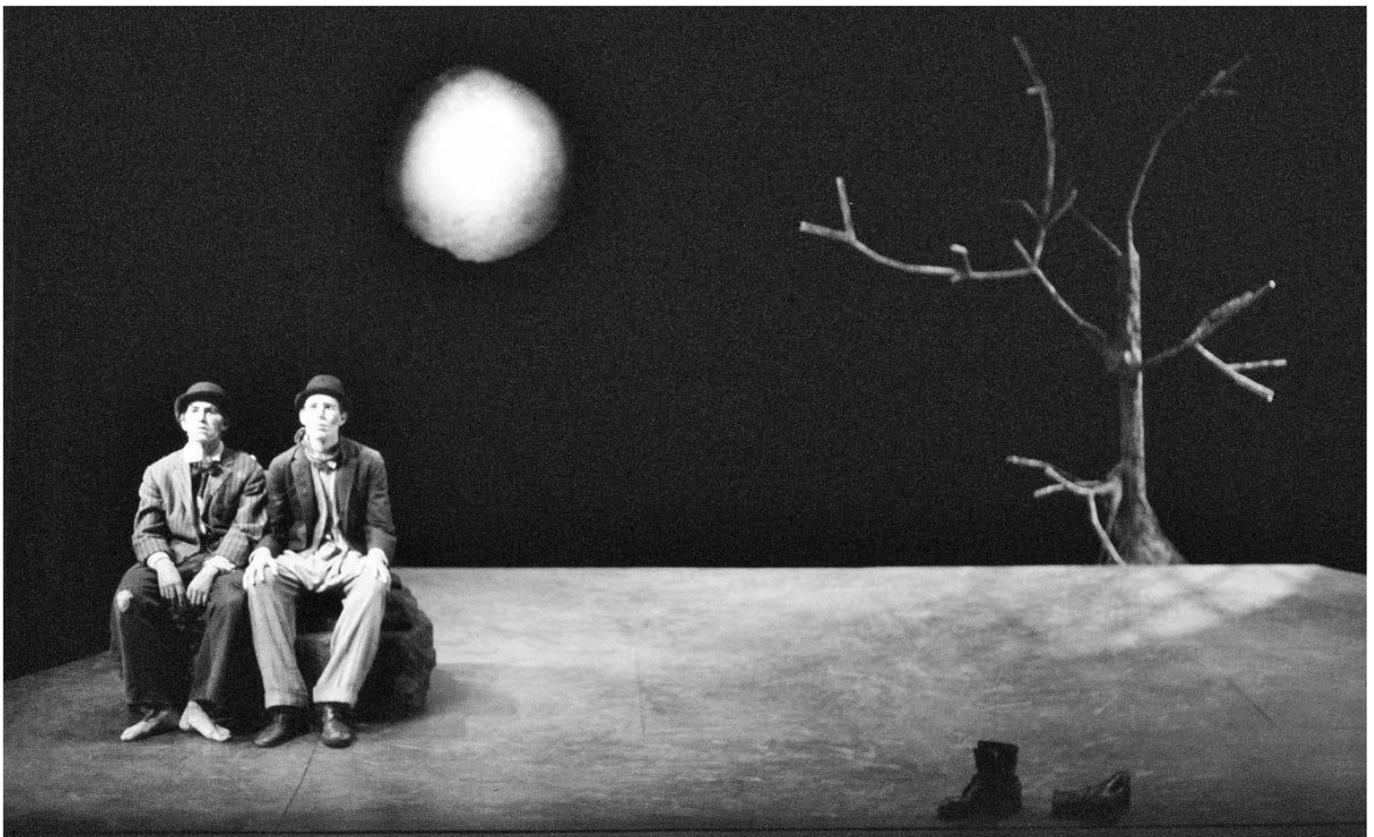
My proposal was taking all these elements and turning the horse's head into Missy Hortense; a drag police horse unicorn, and to make short animation "To Dance With Drag Queens" of her dancing along to Suella's words sampled into a rave track, along with actual sound clips from pride marches in Scotland. It's meant to portray that proud feeling you get on a march when that onlooking protestor wearing a "gays are sinners" placard is used as a backdrop to a queer snog selfie.

