

BULB MAGAZINE

WINTER 2024 ISSUE #13

FREE

ART, CULTURE, SCIENCE & MORE

WELCOME to BULB Magazine # 13. We continue to feature new and original writing and artwork with local, national and international interest. We would like to thank all our contributors for their support.

Cathy Bell (editor)

Contact us at – mylastboard@outlook.com View all issues of **BULB Magazine** at www.mylastboard.com



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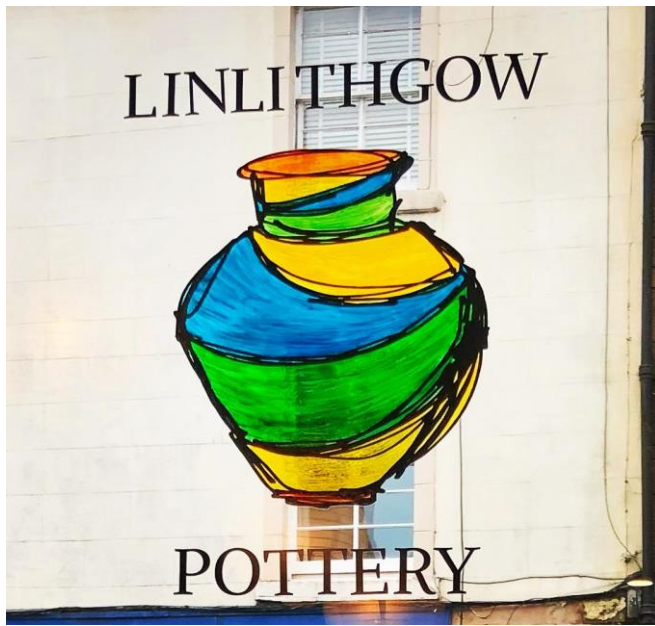
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FEATURES

LINLITHGOW POTTERY



My name is Hephzibah Kilbride and I am an artist creating and teaching in the historical burgh of Linlithgow. I hold a Bachelor degree in Fine Arts from Maine College of Art where I had a major study in Ceramics and a strong focus in Printmaking. I have been working my artistic practice around a full-time job for most of my life. This made it difficult to create a consistent body of work and slowed the growth of my work. I started Linlithgow pottery as a way to create enough income to work in my studio full-time. It was a means to an end. I don't think I had any idea of what would grow out of my need to create full-time. The business has become a growing community of people, opening themselves up to their creative side. Watching my students and

members bringing their imaginations to life is a joy in itself! Sharing our low moments as well as our wins is also a huge part of our community. We create together and we grow bonds that allows us to share our vulnerable sides.

I believe that life is precious and fleeting. Finding things that bring enjoyment, calms the noisy clutter in our brains and introduces us to new things is important to make life the best that it can be. It helps us overcome the hurdles life is constantly throwing at us. I hope that my studio helps people find some of those moments whether it be through a one-off taster class, a more in-depth block of lessons or joining the studio as a member to continue on the clay journey.



All of Linlithgow Pottery's creations are thrown on the potter's wheel or hand constructed by myself, making each piece a unique and original creation. My work is inspired by the movements, patterns and textures found in nature. By bringing together my love of nature and my passion to create, I hope that my work will make you pause and take time to enjoy life a little bit more. I hope you hold one of my cups, full of texture and colour and feel time slow.



Food tastes better served on creations made with thought. Coffee is more enjoyable when you take time to appreciate what it sits in. Wine is more fun to share in unique pieces full of movement and comfort. A sculpture perched in a window draws you away from worries and pulls your mind to a place of warmth and rest.

This is how I want my creations to sit in your world.

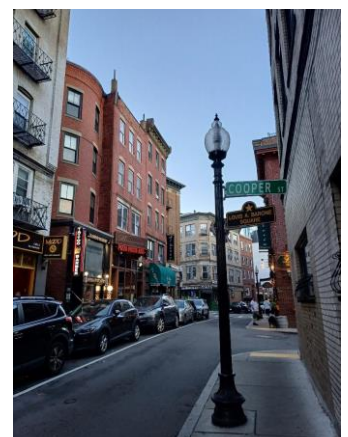
H. K.

LIVING IN AMERICA

I didn't know what to expect from America. *On The Road*, Kerouac's cult classic was the subject of my university dissertation. I'd always been drawn to the cowboy tales and American dream stories of American Literature, yet I never thought I would find myself in the country itself. To me, America almost felt like an imagined place, a movie set and fragment of pop culture's imagination. A place which was so diverse in culture, languages and people that it was almost no place at all.

Almost directly after submitting my dissertation detailing the bohemian dream in *On The Road*, I received a phone call telling me to pack my bags. In only a few weeks I'd be headed to Boston, Massachusetts to work as a Summer intern for the National Trust for Scotland Foundation USA. And whilst this internship was an incredible experience to kick off my professional career and experience the workplace, I feel this trip taught me so much more than just career development. I feel whilst in this post-university bubble, my eyes were opened to a country and culture which is so well known yet so unknown at the same time.

Boston is a beautiful city, there's no doubt about it. From The European style architecture of Beacon Hill to the newly transformed vibrancy of Seaport, the city has an air to it unlike any city I've been to before. Little Italy and the North End's rustic charm sits only a mere 10 minute walk from the built up hustle and bustle of Government Centre. So detached in terms of architecture and atmosphere yet both belong to the same city and represent the melting pot of cultures and people which make up Boston. Walking around the ramshackle streets of the North End, one could imagine being in southern Italy rather than the east coast of America. As the sun begins to set and the heat begins to fall the numerous candle lit restaurants and cafe bars open for service and the wandering visitors fill the streets.



Yet, this sociable and communal atmosphere sits so far away from the corporate side of the city, which to me felt much more focused on work rather than life. Offices are equipped with all you need, from constantly running coffee stations to rooms filled with snacks. On first glance this would seem like a generous gesture from a corporate environment. However, on second glance, one wonders why a society would want to make an office environment seem so comfortable that there was no need to have a separate home sphere. To me it illustrates the immense dependence American society has on constant productivity and capitalism. A person should spend as much time in the office as possible. It was the world that Sal Paradise tried to escape in his spontaneous road trip, yet it is the world that continues to rule the US.

But don't get me wrong, America is so vast and diverse in history and culture that it simply cannot be defined by this one aspect. I only had the opportunity to visit 5 out of the 50 states when in the US, but one in particular left me with a strong desire to return to New York.



We took the bus just as the sun was rising, passing through the green landscapes of Connecticut to eventually end up one of the most incredible cities on earth. From the moment we stepped off the bus I knew the buzz and atmosphere of New York would be nothing like I'd experienced before. The sheer amount of people was so overwhelming yet incredibly exciting at the same time.

