THE SCOTSMAN

Art

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Naeem Mohaiemen's film about the Kent State and lesser known Jackson State shootings resonates with the world today, writes Susan Mansfield

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Andrew Cranston & Lorna Robertson: Painting, our mutual friend. Glasgow Print Studio ★★★★



Lorna Robertson, *Four figures*, 2026, etching, 37.1 x 44.2 cm (paper). © Lorna Robertson. Courtesy Glasgow Print Studio.

The show might have left town with regards to the Glasgow International Festival, but many of the exhibitions which opened for GI in the city's year-round art spaces will run well into the summer.

Glasgow Print Studio presents a quiet coup of its own with a show by painters and life-partners **Andrew Cranston** and **Lorna Robertson**. Their works are interwoven on the walls, creating a subtle dialogue between their two distinct but complementary practices, and between painting, drawing and printmaking. Much of the work by both artists was made on a series of residencies at GPS over the last year.

It's always a pleasure to see work by Cranston, whose paintings have gained significant traction in the art market in recent years. This is a chance to see him working across a range of print media too. Both artists seem to revel in the expressive qualities of monoprint. Cranston's etchings are superb at detail and atmosphere: It's later than you think depicts golfers at dusk; Why Did You Stop Here? is surely the much-missed fish pond from the Chambers Street Museum, rendered perfectly down to the last koi. The one really large Cranston painting in the show is a beautiful light-saturated rendering of boats and a harbour in peach and gold.

Robertson's paintings often feature stylishly dressed figures, interiors and elements of still life and, like Cranston's, suggest partial narratives. But the forms seem to emerge and dissolve within the finished image, denying any easy reading of the work. She achieves the same conceal/reveal effect in a very different way in the high-contrast medium of woodcut.