Coincidentally last year my brother Duncan created a recycled steel unicorn called Pauchle Saorsa (see photograph above) . As the museum were looking for the public to add their unicorns I asked if Duncan's unicorn could be shown. Unfortunately there wasn't enough room but I managed to update the animation with Missy Hortense and Pauchle Saorsa dancing to a new "To Dance With Drag Queens" mix sampling Rishi Sunak's recent trans jibe. The exhibition opens 30th Mar to mid Sept. **D.H.**

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

WAITING FOR GODOT

It's now circa 70 years since Samuel Beckett's perplexing work: 'Waiting for Godot' was first performed and is without doubt one of the greatest 'English Language' plays of the 20th century. The play is an Existential Theatre of the Absurd and unfolds in two acts without rhyme or reason, with the two main protagonists awaiting the arrival of the metaphorical 'Godot', who never arrives. The 'Human' condition and predicament is all too apparent in the late Modernism and Postmodern narrative within the structure of the play. **R.M.**



COMMENT

VINTAGE VOLTAGE VANDALISM

One day, several months ago, I came across a television programme about cars that I had not seen before. The programme was called Vintage Voltage and its raison d'être was converting classic internal combustion powered cars into fully electric ones. The process involved ripping the heart and soul from what should be cherished, often rare, pieces of our engineering heritage and replacing it all with a Tesla motor, batteries and assorted electrical paraphernalia. The result was something a lot cleaner; although you could argue about its real environmental impact since the lithium filled batteries hardly come at no cost to the environment. The cars, to be fair, did go quicker, accelerated faster and were easier to drive. But is this what most people want from a classic car? To the classic car owner or collector, surely the whole point is authenticity and character; the sound of the engine, the smell of burning oil (not too much though!), the skill of changing gear at just the right time and that sense of nostalgia that moving along smoothly and silently can never bring.

The fact is, these cars, having had major surgery, in my opinion, are now no longer classics. They may look the part but they are only pretending to be something that they are not. Whether to butcher your classic car or not is entirely up to the owner but isn't it a pity that in a world soon to be crammed to the rafters with electric cars that the few real classics that are left which allow us to see at first hand the development and history of the automobile, may soon suffer the same fate as a result of programmes such as this. Why promote the ridiculous idea that something as beautiful as a 1970's Porsche 911 would be better off without its air-cooled flat six and instead endowed with an electric motor. **G.W.**

BOOK REVIEW - THE MAGIC MOUNTAIN BY THOMAS MANN

When Thomas Mann wrote the Magic Mountain in the early 1920's, he was, in a way, reliving part of his past life and perhaps concluding with what was no doubt the single greatest event in his lifetime – The First World War. The book is set in a Swiss sanatorium called the Berghof which is set high up in the Swiss Alps and far enough away from the rest of humanity to give the reader the impression that most of those who inhabit the Berghof are not so much ill but instead in need of escape from what they have left behind down below in what is referred to as the flatlands. Mann and his wife had spent the year 1912 in a similar establishment. There are also similarities with Marcel Proust. Both from middle-class backgrounds, born within a few years of each other and, in my opinion, producing a similar quality of writing. However, although Proust was never a Nobel Laureate, in part due to most of his greatest work being published after his death as well as his reputation as a snob, Mann received the prize for literature in 1929 for a collection of works which included The Magic Mountain.

The story of the magic Mountain revolves around a young apprentice engineer from the Hamburg region called Hans Castorp who decides to visit his cousin Joachim, a soldier, and currently a resident of the sanatorium. The beginning of the book sees the two young men almost in holiday spirit as Joachim introduces Hans to fellow residents and the surrounding landscape. Hans initial plan is for a three week stay before continuing with his engineering studies at a shipyard in Hamburg, however, a high temperature sees his stay is extended beyond this.