In fact, I guess in many ways I found parallels to my experience of New York with the New York of *On the Road* despite it being 67 years later. It makes me wonder whether even though we have progressed immensely in terms of building, technology actually at the heart of New York is a feeling or sensation which will always remain. The complex and layered nature

of New York was something that Sal felt. A place controlled by conformity and capitalism of Wall Street, yet simultaneously a place of individual freedom where one could express themselves without judgement from others. Despite only 2 full days in the city, this atmosphere and ambiguous feeling of New York has caught my attention.

I feel that my time in America has deepened my understanding of both the country and myself. Just like Sal Paradise's journey in *On the Road*, I've realised that America is a place of contradictions—a nation driven by productivity yet brimming with diversity, rich histories, and endless pockets of individuality. It's a place that defies definition, at once exhilarating and bewildering, familiar yet mysterious.

In New York, I caught a glimpse of what Kerouac must have seen: a city that embodies both the constraints of routine and the liberating energy of endless possibilities. New York is layered with ambition, creativity, and dreams, both broken and realised, swirling together in a way that somehow feels timeless. It's a place that has the power to pull you in and push you out, leaving you both inspired and unsettled, yet eager to return.

Ultimately, my journey mirrored the restless spirit that drew me to *On the Road* in the first place. I came to America expecting to learn about my career; I left feeling I had gained a deeper understanding of life itself. This trip has shown me that, like the characters I studied, I'm part of an ongoing search—for experience, for understanding, and for a sense of place in an ever-changing world.

P.N.

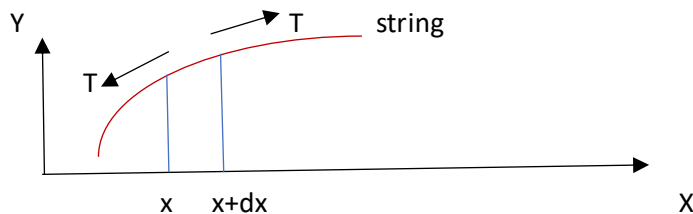
Favourite Equations #5 - Schrodinger's Wave Equation

Erwin Schrodinger (1887 – 1961), was an Austrian physicist who formulated one of physics (and chemistry's) most important and far-reaching equations. The equation, that bears his name, provided a response to the problem that if matter was to be considered both as particle and wave, then an equation should exist to describe the behaviour of matter as a wave. The result was Schrodinger's 1926 Wave Equation. Schrodinger's equation provides probabilistic information (for example the probability (say from 0% to 100% or 0 to 1) of a particle being at a certain place at a certain time – nothing is certain in the quantum world) about certain quantities within a quantum system such as the position, momentum or energy of a particle. Central to Schrodinger's equation, is something called the wave function (represented by Greek letter psi, Ψ or ψ), a variable quantity that mathematically describes the wave characteristics of a quantum particle as a function of time, position (for an electron, the distance from the nucleus) and momentum.

This article contains four parts, from the first successful attempt at describing the behaviour of a wave to the derivation of Schrodinger's equation and finally an example of its application.

Part 1 – The Classical Wave Equation

The Classical Wave Equation was discovered by Jean-Baptist le Rond d'Alembert (1717-1783) and describes moving and standing waves such as sound or water. Consider the string of a musical instrument of infinitesimal length.



As the string is pulled (in the 'Y' direction), consider the tension at two points, x and x+dx.

$$\text{Tension at } x = T \frac{\delta y(x)}{\delta x} \quad (\text{change in string position at } x. \delta = \text{'change in.' } T \text{ multiplies result of } \frac{\delta y(x)}{\delta x})$$

$$\text{Tension at } x+dx = T \frac{\delta y(x+dx)}{\delta x}$$

$$\text{Net Force on the string} = T \frac{\delta^2 y}{\delta x^2} \quad (\text{squared term represents second derivative})$$

The next part is analogous to Newton's second law of motion, i.e. $F = ma$ (Force equals mass x acceleration)

$$T \frac{\delta^2 y}{\delta x^2} = \rho \frac{\delta^2 y}{\delta t^2} \quad (\rho = \text{mass density of string; } 2^{\text{nd}} \text{ derivative of displacement, 'a'})$$

$$F = ma$$

Replacing mass (mass density) and force (tension) with velocity (speed) since.....

$$\frac{T}{\rho} = v^2 \dots \text{so} \dots \frac{\rho}{T} = \frac{1}{v^2} \dots (\text{note: lower case 'v' is for velocity; upper case 'V' is potential energy})$$

We then arrive at d'Alembert's classical wave equation (in one dimension).....

$$\boxed{\frac{\delta^2 y}{\delta x^2} = \frac{1}{v^2} \frac{\delta^2 y}{\delta t^2}}$$

2. Schrodinger's Time Independent Equation (x, y, z)

The next two parts looks at space, as defined by x, y and z (across, back/forth, up/down) and space with time. A wave with time may be considered as moving whilst one without time is a standing or stationary wave.

This part also introduces the wave function, symbol ψ (psi). The wave function, once again, is a mathematical description of a quantum state, as a function of momentum (mass x velocity), time, position or spin (form of angular momentum); for example, the probability of finding a particle at a given place.

$$\frac{\delta^2 y}{\delta t^2} = v^2 \frac{\delta^2 y}{\delta x^2} \quad (\text{I have moved the } v^2 \text{ term across to the other side})$$

Replace 'y' with the wave function, ' ψ '. We also include all three space dimensions.

$$\frac{\delta^2 \psi}{\delta t^2} = v^2 \left(\frac{\delta^2 \psi}{\delta x^2} + \frac{\delta^2 \psi}{\delta y^2} + \frac{\delta^2 \psi}{\delta z^2} \right)$$

This is the Laplacian Transform, ∇^2 (Del).

$$\frac{\delta^2 \psi}{\delta t^2} = v^2 \nabla^2 \psi$$

The next part uses a general solution for the equation above. A general solution is an equation containing all possible solutions. It can have an arbitrary constant, such as..... $y = x^3 + c$ or a constant with a particular value. So if... $y = x + c$ and $y = 3$ and $x = 1$, then the general solution is $y = x + 2$.

General Solution for ψ $\psi = \psi_0 \sin(kx)$

('k' is $2\pi/\lambda$ - λ is the wavelength; ψ_0 is the waves initial amplitude or height)

Differentiating twice (for 'x' alone).....

$$\frac{\delta^2 \psi}{\delta x^2} = k^2 \psi_0 \cos(kx)$$

$$\frac{\delta^2 \psi}{\delta x^2} = -k^2 \psi_0 \sin(kx)$$

Replacing $\psi_0 \sin(kx)$ with ψ

$$\boxed{\frac{\delta^2 \psi}{\delta x^2} = -k^2 \psi} \quad \text{..... Equation 1.}$$

Some relationships..... $\lambda = h/mv$ ('h' is Planck's constant)..... and so $\lambda^2 = h^2 / m^2 v^2$ (Reminder... $k = 2\pi/\lambda$)

Manipulating the bottom part of the right-hand side..... $\lambda^2 = \frac{h^2}{2m^{1/2} mv^2}$

Part in brackets is the equation for kinetic energy.

