



ROUND-UP



beloved Cornwall and St Ives. The show goes on to Graves Art Gallery in Sheffield later in the year.

Beyond this has been the establishment of a Trust office in the artist's native Edinburgh which not only houses a considerable collection of her and others work for loan and research, but also administers grants and bursaries in art and art history to Scottish art schools, in short the artist as benefactor of other artists.

This opens up another intriguing line of enquiry, the scope and role of art and artist trusts and foundations in a much wider sense which, as it happens, forms the basis of a fascinating show and conference at the **Mall Galleries** entitled 'The Art of Collecting'. Curated by Selina Skipwith it looks at the work of some four such bodies, the Barns-Graham itself along with the Fleming, Jerwood and Ingram Collections, how they began and the wide range of bursaries, awards and events they support, all with a particular emphasis on women artists' work.

Having been involved in another, albeit rather more modest (financially speaking) trust, the Evelyn Williams Trust for some 25 years now, I can vouch for the fact that it is never so much a question of financial muscle as thought, imagination and love that makes these bodies really work. And that trusts really are for the many not the few.

Paper trail

A long-time Cork Street stalwart and a personal favourite, Art First moved out some time before the developers moved in on 'The Street', and they have enjoyed a somewhat peripatetic career ever since before finally seeming to settle in their current Lambeth space. Despite that, they have always sustained an extremely loyal and coherent stable of artists, all five in their latest 'residency' show, entitled 'Paper Matters' at Emma Hill's **The Eagle Gallery** having been showing with them more or less since the gallery first opened.

All of them – Jack Milroy, Christopher Cook, Simon Lewty, Bridget Macdonald and Will McLean – are well established figures with long records as art school teachers and a body of work in public collections. Over the years they have also formed connections and enjoyed dialogues with each other while exhibiting at Art First.

Between them they give a subtle resonance of feeling to a show in which the implied theme is essentially that of a narrative, each piece telling a story of some kind that, like poetry, is left wide open for our interpretation.

Fifty fifty

For a comparatively small space like the **Thackeray Gallery** to be

celebrating its 50th birthday (this month) is a remarkable story at every level. Opening in that troubled year of 1968 by the redoubtable and delightful Priscilla Anderson, it has stayed put in the same Kensington space through countless economic booms and recessions, quietly doing the things it has always been very good at doing, above all nurturing some pretty distinguished painters' careers. Kyffin Williams and Scottish Modernist Alberto Morrocco's reputations would be nothing like they are without the enterprising and enthusiastic promotional skills of Priscilla and her (just) two successors Anne Thomson and Sarah Macdonald-Brown since the early 70s.

That tradition continues to the present day, their current celebratory show featuring special new works by all the artists in their stable – the names, like Jennifer McRae, Judy Buxton, Vanessa Gardiner and Christine McArthur, telling their own story. And an historical link here also to the Mall Galleries' show – it was Priscilla Anderson who first got The Fleming Collection going.

Australia abroad

There's a nice symmetry about **Australia House's** latest show for their 2018 centenary celebration of the building's opening, in that it features an unusual family of four Australian sculptors, Michael