



From the Chair

Many thanks to all those members who made it along to our re-scheduled AGM (thanks to the snow) – it was great to see such a good turnout and thanks are due to Simon Green for a fascinating talk and to the Architectural Heritage Society of Scotland for letting us use the magnificent Glasite Meeting Room.

I would also like to thank all of you who have so generously answered our plea for support for the journal – it's really heartening to know that so many of you value the journal and were willing to help us meet its rising production costs. We still have a long way to go in order to put the journal on a sustainable footing, however, so if there are still any members who were thinking about making a contribution, do please get in touch!

Last year sadly saw quite a dip in our membership numbers as the recession really started to bite. Our priority therefore has to be to get our numbers back up again, and once again we'd be very grateful for anything you can do to help – if you know anyone who you think might be interested in joining, start badgering them now!

Finally, we will soon be advertising some guided tours and other events for members, so keep an eye out for those, and we hope you'll be able to come along.

Matthew Jarron

Errata

Unfortunately due to an oversight some errors appeared in Louise Boreham's essay in the last Journal. The corrections are as follows:

1. page 49, line 10 of paragraph 2, the name should be Blyth, with no 'e' on the end.
2. page 53, no 6, should have a closing bracket after Fig.5
3. page 53, no 7a, the dates should read 1898 – 1934

Apologies for these mistakes.

Notices

Helen Adelaide Lamb, Illuminated Manuscripts – Request for information

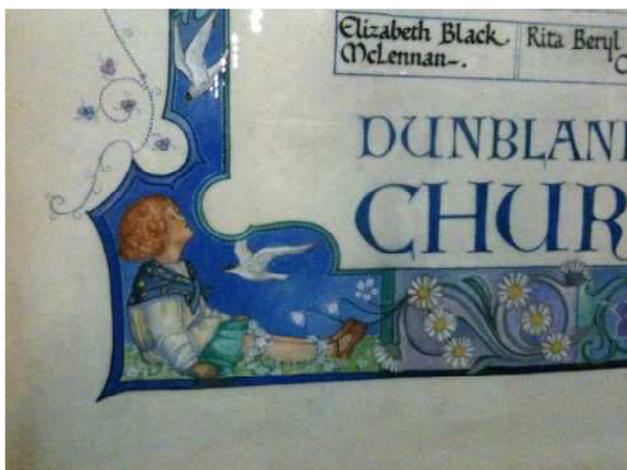
By Helen E Beale

Further information would be warmly welcomed on the Illuminated Manuscripts of Helen Adelaide Lamb, 1893-1981, a native of Dunblane, admitted to the Glasgow School of Art at the unusually young age of 15.

We are currently researching her training and coursework at the School of Art; contemporaries of hers working in the same or related fields; and the extent of present-day training and work by illuminators and calligraphers. We also wish to ratify our understanding of the conventionally

accepted criteria for evaluation and judgement of illuminated manuscripts.

Dr Bill Inglis and Val Inglis have pioneered research in this field, analysing the use of symbolism, both generic and particular to this artist, and are completing digitisation of Lamb's works for permanent reference display, (supported by the Society of Friends of Dunblane Cathedral). As a result of efforts by Dr and Mrs Inglis, new works are continuing to come to light.



Detail from the Cradle Roll, Dunblane Cathedral

Work by Helen Lamb can be viewed in the Dunblane Museum, and particularly in Dunblane Cathedral, for example the Rolls of Honour commemorating the fallen in the First and Second War. A recent article by Dr Bill Inglis in the *Journal of the Society of Friends of Dunblane Cathedral* (Vol XX, 2008, Part III) highlights Lamb's boldness and inclusiveness of subject matter in these memorials, incorporating scenes of a factory where women worked for the war effort, tanks, and a city in flames. Helen Lamb's Cradle Roll for Dunblane Cathedral became the prototype for Church of Scotland Cradle Rolls in many countries overseas. Lamb was commissioned to produce the Church of Scotland's Loyal Addresses to King Edward VIII, King George VI and our present Queen: these documents are conserved in Windsor Castle. A first exhibition of Lamb's work, focussing on the Loyal Addresses, is currently nearing completion for display in Dunblane on 18 June 2011.