Total energy is: kinetic energy + potential energy so..... kinetic energy is total energy, E, minus potential energy, V.

$$\text{So } \lambda^2 = \frac{h^2}{2m(E - V)}$$

$$\text{From Equation 1..... } \frac{\delta^2 \psi}{\delta x^2} = -\psi \frac{8m\pi^2(E - V)}{h^2} \quad (k^2 = 4\pi^2/\lambda^2 \text{ and } \hbar = h/2\pi \text{ and } \hbar^2 = h^2 / 4\pi^2)$$

Schrodinger's Time

Independent Equation....

$$\boxed{\frac{\delta^2 \psi}{\delta x^2} = -\frac{2m}{\hbar^2} (E - V) \psi} \quad \text{or} \quad \boxed{-\frac{\hbar^2}{2m} \frac{\delta^2 \psi}{\delta x^2} + V\psi = E\psi}$$

(Note: For 3 dimensions use $\nabla^2 \psi$ on left of 1st version)

3. Schrodinger's Time Dependent Equation (x, y, z, t)

$$\frac{\delta^2 y}{\delta t^2} = v^2 \frac{\delta^2 y}{\delta x^2} \dots\dots\dots \text{(d'Alembert's equation)}$$

General solution with variable, t (time)..... $\psi = \psi_0 e^{-i\omega t}$ (i = $\sqrt{-1}$; $\omega = 2\pi f$; e is the exponential function)

Differentiating with respect to time..... $\frac{\delta \psi}{\delta t} = -i\omega \psi_0 e^{-i\omega t}$

From above ($\psi = \psi_0 e^{-i\omega t}$)..... $\frac{\delta \psi}{\delta t} = -i\omega \psi$ **Equation 2.**

Some relationships E = hf (f is frequency) and $\omega = 2\pi f$ and so $\omega = \frac{2\pi E}{h}$ and $\hbar = h/2\pi$

With a bit of manipulation..... $\frac{\delta \psi}{\delta t} = \frac{-iE}{\hbar} \psi$and then..... $E\psi = -\frac{\hbar}{i} \frac{\delta \psi}{\delta t}$

Which leads to $E\psi = i \hbar \frac{\delta \psi}{\delta t}$ **Equation 3.** (Note: $-\frac{1}{i} \times \hbar$; $-1 = i^2$; $\frac{i^2 \hbar}{i} = i\hbar$)

Schrodinger's Time Independent Equation (3 dimensions, hence ∇)..... $\nabla^2 \psi = \frac{-2m}{\hbar} (E - V)\psi$

Multiplying out the brackets..... $\nabla^2 \psi = \frac{-2m}{\hbar} (E\psi - V\psi)$

From Equation 3..... $\nabla^2 \psi = \frac{-2m}{\hbar^2} (i \hbar \frac{\delta \psi}{\delta t} - V\psi)$

Bring $-2m/\hbar^2$ across to left side..... $-\frac{\hbar^2}{2m} \nabla^2 \psi = i \hbar \frac{\delta \psi}{\delta t} - V\psi$

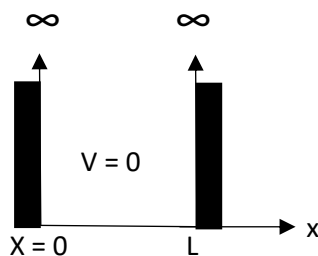
Bring final term across $-\frac{\hbar^2}{2m} \nabla^2 \psi + V\psi = i \hbar \frac{\delta \psi}{\delta t}$

Total Energy = kinetic + potential = H – The Hamiltonian Operator

From Equation 3 (right hand side)..... $H\psi = E\psi$ *Schrodinger's Time Dependent Equation*

4. An Application – Particle In A Box

Imagine a single particle in a box. The box, is a one-dimensional box, with sides of infinite height, as shown below. The sides are impenetrable. Because the particle is always moving, its potential energy, V, in the box is zero.



$V(x) = 0$ if..... $0 \leq x \leq L$
 $V(x) = \infty$ if..... $x < 0$ or $x > L$

Note: Since the particle cannot penetrate the walls, then outside the box the wave function, $\psi(x)$ is equal to zero. This is also true for $x = 0$ and $x = L$ ($\psi(0) = 0$; $\psi(L) = 0$).

Since inside the box, $V = 0$, Schrodinger's Equation simplifies to $-\frac{\hbar^2}{2m} \frac{\delta^2 \psi}{\delta x^2} = E\psi(x)$

From Equation 1 (Time Independent Schrodinger Equation)..... $\frac{\delta^2\psi}{\delta x^2} = -k^2\psi(x)$($k^2 = \frac{2mE}{\hbar^2}$)

Moving everything to the left..... $\frac{\delta^2\psi}{\delta x^2} + k^2\psi(x) = 0$ **Equation 4**

A General Solution for $\psi(x)$ $\psi(x) = A \sin kx + B \cos kx$ (A and B are constants)

At $x = 0$ $\psi(0) = A \sin 0 + B \cos 0 = B = 0$ (cos 0 = 1; reminder: $\psi(0) = 0$)

At $x = L$ $\psi(L) = A \sin kL = 0$

(* A \neq 0, otherwise wave function would never have a value inside the box)

Since $\sin kx = 0$ then..... $kL = n\pi$

(any value of $\sin n\pi = 0$, where n is an integer (1, 2, 3 etc. - remember to set calculator to radians if you try this)

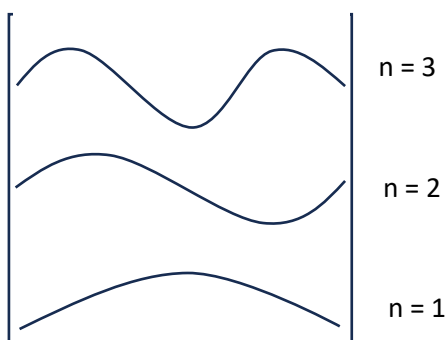
Eliminating k from equation 4 gives..... $E_n = \frac{\hbar^2\pi^2}{2mL^2} n^2 = \frac{h^2}{8mL^2} n^2$

For a particle at its lowest energy level $n = 1$, for the next energy level $n = 2$ and so on

So, for $n=1$ $E_1 = \frac{h^2}{8mL^2}$

For $n=2$ $E_2 = \frac{4h^2}{8mL^2}$

Note: Probability of finding particle at a particular location is proportional to the square of the amplitude (height) of the wave. For, $n = 1$, highest probability is in the middle of the box.