Life at the Berghof was run with typical Teutonic efficiency by Hofrat Behrens, the director, and Dr Krokowski, the doctor, and consisted mainly of three things: gentle exercise, rest and eating several large meals daily. In fact, so much food had to be consumed – not one but two breakfasts - that the dining room becomes the setting for much of the early part of the novel and it is here, that our hero first sets eyes on a young Russian woman who will soon come to dominate his thoughts.

Clavdia Chauchat didn't really appear to Hans, instead it was the loud noise she made every time she entered the dining room as she let the door slam shut behind her that first attracted his attention. Despite being annoyed at this, Hans soon became enchanted by her and tried repeatedly to get closer and engage

in conversation. When the time did come when he could tell her how he felt, she didn't return his feelings and left the following day.

And so, life at the Berghof went on with a daily routine that made time almost meaningless and so, without noticing, weeks had become months and new characters appeared or else came to greater prominence. One such character was the Italian intellectual, pedagogue and humanist, Herr Settembrini who takes the young Hans under his wing to educate him more fully; something Hans was only too keen to embark upon. When Settembrini eventually left the Berghof to take lodgings nearby, possibly for financial reasons, another character was introduced into the circle. This was the Jesuit Naphta and Settembrini's nemesis. Arguments ensued on, at times, complex subjects that were often difficult to follow as each man stated his case with a degree of truth and passion that was only equalled by their total rejection of the others position and, in a way, Mann used this to highlight Castorp's own immaturity, naivety and lack of knowledge as he is often spoken harshly to by both antagonists when trying to put forward his own thoughts on a particular topic of discussion. To be honest, I found Castorp's interjections at these times very muddled and, on more than one occasion, totally confused to whatever point he was attempting to make; once again Mann reinforcing Castorp's lack of any real intellectual prowess.

As is often the case with a lengthy book (over 700 pages), I sensed the second part beginning to wain slightly, possibly as Mann ran out of ideas as to what to do with the main characters or else how to finish the narrative. Hans Castorp attempted to use his time in a profitable way by studying medicine but it was Clavdia who remained uppermost in his thoughts until one day when he was informed of her return by Hofrat Behrens, only to feel utterly crushed when she arrived back with another man; a much older Dutchman of great wealth and personality, Mynheer Peeperkorn; a man that people would immediately fall silent to listen. Hans could not hate him. Peeperkorn's character was too strong and generous for that to happen, instead a new friendship and a new mentorship flourished between the two men. But Clavdia was still there and Peeperkorn was too wise not to notice the way Hans behaved around her. Despite this, friendship endured up to Peeperkorn's death; leading to Clavdia's final departure.

Joachim had, in the meantime, returned (against Hofrat Behrens advice) to his regiment and been promoted to Lieutenant, only to return gravely ill to the Berghof. This time, nothing could be done to save Joachim. Hans Castorp reacted by dismissing all thoughts of leaving until all vital signs had returned to normal – a decision that would extend his stay to over seven years.

The novel continued after Joachim's death with Settembrini and Naphta engaging in long discussions on the fate of the modern world with everything from religion, philosophy, and politics to be dissected and argued over. That Mann should have the two intellectuals engage in such topics is perhaps reflective of the time that Mann now found himself in in real life. The Great war was over, political boundaries had been redrawn, Germany had lost much of what it previously held dear including its empire and pride. Social changes were also happening all over Europe as workers demanded better living conditions and the threat of revolution permeated just about every country on the continent. The war had been a catalyst for great change and Mann, through Settembrini and Naphta, was, in a way, trying to reconcile what it all meant.