Please get in touch with any information, recommendations of sources to consult, and other matters pertaining to the areas specified above. Contact: heb@montroseway.f9.co.uk or by post at 33 Rylands Road, Dunblane, FK15 0HN.

Your Paintings Tagger

The Public Catalogue Foundation needs your help in preparing the Your Paintings website. In April the Your Paintings Tagger will be launched online. As part of this project, art historians across the UK will be asked to provide approximate dates for thousands of undated oil paintings. Those of you who receive emails from the SSAH will already have been asked to undertake an anonymous 10-minute painting dating exercise in order to help create a realistic set of data that the PCF can use as a pilot in devising the statistical algorithms they will need to apply to the data from the real Your Paintings Tagger. We were somewhat underwhelmed at the response, so do please consider taking part if you have not already done so. If you did not receive the PDF file by email, please contact Andrew Greg on Andrew.Greg@glasgow.ac.uk or 0141 330 8519. You can also find out more at <http://www.bbc.co.uk/arts/yourpaintings/>

Events

Polar Visual Culture Conference
University of St Andrews, 17-18 June 2011



Photograph courtesy of The Royal Collection
© 2011, Her Majesty Queen Elizabeth II.

Organised by Natalie Adamson and SSAH committee member Luke Gartlan of the University of St Andrews, this interdisciplinary conference brings together a diverse, internationally recognised group of scholars from the humanities and creative arts to present new research on the visual culture of polar exploration. The conference aims to focus attention upon the unique, prolific and hitherto under-examined visual culture – painting and graphic illustration, expedition and frontier narratives, installations and poetic geographies, films and photography – that the expeditions to the two polar regions have inspired since the early nineteenth century, and which forms a fundamental part of our perception of these environments. Scotland's contribution to this history will form an integral aspect of this conference. We invite all SSAH members interested in these themes to register for this important conference and join us in St Andrews. Confirmed speakers include Jan-Anders Diesen (Lillehammer University College, Norway), Robert Dixon (University of Sydney), Luke Gartlan (University of St Andrews), Elena Glasberg (Princeton University), Sophie Gordon (Royal Photograph Collection, Windsor Castle), Matthew Jarron (University of Dundee), Tyrone Martinsson (University of Gothenburg, Sweden), Shane McCorristine (Scott Polar Research Institute, University of Cambridge), Alexandra Neel (Loyola Marymount University, Los Angeles), Russell A. Potter (Rhode Island College, Providence), Alistair Rider (University of St Andrews) and contemporary artists Ilana Halperin and Camille Seaman.

For further information and registration details, please see the conference website <http://www-ah.st-andrews.ac.uk/newsandevents/pvculture/index.html> or contact Dr Luke Gartlan, School of Art History, on lg321@st-andrews.ac.uk

Exhibitions

And So to Embroider: the Needlework Development Scheme 1934-1961

Lamb Gallery, University of Dundee, until 30 April



C Payne and M Wratten, *Hare*, 1936 (Duncan of Jordanstone College Collection, University of Dundee Museum Services)

Run by Scotland's four art colleges, the Needlework Development Scheme toured the world collecting examples of historic and contemporary embroidery designs as a national educational resource. Its aims were to encourage greater interest in embroidery and raise the standard of textile design. To mark 50 years since the Scheme came to an end, this exhibition features highlights from an extraordinary collection.

The Scheme originated with the Paisley-based thread manufacturers J & P Coats, who provided substantial funding (anonymously) and had a considerable influence over the selection of work. With mills in Austria, Germany, Switzerland, Belgium, Portugal, Spain, Poland, Russia, Canada, Mexico and Japan, Coats had international contacts that were invaluable to the Scheme.