Further Notes:

Table of Derivatives Used

Function	Derivative
Sin x	Cos x
Cos x	-Sin x
Sin kx	k cos kx
Cos kx	-k sin kx
e^x	e^x
e^{kx}	$k e^{kx}$

Transposition: This is the process of moving a quantity from one side of the equation to the other. In so doing, the quantity changes to its mathematical opposite. For example:

$Ak = 98$ 'A' is a multiplier on the left (A times k)

$k = 98/A$ As 'A' is moved across to the right its function changes: from multiplication to division

IF A PICTURE PAINTS A THOUSAND WORDS

Whenever we take a photograph, the picture produced is a snapshot in time, a point for reflection of the very moment the lens went, click.

Before digital photography, the number of photographs shot was usually limited so great care was taken to ensure the best possible view was in focus. The anticipation waiting for the film processing was exciting but sometimes only to find some pictures may be out of focus or the intended view not in frame however, the pictures that did turn out were precious and became preserved memories.

With digital cameras it is possible to take hundreds of pictures and see the results immediately but do we lose the value of the moment because we have so many or can we still pick a special one for our memory box or for reflection.

Pictures from old negatives may not be as sharp as they are today but they add value to the individual and to be honest, I never thrown any pictures out. I keep every snap as they share different memories but what if a picture could paint a thousand words, what would yours say?



*Local Radio
Station 3LO*

*Thumrait,
Sultanate of
Oman*



Living in the Middle East provided a fantastic opportunity to learn about other cultures and build a network of friends from across the world and get involved in running a local radio station, 3LO.

The station had DJs from Oman but also Europe, Asia and Africa in fact, all nationalities in the area had representation on the station.

I had the great fortune to present two shows a week, “The Thursday Thespian” with songs from musicals, operas and stage shows and “Jock on the box” with an eclectic range of music to appeal to a multi-cultural audience thirsty to listen to music from Europe, African, Asia and Middle East

Good afternoon, you are listening to “Jock on the box”

What a wonderful start to present to the local community and share the joys of music, the arts and entertainment.

The station provided an opportunity to share and become familiar with artists from around the world such as Khaled (Khaled Hadj Ibrahim) who sold 80 million albums worldwide and is the bestselling Arabic language singer and song writer in history or The Soweto String Quartet who performed at the inauguration of President Mandela. The programme was able to provide a multicultural learning experience of world music, culture and arts to a multi-cultural community.

Roger Miller – King of the Road would always open my show. As a DJ on the road of life, my road was music and for the three hours, I was king of that road and could play music from this exciting world journey.

Of course, we are going back to the early 90's when the main music medium available to us was vinyl and cassettes, ah the good old days. More time was spent preparing the show than presenting it as I wanted to make the most of a great opportunity to build an audience interested in a range of music but also to have fun.

Sitting in the sound proof room, all that stood between the DJ and an audience was one microphone and a transmitter, wow, how powerful that was and knowing you had to entertain a wide audience was always a challenge. I had wanted the programme to be culturally educational, fun and interesting. It was great mixing fun with interesting as I often would invite guests onto the programme for short discussions on topical issues which were really good but what the audience did not know was, I was the only person in the studio and all other guests were me, just changed the voice and the accent, used to spend hours writing scripts for my guests.

Other invited guests !!!! were entertainers such as Marvo the Magnificent who was the Omani's first experience of a radio Magician, no one had ever seen him live but he was a great performer on the radio. Often people would phone the show and ask if he could perform at parties, he was too shy, that is why he preferred the radio. Another great success was Vernon the Ventriloquist with his friend Chico (his dummy) he used to come on and his dummy would introduce some of the music and even get engaged in conversation with Marvo the Magician, it was such a hoot when those two took over the show.

These were just some of the guests that made the show but we also had on air events such as the online auction for an old radio from the station, the only problem with it was the volume knob was stuck on full so it was sold as an offer that the audience could not turn down or the online Christmas quiz where no one had ever heard of Rudolph's reindeer Olive who was actually mentioned in the song "Olive the other reindeer used to laugh and call him names"

The fun was endless and I used to speak to many people around the villages and they just loved all the music but also found the guests very entertaining and the events hilarious.

So, one picture reminds me of all the fun and laughter, the introduction of new music to my own collection but also to the collections of many others and as I write this, it's as if I were there and am in tears of laughter just thinking about it however, the one final reflection I had and still have on the picture that follows is the many friends I made from around the world while sitting in that one isolated sound proof room. So, a picture can tell a thousand words, exactly.

Hello, Hello

**Even all alone in the smallest, darkest, sound proofed room,
we can still project our voice and talk to the strangers who are
friends we have yet to meet.**



August 1993 – 3LO Thumrait Oman

Music Links:

Soweto String Quartet – imbube :
<https://youtu.be/RHQZRHnFMxU>

Khaled – Didi :
<https://youtu.be/IG0KJ5wBuuU>

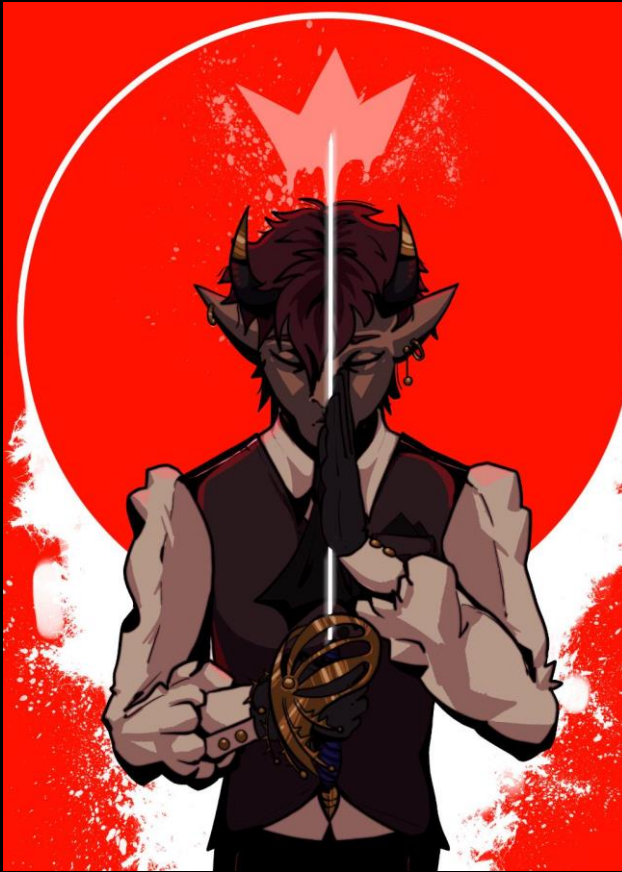
Roger Miller – King of the Road :
<https://youtu.be/WrhAC0dFis0>

GALLERY

Hello! My name is Jaden. I'm a digital artist / character illustrator in my free time. I like working with bold, saturate colours and make use of heavy line art to create a distinctive art style.