As the book moved towards its end, three events came to define Hans Castorp's time at the Berghof. The first involved something which had become a bit of a fashion at the time – the supernatural. A new patient had arrived at the Berghof; seemingly with the ability to communicate with the dead. At first, possibly still in mourning over Joachim, Hans was not interested in such sessions, led by Hofrat Behrens himself, however, curiosity and boredom soon resulted in his attendance at one of their regular seances. It was here that Hans asked to speak to Joachim. Nothing much happened until eventually a shadowy figure appeared, sitting in an armchair in the corner of the room. It was Joachim. Hans Castorp quickly switched the lights on only for the figure to vanish. Angrily, he left the room. The next event involved Settembrini and Naphta. During an excursion, at which Hans and two of his friends were also present an argument ensued between the two intellectuals. Although a normal occurrence, this time Naphta appeared so offended by his rival that he asked for reparation in the form of a duel. The duel took place soon after with only one of the two men returning home. And so, life for Hans had become even emptier. Clavdia had gone, Joachim had gone and now Naphta was gone.

The third and final event offered redemption for Hans. As war broke out and as the Berghof quickly emptied, Hans returned to the flatlands and joined the army; perhaps as a final act of remembrance for Joachim. As the book ends, Mann leaves Hans on the battlefield; his fate is unknown. And so, ends *The Magic Mountain*. **G.W.**

The Magic Mountain (1924) by Thomas Mann. Published by Vintage Classics. Pages 716.



THE MACKINTOSHES' YEARS IN THE ROUSSILLON: A CELEBRATION

In 2023, having moved its small exhibition hall and headquarters to a more prestigious building in 2022¹, the association Charles Rennie Mackintosh en Roussillon were delighted to be organising the celebration of the arrival of the Mackintosh couple in the “rose coloured land”.

The committee was keen both to highlight all the places where Charles and Margaret stayed and to attract as wide an audience as possible. We targeted French tourists but also local visitors from all ages and walks of life. The three exhibition centres² welcome quite a few British visitors all the year round, however, the association has found it difficult to involve a large number of residents in the small towns where our centres are situated. We had also very much hoped to welcome a large Scottish delegation, but travel plans proved to be a major obstacle to their visit.

The dates – 13th September to 19th September- were also carefully chosen as the closing chapter of the celebrations of the bi-centenary of the city of Port-Vendres which took place the first weekend in September 2023.

This resulted in organising a full week of events throughout the whole department of the Pyrénées Orientales and adding new local partners to our already existing network. Thanks to Isabelle Cases, a lecturer of the English Faculty at the UPVD (Université de Perpignan Via Domitia) and now a member of our managing committee, we could also reach an audience of students and academics via “une journée d'études” on the university campus.

In the end, some twenty events were organised to cover the whole week.

There were of course the must-visits of our three centres which our Scottish experts were keen to discover. They were much appreciated, each with its own focus³.

A young audience could take part in workshops around Mackintosh designs held at the Microfolies⁴ in Amélie les Bains and Port-Vendres. They could also join the three walks organised in Port-Vendres and

Mont-Louis- La Lagonne where the “Mackintosh trail” had just been renovated. The visit of the site of “les Orgues”⁵ in Ille-sur Têt proved to be attractive for the Scottish audience mostly and failed to appeal to French participants.

Three talks aimed at a non-expert audience about water-colouring and the lives of Charles and Margaret and what brought them to our region took place in Amélie les Bains, Port-Vendres and Mont-Louis.

In a category of its own, Clara Silber who has been working with the association for many years presented her own view of Margaret’s work and collaboration with her husband in a presentation “Margaret Macdonald Mackintosh: l’artiste éclipsée” or “Margaret Macdonald Mackintosh: the overlooked artist” which proved to be one of the highlights of the week of events.

A second highlight was certainly the academic seminar about C R Mackintosh’s work in Glasgow and his influence on the continent. Prominent experts and academics had been invited and all of them responded to the invitation: Joseph Sharples curator of the Mackintosh collections at the Hunterian Art Gallery, Peter Trowles former curator of the GSA, Richard Emerson formerly Chief Inspector of Historic Buildings in Scotland, James Trollope about Rudolph Ihlee⁶, Lesley Graham from the University of Bordeaux a specialist in Scottish Studies, Judith Urbano art historian from the University of Barcelona and our two local experts, Jacques Raupp artist, former art teacher and Clara Silber with her presentation.⁷ Most of the talks were delivered in English and they attracted quite a few students and academics from various faculties.