During the 1930s the Scheme concentrated on modern European design, but the coming of war in 1939 put a stop to its operations. It had collected almost 900 pieces for use by the art colleges, schools, training colleges, women's institutes and other organisations across Scotland. When the Scheme was re-started after the war, it was extended to the rest of Britain, involving the Ministry of Education and the V&A Museum, and employing

internationally acclaimed textile designers as expert advisers.



Student of Emmy Zweybruck, *Angel*, 1937
(Duncan of Jordanstone College Collection,
University of Dundee Museum Services)

By the time the Scheme came to an end in 1961 it had collected over 5,000 items. These were distributed throughout the country – as well as the four art colleges, pieces were given to various institutions including the V&A, the Royal Scottish Museum, colleges of education and the Embroiderers' Guild. While most of the pieces shown here are from the selection given to Duncan of Jordanstone College, we are also delighted to be able to include items on loan from the collections of the Glasgow School of Art and Gray's School of Art (Robert Gordon University).

This is the first time that three different parts of the dispersed collection have been reunited, and it reveals the amazing range of

material the NDS collected – from 16th century Italian embroidery up to modernist designs for the Festival of Britain in 1951. The exhibition features work from Europe, Asia, Africa, America and the Middle East. It runs until 30 April and is open Mon-Fri 09.30-20.30 and Sat 09.30-16.30. Admission is free. For further information contact 01382 384310 or museum@dundee.ac.uk

McTaggart's Scottish Shorelines – Paintings from East and West

St Andrews Museum, 28 May – 4 September

"Yesterday I plunged into the foaming sea at St Andrews, today we've viewed the seascapes of McTaggart – the connection between the two experiences is magnetic."

So said a visitor to Kirkcaldy Museum & Art Gallery last year, when viewing the exhibition *McTaggart's Children*. The show celebrated the life and work of one of Scotland's greatest landscape painters, William McTaggart (1835 - 1910), and marked the hundredth anniversary of his death.

The celebrations continue this summer, with a specially selected showcase exhibition at St Andrews Museum, looking in more detail at McTaggart's seascapes – the stunning images of the east and west coasts he made throughout his life



William McTaggart, *Emigrants Leaving the Hebrides*, oil on canvas 1891-8 (Fife Council Museums)

William McTaggart always returned to the sea. Born on the crofting peninsula of Kintyre he left home at 16 to study at the Trustees Academy in Edinburgh, but throughout his life returned frequently to the place he loved and knew so well. There he created extraordinary images of the pounding Atlantic or the quieter waters of the Kilbrannan Sound, several of which feature in this summer's exhibition.

He also explored the east coast, often near his adopted home of Edinburgh, and his later base of Broomieknowe in Midlothian. The lives of fishing folk drew him, not surprisingly as he had been born into a community where the dangerous career of a life at sea was often the only choice.

As well as the sheer beauty of nature, McTaggart took inspiration from the history of his native west coast. The area had witnessed the exodus of the Clearances, a drama re-told in *Emigrants Leaving the Hebrides*. McTaggart recalled in later life that he had seen *The Gleaner* sail from Campbeltown Loch, crowded with Scots being carried to a new life abroad. He captures the chaos and confusion on shore as departure looms with his characteristic impressionistic brushwork, while the hint of a rainbow on the horizon suggests possible hope for the future.



William McTaggart, *Away to the West*, oil on canvas 1895 (Fife Council Museums)

Poetry provided another rich source of inspiration for the painter, who often displayed lyrical extracts alongside his work or used them

as titles – such as in the painting *Away to the West*. It was inspired by lines from a dark poem of the same title by Charles Kingsley (1819-1875), which deals with the hardships of fishermen's lives, and the all too common anguish of their loved ones "for men must work and women must weep". It is noticeable that McTaggart's painting has a far from bleak mood, instead it is filled with soft lights and warm colours and has a sense of contemplation and tranquillity.

This connection to poetry has sparked a unique collaboration with StAnza: Scotland's International Poetry Festival. During a special workshop participants used McTaggart's paintings to inspire their own creative writing, and the poems which resulted will go on display in the St Andrews show.