I specialise in character illustrations and love making unique designs with an attention to the little details. I'm currently available for personal work and commissions, you can find me at [JadenM.carrd.co](https://www.carrd.co/jadenm)





© Jaden Mitchell

MA KELPIE & FRIENDS – THE ASSYNT LEGENDS MURAL

In 2024 David Hutchison was commissioned to create a mural for the Lochinver Book Shop. David was brought up in Lochinver and much of his work is inspired by local legends and myths so he imagined the local “monsters” getting on, hence the Black Dog giving the paw to Ma Kelpie. He then added some more Assynt characters. See the "[Making of the Assynt Legends Mural](#)" video.



1. The Canisp Kelpies

There is a legend of a kelpie living in Loch Canisp. David created a kelpie family for Bluey & The Kelpies ([Seordag Stories](#) book 13) where Seordag takes her chicks to climb Suilven, and afterwards they help free Baby Kelpie from fishing tackle, and in turn the kelpies help Seordag and family when their lily pad raft starts sinking.

2. Flossie the Flying Sheep

Flossie began as a mural in the Culag in the early 90s. She has featured in an interactive exhibition on cloning at Inverness Museum & Gallery. In 2020 she starred in the [Seordag Stories](#) book Broken Bow and has appeared in further stories. She is the logo for [Flying Sheep Publishing](#).

3. Stag with Rowan Tree Growing from Its Head

On the opposite bank of the Inver river used to be a wee white shed where old Murdo Aird created fishing tackle. He told fantastic stories, and one was when he ran out of shot when hunting deer, so he filled his gun with rowan berries and shot a stag, but it ran off. A year later he saw a rowan tree moving over a hill and when he got closer, he saw a stag with a rowan tree growing from its head!

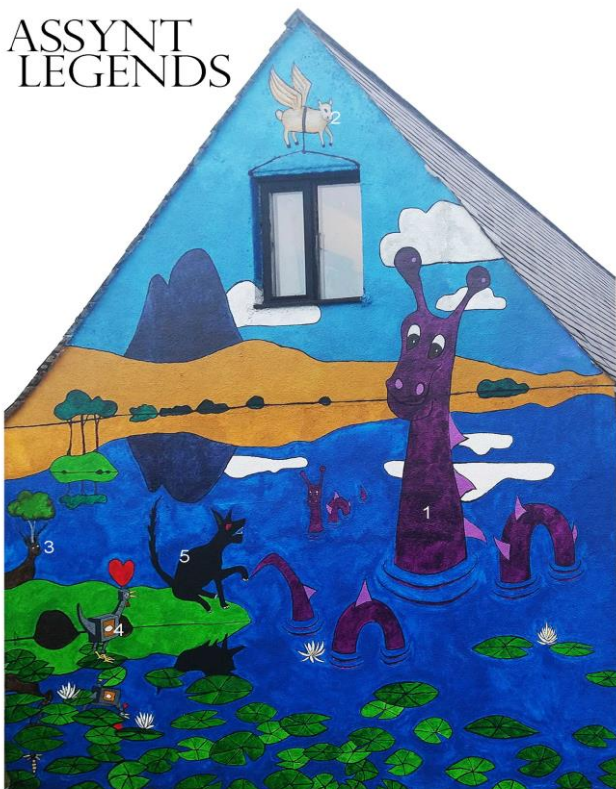
4. Seordag the TV Hen

Inspired by David's Great Aunt [Seordag Murray](#) who taught Gaelic (and worked in technology during WW2). The cyborg hen was created as a stop-frame animation and starred in the STV commissioned story [Cearc Agus Ubh](#) where Lena (David's Great Aunt [Helena Sutherland](#)) finds a gold egg in her henhouse. Seordag later became a short play performed at Ullapool High School in 2007. She appears in all 16 [Seordag Stories](#). Gaelic version at [Stòiridhean Seòrdag](#).

David's mother Joan composed a selection of tunes for the Seordag Stories series which you can explore in the [Golden Grain](#).

5. The Black Dog

On the way to Stoer there is a legend of a huge ghostly black dog with peat fires for eyes, living in Loch An Ordain. To see more art inspired by Assynt visit the [Assynt Gallery](#).



FUTURISM

The Italian “Futurists” group was the first artistic movement of the 20th century aimed primarily at a mass audience. It was launched by poet F. T. Marinetti in 1909 and was in part a reaction against the ‘static’ nature of Cubism.

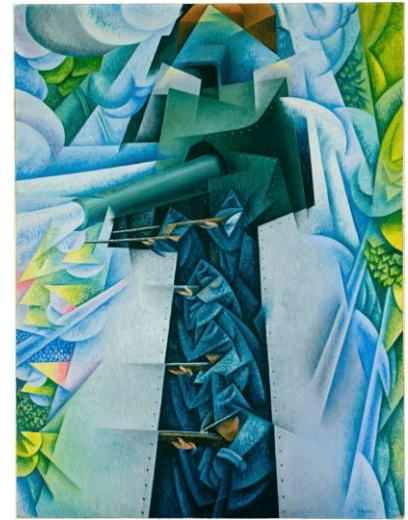
The theme of the Futurists was the dynamism of the ‘modern’ age. And their paintings and sculptures were abstracted from the urban and industrial environment. Key artists: Umberto Boccioni (1882-1916) Carlo Carra (1881-1966) Luigi Russolo (1885-1947)



Umberto Boccioni



Gino Severini



Gino Severini

Giacomo Balla (1871-1958) Gino Severini (1883-1966) and Fortunato Depero (1892-1960) were to join the movement.

The theme of the Futurists was depicted by use of Neo-impressionist techniques of Divisionism and Cubist principles of interpenetrating planes. This was allied to the theories of the French philosopher (Henri Bergson) whose theories of learned experience, simultaneity and sequential association underpinned the artists’ work.

Central to this was a rhythmical association of colour and depiction of motion and their manifestos lambasted past Italian culture and stated the need for an art of the future. An art which would contain all aspects of their credo: The glory of war, communications, speed of an automobile and the onwards rush of technology.