The third highlight was a première: a walking tour on the theme of Art Deco buildings in Port-Vendres, tailor-made for the occasion and led by an art historian from the UPVD. It attracted an unexpected crowd of visitors, locals and tourists alike. The idea had been prompted by the fact that Port-Vendres in Mackintosh’s time was a flourishing harbour whose wealth benefited a number of “port-vendrais”. They could afford to have new buildings built or their dwellings renovated in the Art Déco style.

The association in partnership with the Collioure Museum of Modern Art also offered a taste of the “Willow Tea-rooms” in a cosy tea-room in Collioure with a much-enjoyed talk by Peter Trowles, our visiting expert from the CRM Society.



Several readings by our Scottish guests, Paul St John Mackintosh - poet and bard of the Mackintosh Clan - and Keith Adamson – novelist - took place in Amélie les Bains- Palalda, Bouleternère and Port-Vendres where a special performance was also presented by members of the local writing workshop: “La vie ordinaire d’un artiste extraordinaire”, a medley of extracts in French and in English from “the Chronycle”⁸ and of imaginary letters by Toshie written during a previous workshop.

Everything went according to plan and nearly all the venues were well attended. The participants were a mixed audience of British and French tourists with a few Scottish Mackintosh fans among them and a group of our local members. The events organised in the Vallespir (Amélie les-Bains) and in the Haut-Conflent (Mont-Louis) were most appreciated and attracted more “new” people. Locals there are supposedly less spoilt for choice when it comes to tourist attractions than on the Vermilion coast. This assumption has been

confirmed by features in the local newspaper echoing the events the association had organised there whilst none was published for the events in Collioure and Port-Vendres.

The long-term benefits of such a venture can be measured in several ways. Since September, the association's membership has increased by 20% and new projects are being drafted for the months to come with two primary schools and the local secondary school (Collège de la Côte Vermeille). The warm support of the museum of Bélesta and local authorities in Amélie-les Bains, Bouleternère and Mont-Louis is to be highlighted and we know we can rely on them for future projects. The academic seminar has opened up welcome perspectives for our association and there are plans for more ventures with the universities of Perpignan and Glasgow.



The small committee of this association which invested a great deal of time and energy in organising this week of celebrations seems to have won its challenge and above all to have contributed to giving Charles and Margaret Mackintosh their rightful place in the Roussillon. Would they be satisfied with our endeavour?

One last practical note: a whole set of videos and a Golden Book are now available on the association's website⁹ for everyone to get a feeling of the various events for each day and a few more details about their contents. The association's blog will also advertise the events which are currently being planned for the celebration of the 20th anniversary of this association on 14th and 15th September 2024.

Sylvie PLAS – secretary of the Association Charles Rennie Mackintosh en Roussillon

Notes:

1. The new exhibition space is now situated Place Castellane in Port-Vendres.
2. 1: Port-Vendres, 2: The "centre Museal" of Palalda Castle in Amélie les Bains, 3: the Castle of Bélesta la Frontière within the Prehistory Museum
3. The Exhibition in Amélie les Bains focuses on Mackintosh's debuts and career as an architect, the one in Bélesta on Mackintosh as a designer (furniture and textiles) and the one in Port-Vendres about Mackintosh's French watercolours.
4. A micro-folie is a cultural space organised around 3 units: a digital museum, a café Little Folie and a fablab. And it can adapt to any local demand and can be set in any small town. https://en.lavillette.com/page/micro-folies_a178/1
5. The site was chosen by Mackintosh for one of his watercolours: "l'Héré de Mallet".
6. Rudolph Ihlee was a friend artist the Mackintoshes met in London and who later moved to Collioure. He was certainly instrumental in getting the couple to leave for the Roussillon in 1923.
7. See above: "L'artiste Eclipsée"
8. The Chronycle: the letters of Charles Rennie Mackintosh to Margaret Macdonald Mackintosh - 1927. Edited by Pamela Robertson – Hunterian Art Gallery – University of Glasgow - 2001
9. <https://www.crmackintoshroussillon.com/albums/>

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