William McTaggart is an enormously popular painter. Over one third of the visitors who came to last year's show were coming to the gallery for the first time, and 94 % said they would recommend the exhibition to their friends. We hope *McTaggart's Scottish Shorelines* will give visitors another chance to enjoy his work, but perhaps the last word should be left to a member of the public - when asked to select her favourite work in last year's exhibition, she picked *Breezy June, Cauldron's Bay* (which is touring to St Andrews), and said;

"What an impossible task! There are so many I could happily live with, but if I could take away one, it would be Breezy June- as I love being by the sea which I can smell and hear as I look at it."

McTaggart's Scottish Shorelines – Paintings from East and West is on show at St Andrews Museum from 28 May to 4 September 2011. The Museum is in Kinburn Park and is situated near the bus station. Opening hours are 10am – 5pm daily. Tel: 01334 659380. Admission is free.

Features

Two Painters in a Landscape

By Joan Hughson

The Lillie Art Gallery's recent exhibition *At Home in Bearsden and Corrie* (15 January – 16 March 2011) assembled under one roof work by the late Margot Sandeman (1922-2009) and that of her talented artist-parents: the Glasgow Girl, embroiderer Muriel Boyd (1887-1981) and the self-taught watercolorist Archibald Sandeman (1887-1941). An opportunity was thus created to 'find the links' between two generations of artists, and to consider the role of outside influences. Margot Sandeman is unique within the boundaries of twentieth-century Scottish art, and the question of individuality becomes interesting when her closest friend Joan Eardley (1921-1963), and student friend and contemporary Ian Hamilton Finlay (1925-2006) are added to the already dynamic mix created by her parents' work. Sandeman and Eardley travelled together to London in the years following the end of World War II and throughout the 1950s, and letters and conversations are key to the additional layer of influence from contemporary artists whose work they admired.

Sandeman once commented that Picasso and Braque have nothing in common with art nouveau. She was referring to Muriel Boyd's embroidery, and the fact that it held little interest for her during her student years (1939-42) at Glasgow School of Art, in the Painting and Drawing Department of Hugh Adam Crawford. Sandeman and Eardley first met at the School in January 1940, and they lived within a mile of each other in the Glasgow suburb of Bearsden. They were in a sense 'thrown together' and they soon became close friends. Crawford linked them as his most able students, and in the post-war years press critics also tended to link their names, as in a review of the 1949 exhibition of the Society of Scottish Artists: "Miss Joan Eardley and Miss Margot Sandeman more than maintain the exciting promise of their first appearance with the SSA. Both are quite fearless and convinced exponents of highly individual outlooks, both

express themselves in terms of powerful and original design." The review continued: "Both are singularly free from the over-derivative strain which affects too many of their advanced contemporaries."



Margot Sandeman, *Untitled – portrait of Joan, Arran, c.1960, oil on canvas*
(copyright Sandeman Estate)

Two painters in a landscape c.1960 (subsequently re-named *Portrait of Joan, Arran*) was preceded by two smaller works (titled *Two Painters in a landscape* (Lillie Art Gallery Collection) and *A portrait of two painters*) both of which were included in a group of twelve paintings exhibited by Sandeman in the Victoria Halls, Helensburgh in 1956. The exhibition was presented by the Helensburgh and District Art Club, and included Eardley along with William Crosbie (1915-1999) and Robert Sinclair Thomson (1915-1983). *Portrait of Joan, Arran* defines the relationship between the two women artists. Eardley's imposing figure faces the viewer, her palette lying beside her in the bottom left corner. The figure on the right of the canvas is Sandeman, her expression determined, her outstretched arm displaying a pencil. The landscape is dominated by sheep, by this time one of Sandeman's favoured subjects. Sandeman always acknowledged and respected Eardley's superior abilities as far as the handling of paint was concerned; she was in awe of her