Giacomo Balla



Umbert Boccioni

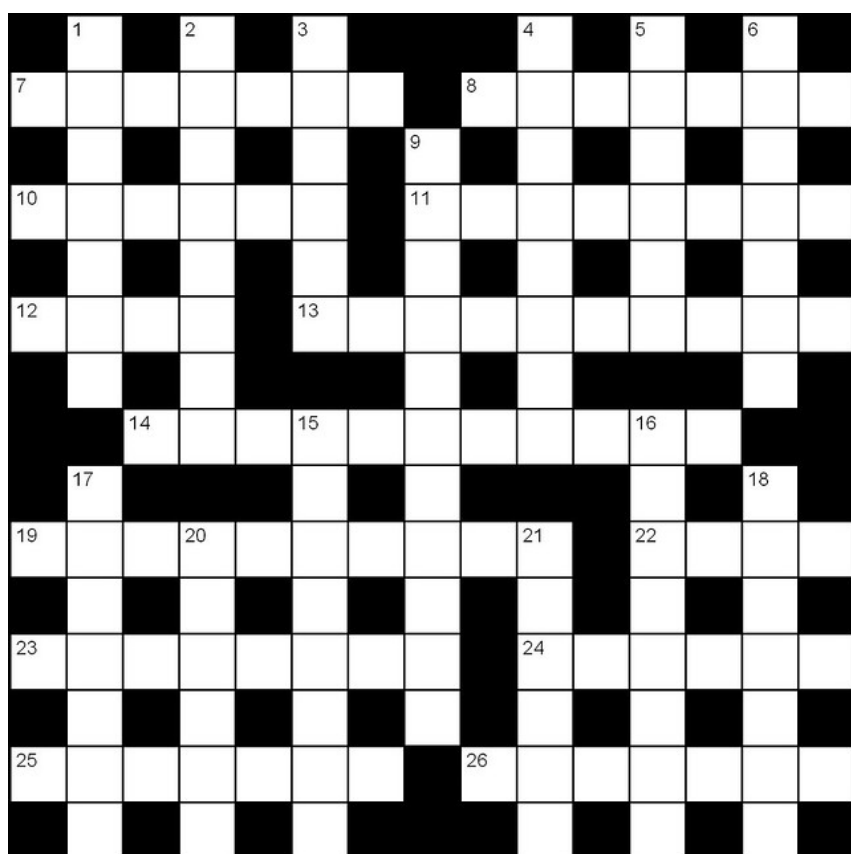
In purely technical terms the artists used a form of cinematic depiction whereby images were given multiple viewpoints. For example, a person running is given four, eight legs instead of two. All this to allude to motion by way of sequential association. Nevertheless, the use of this technique was to lead to considerable criticism by other artists for being imitative of the cinema.

On the other hand, the depiction of objects and people, taken from the “Technological Age”, was to open the way for an appreciation of the new century and its artifacts. Futurism’s period was short, by 1915 it was gone (Boccioni was killed in action during the first world war). Moreover, its aims to extent were fatally flawed by virtue of the Futurists contention that ‘war’ could be used as a ‘universal cleanser’ of mankind’s ills.

In fact, the world and Europe was to be fragmented and convulsed by the upheaval that ensued after both world wars and took many years to recover. The remaining members of the Futurist movement took to different paths after the first world war. One, (Balla) towards total abstraction, another, (Carra) founded Metaphysical Painting with the Greek painter Giorgio de’ Chirico, which was to evolve into Surrealism.

R.M.

CROSSWORD (solutions page 19)



Clues across:

- 7. The French Verdi will take things to you (7)
- 8. Army rank containing organ (7)
- 10. Coastal Italian city with classic British car (6)
- 11. After hours payment? (8)
- 12. Gaelic name for Scotland (4)
- 13 and 5 down. Crusoe’s means of communication? (6, 2, 1, 6)
- 14. Person opposing political change (11)
- 19. Exaggerated picture (10)
- 21. Herb (4)
- 23. Prune din makes for support (8)
- 24. Rain cometh in time for wages (6)
- 25. Drink followed by ‘why is it that way’ for ultimate betrayal (7)
- 26. Invertebrate starts with Flander’s first (7).

Clues down:

- 1. Spanish city famed for its fruit (7)
- 2. Reduce by including entrance (8)
- 3. Stars used fuel? (6)
- 4. Tip-off regarding possible danger (8)
- 5. See 13 across
- 6. Stir it up (7)
- 9. Part of? Starts with prisoners (slang) and ends with hospital department (11)
- 15. Gold medal, World title – has it all! (8)
- 16. Mock or humiliate (8)
- 17. Clothes before and after (7)
- 18. Briefest view (7)
- 20. Coll male or Super Hero (6)
- 21. Credit or not, she decides (6)

COMMENT

TRACEY EMIN IS WRONG.

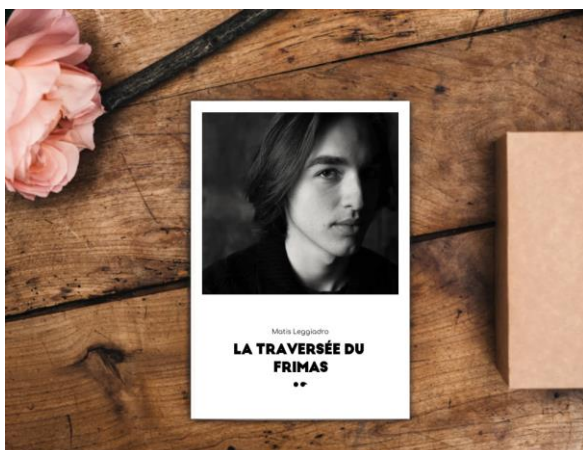
During a chat with Louis Theroux, Dame Emin told the broadcaster that, in her view, men peak artistically at the age of forty whereas women can keep producing great art all of their lives. This revelation came about during a discussion about her contemporary and fellow Brit Artist Damien Hirst. Apparently, according to Emin, the French artist Louise Bourgeois was making great art up until she died. I like the work of Bourgeois so I would agree on that point. However, the gist of what she is saying is simply not true.

Tracey has recently been ill with cancer so it is a wonder that she did not know that the great artist Henri Matisse was ill with cancer when he designed what is often described as his masterpiece, the Matisse Chapel in Vence in the south of France. Matisse was in his 80's when he created what he himself even considered his masterpiece and he kept on producing wonderful art even while infirm. When he couldn't paint he made paper cut-outs with the help of assistants. Claude Monet painted until he could hardly see at which time he adjusted his way of working to accommodate this perhaps producing his most famous images of waterlilies. Alan Davie, the Scottish artist (born in Grangemouth) painted enormous abstract paintings until he died at the age of 91. And, what about David Hockney? Did she forget about him?

To generalise in this way about art and artists displays a lack of thought. Emin obviously thinks that, because of her status, she can say things and people believe her. Unfortunately, many people do. The truth is that there is no difference between male and female and their ability to produce art, these comments are both sexist and ageist. And, by the way, who says that Damien Hirst has peaked anyway?

BRAVO MATIS!

I wrote "La Traversée du frimas" when I was 16 years old. Since then, I have been refining my work until today, three years later. It is my first purely intense poetic projection. I would like readers to make the text their own and feel how deeply I am driven by the wind, the wind between the words. Nothing is written by chance. No arrangement is random: everything takes on meaning in the storm of a mind that does not like being confined to boxes.



Congratulations Matis on the publication of your book of poems La Traversée du Frimas. Matis Leggiadro has been with BULB Magazine since issue # 1, he has contributed his writing and design skills for which we are thankful. We wish him "Bonne Chance" in all his future projects.

