

# St Andrews Festival

# KRAZY KAT ARCHIVE

## William Ferguson

The St Andrews Festival, which opened its door last Friday and runs until February 18, includes in its many features some visual art. There are few signposts: visitors, unlike the hardy inhabitants, are liable to be blinded by tears in the wind from the snowline. However, St Katherine's Gallery in the department of fine arts is welcoming. It has the second in a series on twentieth century themes, in this case, science fiction.

Some material is from Eduardo Paolozzi's gift to the university. The archive of source material for twentieth century art, known as the Krazy Kat Archive, has prepared it. The masterly catalogue is by David Walker, Research fellow, and the foreword by Professor John Steer, a man of wide sympathies and great activity, currently nursing the arts centre project.

Sci-fi owes much to Hugo Gernsback, a Belgian working in America, who had, like H. G. Wells, the technical knowledge in the 1920s to predict developments. Forrest J. Ackerman, his disciple, has lent much material. Visitors will realize as they enter that the sensational early magazines are being collected and catalogued. They have for the moment been caught up by events, a point brilliantly illustrated here by a video-tape with highlights of the Apollo missions.

An endearing touch is a case full of space-age toys from many countries. Further aspects are illustrated in books, in the comics, and in stills from *Metropolis* and *2001*. In the last the art-work could be slowly perfected. Now the achievements of the magazine illustrators like Jim Steranko, working against a deadline, are being recognised.

The architecture and prospectives of the space-cities owe something to the Italian Futurist movement. This is a stimulating exhibition, even though students realize that childhood has gone with Dan Dare.

In Castlecliffe House, on the Scores, Tom Lawson, a final-year English student from Glasgow High School has assembled a powerful collection of paintings by Pat Douthwaite. The foreword to the catalogue is by Douglas Hall of the Scottish National Gallery of Modern Art and the canvases are from the Demarco Gallery.

Born in Glasgow in 1939, Douthwaite was encouraged to paint by J. D. Ferguson, lived among artists, but is virtually self-taught. Some of the work has already been seen, notably in the awards to artists of 1971-72, at Demarco's, and at the '57.

Women inhabit this artist's world, shadowed by death, seedy, struggling, self-deceived, plunged into horror. Douglas Hall points the parallel with Baudelaire in the preoccupation with evil. The painting is flat, linear, thinly stained and Expressionist in colour, with elements of the Japanese print but ferocious in intensity. All this is well seen in the cold light of St Andrews.

A new arts and ceramics gallery at 1 St Mary's Place has been opened in time for the festival by Jenny and Stephen Scott, formerly industrial designers working in England. Tapestry from the Edinburgh Weavers Workshop, pottery by artists of international standing, ceramic fountains, sculpture and glass all augur well for this venture.

The Arts Council has made a grant of £25,000 to St Andrews University towards building an arts centre. The project forms part of the university's appeal and the grant brings the money so far raised to £99,000.

The centre, intended primarily for the visual arts and drama, has been designed by the architect, James Stirling, as a flexible building in which art gallery and drama areas can be used separately and together in a variety of combinations. The cost will be about £100,000.