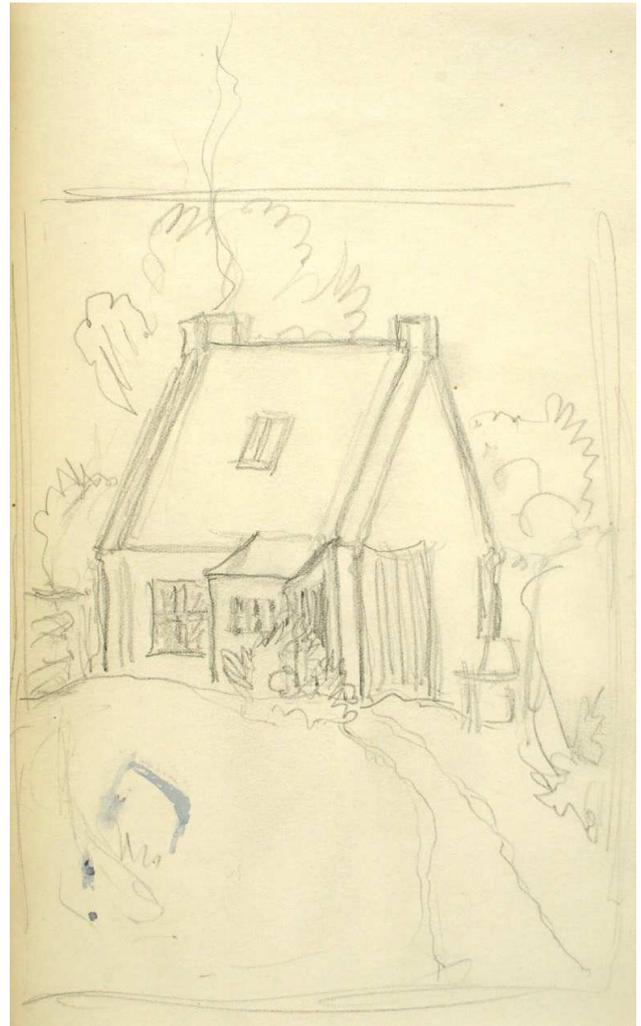
friend's ability 'to use paint to create an alternative reality', and she knew, later, that only after Eardley's death was she able to fully realise her own potential. This painting, and many others from the 1940s such as *Sheep Study* (1943/44), are eloquent testimony to the influence that Eardley's work had on her.



Margot Sandeman, *Sheep Study*, 1943/44, oil on canvas (Estrild Boyd Collection, copyright Sandeman Estate)

A letter from Eardley to Sandeman (written from London in 1947) further emphasises their differences: "Actually I think I nearly always really see things in paint and then I have to translate them into drawing, and I think that's what's wrong with me... I feel that when you draw you see what you're doing as a drawing, don't you." Sandeman's skilled draughtsmanship was recognised by Ian Hamilton Finlay when he invited her to illustrate his poetry periodical *Poor.Old.Tired.Horse* (1965), and to create images for publications from his Wild Hawthorn Press. Freed from the constraints of colour, she went on to develop the linear aspect of her art. Her early training at home with her parents focussed on drawing. Although she often accompanied her father on painting trips, it was her mother who encouraged her from the age of five to draw flowers from the large and abundant garden at Lochend Farmhouse. Muriel Boyd's five-year training at Glasgow School of Art set store by good draughtsmanship, for the embroiderer in Jessie Newbery's department

was required to work to her own designs. Boyd's love of plein-air sketching meant that her drawing materials accompanied her wherever she went, and this fact possibly accounts for Archibald's subsequent enthusiasm for water-colour painting, and for the skills which he was able to develop in the short space of twenty years.