BOOK REVIEWS

THE ART THIEF BY MICHAEL FINKEL

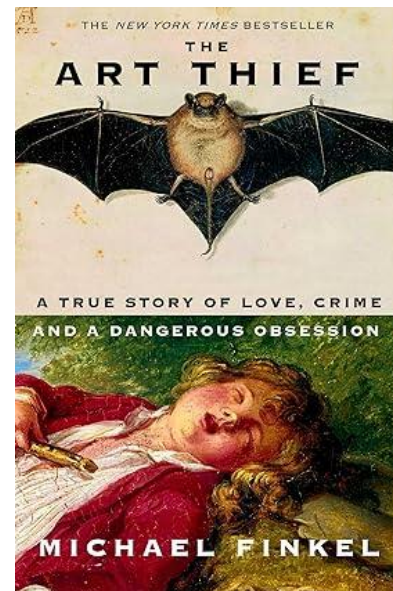
It has been reported recently that a thief (or thieves) broke into a gallery in the Netherlands and made off with several prints by Andy Warhol. The bungling perpetrators used explosives to open the gallery door causing significant damage to the building and some of the art inside. Once outside in the street with the booty they discovered that the getaway car was too small to accommodate some of the larger prints which they cut out their frames making them almost valueless, this act was caught on CCTV.

Clearly, they were not organised like the main protagonist in the book *The Art Thief* by Micheal Finkel. Stephane Breitwieser, a young man obsessed with obtaining antiques and art by burglary, is the subject of this book and, as with the Warhol theft in the Netherlands, this story is true. Breitwieser would not have undertaken this heist, however, because he was not interested in modern art. His preference was for older, often more opulent antiques which his vivid imagination brought to life. To take ownership of items such as a painting by Lucas Cranach the Younger from 1540 or a gold-plated silver and nautilus shell chalice from 1590, Breitweiser was living his particular dream.

Nor could the bungling attempt associated with the Warhol theft be attributed to Breitwieser. His operations were carefully planned beforehand although there was always an element of danger attached to these heists which were mostly carried out in broad daylight with visitors milling around the galleries, museums or grand country houses not to mention the security guards whom he seemed to outwit with ease. Hence for many years during the 1990's Breitwieser amassed a staggering haul of beautiful, rare and extremely expensive antiques. He travelled around parts of Europe from his home country in France to Belgium, the Netherlands, Switzerland and Denmark calling in at designated venues where a piece he was after was on display.



Warship c. 1700, silver. Stolen from Art & History Museum, Brussels



Front Cover

Breitwieser was often accompanied by his girlfriend Anne-Catherine Kleinklaus. The young, handsome couple cut a dash, wearing charity shop bought designer clothes by Dior and Yves St Laurent they casually enter the premises with a mission to steal. A typical scenario (the first of its kind in the book) is when they visit Rubens' House (the former home of the artist Peter Paul Rubens) in Antwerp, Belgium in 1997. Breitwieser was equipped with a Swiss Army knife stashed in a pocket. Another crucial part of his thieving

equipment was a stylish but roomy overcoat. Both he and Anne-Catherine memorised the layout and kept track of the guards, they have also taken note of escape routes. Breitweiser starts to work on a glass cabinet which contains the item he wants. He has merely to unscrew two screws and it is open, however, there are still tourists around and guards going around checking rooms. So, with a performance of warning coughs by Anne-Catherine he is able to safely manoeuvre his way into the case and retrieve an ivory sculpture of Adam and Eve which he places into the waistband of his pants well hidden beneath the oversized coat.

The couple take their booty back to Stepane's mother's house where they live in France, the attic room they occupy is jam-packed full of the treasures they have gathered, an unbelievable hoard. It seems like no one knows what has been going on, not even Stephane's mother. It is not entirely clear why Stephane is so obsessed with acquiring these items, he doesn't intend to sell them. His mother and father separated when he was young and he and his mother went to live in a small house with (as it is put in the book) IKEA furniture. It is possible to imagine that the amassing of antiques filled a void for him. His family home before the break-up had been a rather grand place filled with fine art and antiques. Another speculative reason could be that he was so passionate about the beautiful objects of his desire he was compelled to have them. It was like an addiction. Or, indeed, he was simply a kleptomaniac.

After the description of the theft of the Adam and Eve figure the book goes on to chronicle the further adventures of Stephane and Anne-Catherine in an entertaining way. There are on edge of your seat moments and scenes that are so incredible in the derring-do of the couple make it impossible not to laugh at the almost slap-stick nature of it. For example, a scene when just after a robbery they find a policeman beside their car waiting to give them a ticket. Breitwieser has a pair of 16th century altar-panels under his jacket, one on each side so is finding it difficult to move properly, however, he and Anne-Catherine manage to remain calm and the antique panels remain unnoticed. On another occasion while passing an antique shop window Stephane spotted something he coveted so he casually went inside and took it away with him before the shop owner had even descended the staircase.

Needless to say, this behaviour came to an end when Stephane was caught (but not Anne-Catherine). This is by no means the end of the story; the book goes on to reveal the spectacular turn of events. It would be a shame to spoil the rest of the book for the reader by going into what eventually happens, just a small hint, it involves Stephane's mother. The art detectives who chased him and eventually caught him had a grudging respect for him. This was due to the fact that they recognised his cunning as something special. They also admired his encyclopaedic knowledge of art and antiques. There is no doubt that Breitwieser was a one-off with his unique mind which managed to pull off such daring heists with the ease he did. A very entertaining book. **C.B.**

The Art Thief (2024) by Michael Finkel. Published by Simon & Schuster. Pages 213.

Crossword Solutions

Across:
7. Deliver 8. Colonel 10. Rimini 11. Overtime 12. Alba 13 and 5 down. Message in a bottle
14. Reactionary 19. Caricature 22. Dill 23. Underpin 24. Income 25. Treason 26. Mollusc

Down:
1. Seville 2. Mitigate 3. Helium 4. Forewarn 5. See 13 across 6. Ferment 9. Constituent
15. Champion 16. Ridicule 17. Laundry 18. Glimpse 20. Iceman 21. Editor



THE BEFORE AND AFTER – THE NEAPOLITAN QUARTET BY ELENA FERRANTE

Please note: This article contains **MAJOR SPOILERS** on the series!

Quotations are from the English editions published by Europa Editions

The Neapolitan Quartet books are:

- My Brilliant Friend
- The Story of a New Name
- Those Who Leave and Those Who Stay
- The Story of the Lost Child.

Among many other things, the Neapolitan Quartet by Elena Ferrante is a sweeping, panoramic depiction of the second half of the 20th Century in Western Europe, and the experiences of the so-called "baby boomer" generation in this period. While the city of Naples, and Italy in general, permeate the novels and become characters themselves, many of the themes and issues the human characters grapple with will resonate with their peers in other countries, though expressed in different flavours, most strongly with other Western European democracies.

