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WEEKENDER

Glasgow Institute moves to Edinburgh

While the McLellan Galleries undergo a £3.5 million refurbishment for 1990, Glasgow's premier art show is housed, somewhat controversially, in the Royal Scottish Academy at the Mound, Edinburgh. CLARE HENRY gives her appraisal of the exhibition's strengths and shortcomings

June Carey has three works on show; each a different medium, each mysterious, disturbing, a puzzle. "I don't know what my pictures are about and I don't want to be too aware. It's easy to slip into the contrived; think 'I must put a wee symbol in there'". Obviously subconscious thoughts, memories, fears come into it. Some of the imagery is religious. The concept of temptation often surfaces. "I'm a lapsed Catholic and that must be relevant"

Carey's strange spirit sisterhood of heads with elongated features and elaborate headdresses are, she admits, part self-portrait. Cast in white plaster, etched or painted in shadowy, intense overlapping blue they have a self-contained aura of sadness mixed with wayward sexuality. Individually, fluorescent nail polish, church candles, rose petals and Greek inscriptions muddy the water of interpretation; combined, they point to a rich vein of reality where broken promises and faded dreams are accepted – in theory if not in practice.