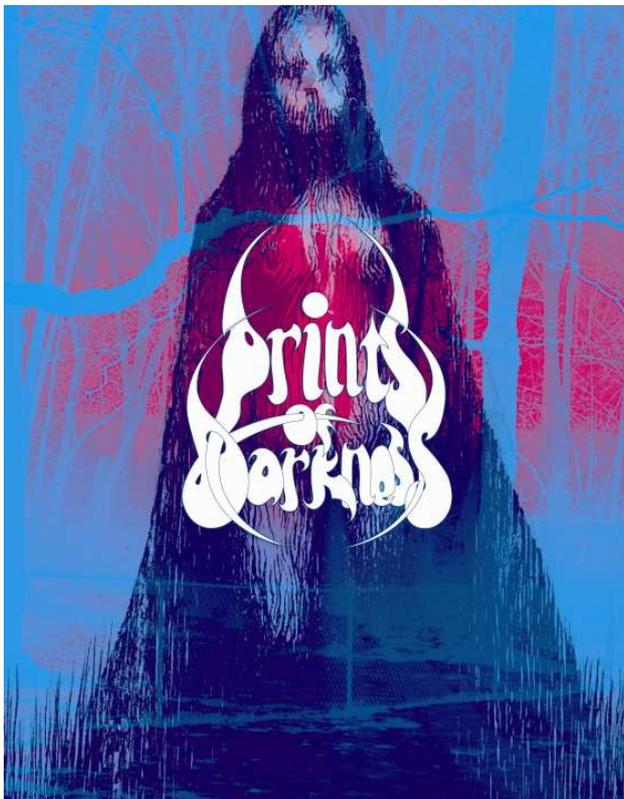


Muriel Boyd, *The Tabernacle* c.1915, pencil on paper (copyright Sandeman Estate)

It was also Muriel Boyd who invited Joan to join her daughter for the annual August family holiday at Corrie on the east coast of Arran. Corrie became the base in subsequent years (until Eardley moved to Catterline) for painting trips for Eardley and Sandeman. They rented the two-roomed cottage known as the Tabernacle from Mrs Kelso for the modest sum of £1 a

month, and used it regularly, sometimes together, sometimes singly. "That's what's so marvellous about living here that there's nothing but yourself and painting" wrote Eardley to her friend. In summer she habitually rose at 5 or 6am, and was ready to start her day's painting. When her sense of urgency was called in question, she replied simply "I don't feel that there's enough time."

The exhibition catalogue is available from the Hughson Gallery (tel: 0141 334 2473), price £8.50, p&p £3



Why does the devil have all the good tunes?

By Dr Norman Shaw

*The following essay was commissioned by Edinburgh Printmakers for inclusion in a lavish limited edition boxed-set publication to accompany the exhibition **Prints of Darkness**, premiered by Edinburgh Printmakers in July 2010 and now touring UK venues. **Prints of Darkness** is an exhibition of 12 original prints and an LP of music by People Like Us that explores record cover art, all commissioned and published by Edinburgh Printmakers and curated by*

Sarah-Manning Cordwell, Norman Shaw, and Edward Summerton. Participating artists are: Andrew Cranston, Tommy Crooks, Malcy Duff, Duncan Marquiss, Lee O'Connor, Christopher Orr, People Like Us, Norman Shaw, Edward Summerton, The Lonely Piper, Andy Wake and Mark Wallace

The record cover has for decades been an artform in its own right, embodying a discrete genre of visual art with a bewildering range of sub-genres and micro-histories. As a mass-produced commodity, the LP record has a unique relationship with its packaging. Compared to the packaging design of other commodities, the images on record covers are unusually free from constraints imposed by their contents. Often they have no tangible connection with the music on the record. Book covers are an obvious comparison, yet they are largely restricted to attempts at a visual interpretation of some aspect of the text, and it is impossible to look at a book's cover whilst reading the text. Have you ever bought a book purely for its cover?

The objectification and commodification of sound in the form of the record reterritorialised music for the first time beyond the event or performance. This resulted in an unforeseen democratisation and domestication of music. It was now possible to listen to your chosen music alone, with the use of headphones further increasing the listener's seclusion. This was a radical transformation in the way music was consumed.