Elena and Lila are born in a working class neighbourhood of Naples, away from the picturesque coastline familiar from postcards. They speak Neapolitan, not Italian. They have seldom or never seen the sea. Early in the first book, the author introduces the theme of the "before". For Elena and Lila, the main protagonists of the series, the before is World War 2. Young Lila becomes obsessed about finding out what went on before she was born. Though their parents' generation do not want to talk about it, there are rumours of some families working with the fascist regime in the neighbourhood, and profiting from the black market.

Triggered by a remark from Pasquale about fascists, young Lila makes it her mission to find out exactly who did what, where, during the war. Her conclusion is pessimistic:

"there are no gestures, words, or sighs that do not contain the sum of all the crimes that human beings have committed and commit." MBF p. 154.

Italy experienced more than 20 years under fascist government from 1922 to 1943 and the first part of the neighbourhood the rione is based on (Luzzatti) was built during this period, the land being previously marshland around a river that was reclaimed in 1924/5. The Church of the Sacred Family was built by local residents in 1936, and the area also had a football stadium that was used as a venue in the 1934 World Cup but was destroyed by bombing in the war.



As world war 2 ground to an end, Naples was the main entry port for American aid intended for the rebuilding of Italy, and the opportunities for corruption were legion. Italian-american racketeers even infiltrated the US army and worked with local organised crime to embezzle funds and divert materials. One example was Vito Genovese, who later became head of one of New York's five mafia families. On the run in Italy from a murder charge in the US, he worked as a translator for the US army in Naples. This state of affairs allowed the black market to flourish and enriched "spivs" like Don Achille across the city.

The grocer's shop of the Carrera family that Lila marries into is founded on the black market profits of Don Achille, who early on Elena describes thus:

"For years I saw his body - a coarse body, heavy with a mixture of materials - emitting in a swarm salami, provolone, mortadella, lard and prosciutto." MBF p 36

Later, Lila will work in the very sausage factory that supplies the grocery shop and experiences the grim reality of Naples' working class world. The sausages made in the factory (that is later owned by the Solaras) using cheap, exploited labour, are then sold by the Carrera family (at false weights) to families in the

neighbourhood, making them indebted to Don Achille. The dark underbelly of the entire capitalist nexus is represented in this relationship.

The struggles between socialism and facism are by no means resolved by the end of the war, and form a faultline in the society of the book that continues the previous generation's antagonisms. Pasquale, whose father was a communist and lost his workshop to Don Achille through gambling, becomes a member of the Red Brigade and active in the political violence of Italy's "years of lead". On the other side, the Solaras use fascist gangs to enforce their grip on Naples businesses. Elena and Nino have occasional brushes with this civil conflict raging across cold war Europe, such as when they are arrested in Germany and she looks for Pasquale among the wanted posters seeking Red Brigade terrorists.



While class is the theme of the ideological debates it is also portrayed more subtly in the journey of the characters. Elena's academic abilities lead her into middle, then upper class circles. First her teacher Professor Galiani, whose invitation to a party at her home takes her to the established Naples of town houses and sea views. Her boyfriend Franco is a left-wing activist who comes from a very rich background, and the Airota family that she marries into belong to the political and academic elite. Middle and upper class characters join the class struggle but are limited to the theoretical plane and cannot relate to the brutal everyday concerns and limitations of Lila and the factory workers.

Parallel with political left / right struggles is the struggle of women. Through her writing, Elena becomes an important figure in the debate about women's place in society, in an era where the work of writers like Simone de Beauvoir and Germaine Greer was establishing the theoretical principles of the feminist movement. The novels unflinchingly depict both the day to day sexism the female characters experience, and the difficulty of living by the theories they espouse. Elena falls for Nino even though he treats women terribly and is a narcissistic liar. While she talks to women's groups about empowerment she gives up all her power in her relationship with Nino.

In the final book, Elena becomes very upset when her adult children mock her books, belittling the struggle of her generation for women's rights. She feels that they take for granted the better situation they are in that is a result of the efforts of her (Elena's) generation.

As time moves on the characters go through the economic miracle of the post-war era, the political revolutions of the sixties, the dark violence of the seventies and the beginnings of the information era in

the eighties, developing and changing as they go. The balance of power between Elena and Lila shifts dramatically, but Elena never loses her paranoid suspicion that her friend is more brilliant than her, whatever she achieves. There is a suggestion of "imposter" syndrome with Elena, with the sense that she is receiving the education and intellectual life that Lila should have had, if her father had been able to fund her schooling rather than throwing her out of the window when asked about it. On the other hand, Lila, aware of the opportunities she has not had, urges Elena to achieve success for both of them.

In the final novel, after her daughter disappears, Lila returns to her obsession with the "before", delving further back in the centuries, beyond their parents' generation. She wanders day and night, seeing in the cityscape of Naples clues to the political and social carnage that has helped shape the society of their today. Violent popular uprisings are revealed to be at the root of the "Square of Martyrs" where the shoe shop was, and under the city, dark foundations of filth and slaughter. Even the respectable parts of the city started off as wastelands and the graveyards of gladiators. Folk heroes of the common people pass into legend and the conflicts between classes never go away. The before coalesces with the "below", the archeological legacy of the city where the present is rooted.



The conclusion Lila comes to is just as pessimistic as the young Lila's:

"..it was the place for the garbage, all cities have them. It was called Fosso Carbonario, dirty water ran in it, animal carcasses were tossed in it. .. The entire planet, she said, is a big Fosso Carbonario." TLC pp 446-447

Lila's story is mainly told by Elena, whose main desire is to literally "control the narrative" - she even throws Lila's diaries into the river at the start of the second book. In the final book Elena is obsessed with the idea that Lila is using the new technology she works with to write her story, which Elena feels will be more brilliant than the story she had written about the lost child (despite promising Lila to never write about it).

As readers, we can only learn about Lila's life through Elena's narrative. Is the essence of Lila a life that never leaves Naples, whose brilliance is never brought to fruition or revealed to the wider world, at least within the timespan of the novels? We are invited to question what her life was really like. Lila's existence is the tantalising question mark at the heart of these books. We peer beyond the portrait of her given by Elena and in the end, indeed, Lila "escapes" Elena's narrative and disappears into our world.

We are left with questions. How would Lila's life have been without the repression of her brilliance? When will the struggle end? We gaze into the before, and wonder about the after.

R.N.

My Brilliant Friend (2020). Pages 331. The Story of a New Name (2020). Pages 471. Those Who Leave And Those Who Stay (2020). Pages 418. The Story of The Lost Child (2020). Pages 473.

The Neapolitan Quartet by Elina Ferrante. All titles published by Europa Editions

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