

THE PEAKS OF ARRAN

Watercolour by D.Y.Cameron.

As soon as I saw this small, moody watercolour in the Fleming Collection I felt drawn to it because it has the familiar look of having been painted from a high spot amongst mountains, and also because of its eccentric and dynamic composition.

It packs a punch due to a symmetrical movement both upwards - nearly touching the top of the picture - and downwards - almost to the base of the rectangle, forming a vertical mirror-like inversion between a dark mass against a light sky and a dark space against a light mass, giving it a strong abstract presence from the start.

For me this painting derives much of its authority and subtlety from the way the outline of the two silhouetted peaks is as a result of the form and structure *within* the shape of the mountains, rather than from any presumption of how their outlines might look.

The sketchy, slightly cubist-seeming foreground does just enough to sustain belief in its solidity without outshining the peaks, and the final piece of understated brilliance is that emerging evening mist slipping in between the two mountains.

This small painting keeps ones attention.