The experience of looking at images whilst listening to music is very different from reading whilst listening to music. When reading, it is impossible to listen to music beyond a certain level of attentiveness - it becomes impossible to read, unless you're reading the words to the song. Alongside its obvious function as a protective covering for the record, the record cover provides something for the listener to look at whilst listening. The artwork is often scrutinised for a lot longer than most art is viewed in museums or art galleries. Lengthier double albums are housed in spacious gatefold sleeves, doubling the available picture space.

The survival of the record as a musical commodity is due in part to its strong visual

presence as an object or artefact. The visual aspect of other, newer formats has shrunk beyond the diminished field of the CD to the intangibilities of downloadable digital formats. Records are now usually pressed as high quality limited editions, reflecting their limited market and also their collectability. This reduced market for vinyl has encouraged greater creativity in cover design. The recent growth of handmade covers using traditional printmaking methods such as screenprinting, lithography, or etching, produced as numbered, signed editions, is the result of this market change. Significantly, it also emphasises the role visual art plays in the creation of records. As musical styles and genres continue to diversify, their visual identities become more distinctive. References to earlier record cover art or styles are common, drawing on well-established traditions of record cover design. Some releases feature only one playable side, the other displaying a pattern or image etched into the actual vinyl. The vinyl may be multicoloured, glittery, marbled, splattered, or they may be released in picture-disc form. They might be presented in a gimmicky box, or in some kind of unusual material. These modifications increase the 'aura' of a particular record. Older first-pressings or rare editions can have the aura of a religious relic or magical object, as can a worn, scratched, torn-sleeved martyr of a record. Record wrecker.

The Golden Age of the record cover began in the late sixties when music was proliferating itself in new and diverse forms. In its heyday, the power of the record and its cover was greater than the sum of its parts. As the psychedelic generation were taking drugs to make music to take drugs to, their wide-open eyes and ears demanded more from records and their covers than earlier generations had. A rediscovery of shamanic technologies of spirit fused with pioneering musical technologies sonically cleansed the doors of perception, in Blake's words 'displaying the infinite which was hid'. A record could be a sonic map to guide you through the challenging terrain of your trip, providing 'set and setting' in Leary's terms. The rediscovery of psychedelics resulted in a new 'spirituality' based on *gnosis*, direct contact with 'the divine' and a radical re-appraisal of the

relationship between mind and matter. Preoccupied with consciousness and apocalypse, psychedelia begat a new type of music whose epic scope burst the seams of the three-minute pop-song and even the LP, sprawling its aching body across double or triple vinyl albums. Unearthly, hypnotic sonic forms mirrored the bewildering Lovecraftian nonlinearities of the psychedelic experience, shrouded in a mesmer of dreamscapes and otherworlds.

As the music increasingly betrayed an irreverent, anti-rationalist attitude, record covers incorporated Dadaist imagery fused with macabre deathcult weirdness. By the time psychedelia had morphed into prog-rock, record covers had defined their own aesthetic sub-genre rooted in a re-appropriation of the romantic sublime viewed through the distorting windows of symbolism, art nouveau, surrealism, and psychedelia. More 'healthily regressive' than 'progressive', a knowing outsider naïveté pervades the genre, flourishing unhindered outside the heavily guarded walls of 'the art world'.



Chris Orr, *Spirit Schrift*, 2010, etching
(edition of 30, commissioned and published
by Edinburgh Printmakers)

Record cover art of this period attempted to visualise the same complex multidimensional field as the music, feeding on a

unique combination of sources; a collision of ancient mythologies with space-age science-fictions; of eastern mysticism with gothic horror. The expanded canvas of the gatefold sleeve made space for vaster panoramas, providing the covergazer with everything he needed for a good night in.

This was music for a new religion, with the record player as domestic shrine. The private nocturnal consumption of these records assumed a devotional, even sacramental aspect. Psychedelia's links with shamanism are well documented. The shaman invariably uses sounds and symbolic images to help him navigate his ecstatic flight through the otherworld. All religions have their symbols, altars, shrines, icons, and mandalas, combining still images with music to facilitate the devotee's passage from the worldly light of the image to the unworldly light of divine vision. Featuring the same symbiotic conjunction of music and image, the record was a portable idol, the worship of which afforded illicit glimpses of otherworlds and forbidden gods. Prog-gnosis.



