

That inspiration, rooted in the land and culture of these clustered islands, is there in the 'confounded expectations' of arrival by ferry in this "rolling, fertile land", so different from the "dark, brooding atmosphere of the Highlands and Caithness," says Pier Arts Centre curator, Andrew Parkinson.

It is there in the small, but densely-populated civilization, "that makes it feel as if you've arrived somewhere, a different place."

And then there's the archaeology and the architecture. He might as well have added the juxtaposition of the quiet and the ever-present birdsong, the changing skies, the intimacy of low-lying land and sea, the looming presence of history in the landscape, the ever-fluctuating light.

Certainly any or all of the above

The exhibition has been timed to coincide with the Creative Orkney conference, taking place this weekend, celebrating art, identity, landscape and creativity in Orkney's community.

"We felt it would be nice to highlight some of the most interesting things that have taken place here over the past number of years," says Parkinson.

Whilst the collection itself, donated in 1979 by Margaret Gardiner in founding the Pier Arts Centre, was largely Modernist, Parkinson points out that there is currently a very rich and lively local scene of artists, writers and composers in Orkney.

"I suppose the 1970s were the heyday," says Parkinson, "although hope-

and sometime-resident Bet Low. Margaret Tait, too, was active at this time, her 'film-poems' here represented by the poetic Land Makar, a "sequence of rather beautiful images of agriculture marking the seasonal changes in the farm of her neighbour, working the croft next door."

From this loose community of artists, working from Rackwick to Rousay, a diverse representation of the land grew, from Expressionism to Abstraction and beyond.

The exhibition itself is themed into different rooms, from a section on Hoy, rich with the work of Wishart, so deeply inspired by the island's wild landscape, to a room on Ian Hamilton Finlay, five of whose works of concrete poetry,

Artists include Stanley Cursiter and the contemporary jeweller Grace Girvan, whose luminous jewellery built, in part, around gleanings from Orkney shores will be exhibited alongside sketches by Frances Walker, paintings by Diana Leslie, James and Tilla Water's stoneware pots and Edward Teasdale's Orkney Chair-inspired chairs. If the Pier Arts Centre trumpets the cultural life of Orkney during these next few weeks, this small exhibition at the other end of the country sounds the returning call.

Land and Sea: Orkney's Cultural Landscape, Pier Arts Centre, 28-30 Victoria Street, Stromness, Orkney (www.pierartscentre.com). Until 8th November

Gallery Round-up

FREUMHAICHTE: GROUNDED

An Lanntair

Kenneth Street, Stornoway, Isle of Lewis Until October 18
www.lanntair.com

This rather unusual juxtaposition of Gaelic life in the Outer Hebrides and the Aboriginal countries of the Central Australian Desert might seem to concentrate on two peoples divided by more than just geographical distance, but artist Judith Parrott's exploration of these communities' connection to the land they live on throws up some surprising parallels.

First shown at the Airc Il Gaelic

Cultural Space in Glasgow during the Commonwealth Games this year, Parrott's photographs and soundscapes focus in close-up on life in the Outback and the Outer Hebrides, from the ripples of wind on sand to the ripples of wind on water, from the aridity of the Central Desert to the water-saturated nature of the Hebridean climate.

The fall-out from the Highland

Clearances may not be as raw as the very recent displacement and massacre of those of the Aboriginal Nations of Australia, but the loss – and in some instances, regaining – of cultural heritage and connection to the land has resonances on both sides of the globe.

Parrott, who during her residency in Australia spent the night in an Alice Springs Prison Cell for nothing more than asking after the welfare of a friend who had been summarily arrested, has spent much of her artistic career delving into matters of place and community.

This conjunction between Scotland and Australia, part of a nine week residency split between the two countries in 2013, is a longstanding strain in her work, with an artistic career that is split equally between Australia, where she trained at Brisbane Institute of Art (2001) and Scotland, where she originally studied Law at Edinburgh University (1982).

This is an exhibition which, for Parrott, "links the heartlands of two homes".

SARAH URWIN JONES

<p>Lillie Art Gallery Station Road, Milngavie Glasgow G62 8BZ 0141 956 5536</p>	<p>Glasgow Society of Woman Artists Exhibition of New Works Paintings, sculpture, ceramics, textiles, glass, jewellery and photography. www.gswa.org.uk</p>	<p>4th October - 8th November Tue - Sat 10-5 Closed 1-2 Closed Sun & Mon</p>
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