Norman Shaw, *Princess of Wails*, 2010, lithograph and screenprint (edition of 30, one side of a double sided gatefold sleeve, commissioned and published by Edinburgh Printmakers)

The establishment was suspicious of any religious activity not sanctioned by the state, habitually abandoning it to the devil's darkness beyond the city walls. This particular notion of 'darkness' represents the negation of holiness and truth in conventional religion; the shadowed flip-side of spiritual illumination: 'men loved the darkness, for their deeds were evil'.

In the reversed polarities of the counterculture, this darkness assumed a positive

role, fervent with neither-neither energies. The young black magicians of these new sonic temples were mere conduits for higher currents, unwitting instruments of darkness, sorceror's apprentices with psychic fuses blown by megavoltage dark god action.

The older generation feared the power of this atavistic resurgence. Bewildered parents and outraged churchmen's hysterical reactions in the press and in cautionary books ironically increased the devilish seduction of these records. In a leap of faith far greater than the musicians were prepared to take, they accepted that these unsanctioned deities were for real. Hidden satanic messages lurked in certain records' shadowed spiral valleys, waiting to ensnare the listener's soul. In true black magick style, backwards messages on records tempted the listener to spin the record in an anti-clockwise direction: moving widdershins to hear the devil speak. These whirling sonic tornadoes were portals to hell, suicide-inducing vortices of unholy din. Hysterical warnings and accusations only served to magnify the dark aura that the records gathered around themselves, enhancing the eldritch witchery of these black spinning wheels. However, with the odd exception, the occult references in the music were more likely to have come from watching *Hammer Horror* films and reading back issues of *Weird Tales* than from any serious attempts to invoke the Prince of Darkness.

The 'dark psychedelic' imagery of the early 'seventies united such apparently disparate contemporaries as Black Sabbath and Miles Davis. Compare, for instance, the cover of Black Sabbath's *Black Sabbath* with that of Miles Davis' *Live Evil*. It's hippy goddess imagery, but more Kali than Sophia. Miles Davis was popularly known as The Prince of Darkness, as was Black Sabbath's Ozzy Osbourne. Ozzy appears to take this moniker seriously, as he demonstrated in an episode of *The Osbournes*, where he is informed that one of his forthcoming stage shows would feature bubbles instead of the usual smoke, bursting his bubble:

"Bubbles! F***ing bubbles?!... I'm f***ing Ozzy Osbourne, the Prince of f***ing Darkness! Evil... evil... What's f***ing evil about a load of f***ing bubbles?"

The pseudodemonia spread through the popular musical world like black wild fire, infecting pretty much every genre. A darkwave of dark folk inhabiting a dark house of black metal in dark ambient fields. 'Dark' has become a tagword for a particular well-mapped sound that thrives on dissonance, abrasion and minor-key desolation. This kind of music invokes a peculiar thrill in the listener, a kind of beauty that is a negation of the conventionally beautiful, illumination through darkness. To the romantics of two centuries ago, such disharmonic paradoxes characterised the new aesthetic of the sublime. Negations such as darkness, obscurity and solitude produced a new kind of aesthetic kick. In this sense, 'dark' music today thrives on the sublime in the same way that horror films or mountaineering do, producing a kind of exhilarated terror.

The consumption of the record and its cover as a totality embodies a unique interplay between sound and image. If we consider that pictures are not time-based, whereas music is, we might ask how space-bound record cover imagery affects our time-bound listening experience?

At best, the relationship is a symbiotic one of mutual enhancement, opening eyes and ears beyond sense. The record sleeve is the still light of eternity and the record's music is the dynamic darkness of time. A cover without its record or a record without its cover is a lover without its beloved.



Each of the prints and the publication can be purchased from Edinburgh Printmakers – contact 0131 557 2479 or gallery@edinburgh-printmakers.co.uk

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