



Peter Sacks: *The Debatable Land*
Traquair House - 26 July to 5 October



The Debatable Land

Peter Sacks

Traquair House, Innerleithen,
Peeblesshire, EH44 6PW

Traquair House - 26 July to 5 October 2014
See www.beyondbordersscotland.com for more details



Foreword



As First Minister of Scotland it gives me great pleasure to write a few words in praise of Peter Sacks’ new triptych *The Debatable Land* commissioned by Mark Muller Stuart QC of *Beyond Borders* to celebrate the 2014 Referendum and Commonwealth Games. Exhibited in the picturesque grounds of Traquair in the Scottish Borders, Scotland’s oldest inhabited house, *The Debatable Land* constitutes a truly remarkable piece of modern artwork. More significantly its vast historical, literary, social and textural sweep both invites and challenges the people of Scotland to dig into what Scotland means, just as they begin the quest of determining its future identity.

The Exhibition also continues a truly inspiring, international collaboration between abstract modern painter Peter Sacks from South Africa and America, and *Beyond Borders*: one of Scotland’s most innovative bespoke civil society organisations, dedicated to promoting international dialogue and mutual understanding between nations. Each summer, its *International Festival of Literature and Thought* turns Traquair House into a gathering place for world cultures to meet, talk and exchange ideas on some of the most pressing issues of our time. The Festival invites people of all hues and persuasions to journey to the frontier, and travel beyond borders, to explore Scotland’s place in the world and the world in Scotland. *The Debatable Land* Exhibition forms part of that important endeavor.

Accordingly, I urge everyone to try to visit Traquair, and experience both the Festival and the Exhibition. Read the adjoining essay to find out more about how this monumental triptych came to be created, or visit the Interpretation Centre in the East Pavilion at Traquair, to explore the work in all its intricate detail and glory. *Beyond Borders*, along with its partners Traquair House, *Edinburgh Printmakers*, and *Creative Scotland*, have once again drawn on Scotland’s unique heritage to give visitors to the Borders yet another stunning visual and intellectual experience to feast upon. There could not be a more timely exhibition to visit this year, just as Scotland decides its future.

Alex Salmond

Alex Salmond MSP
First Minister of Scotland



The Debatable Land



Mark Muller Stuart QC
Executive Director
Beyond Borders and
Project Curator

I can still recall the moment when, on the 16th of July 2014, I was informed by a local that a giant envelope had turned up in the small town of Innerleithen in the Scottish Borders with my name on it. The envelope had on it a postmark addressed to Traquair House, the oldest continuously inhabited house in Scotland, and the driver wanted to know how to get there. The local was told it had come all the way from Martha's Vineyard in the United States, care of one Peter Sacks.

A few minutes later the largest letter ever sent to Traquair in its nine hundred year history arrived at its destination. Few of the visitors at the House took notice of the delivery vehicle as it drew up alongside the Wine Glass lawn in front of the tree lined avenue leading up to the Bear Gates. The Gates were closed in 1745 after Bonnie Prince Charlie left for the South, never to be opened until another Stuart King sat on the throne of Scotland. It was only when the huge envelope was taken out of the van that some tourists began to turn their heads in curiosity. The letter had scrawled across its front, "To the Debatable Land with Love, Admiration and Awe, from Peter Sacks." Dumbstruck by its sheer size I was seized by an urge to rip it open but prudence got the better of me and it was taken to the East Pavilion, at the back of the house next to the Maze.

After resting it against the 18th Century wood panelling I was joined by Catherine, my wife, the 21st Laird of Traquair. As she entered I tore a strip across the envelope to let her take her first look. Poking through the outer wrapping appeared indentations of Scottish texts from the 13th Century encrusted upon what seemed to be ancient embroidery. The embroidery in turn was impacted against other cloth, cotton and parchments of texts from times and places past. The segment uncovered revealed a landscape of rivers, glens and scorched battlefields. As we tore off the remaining wrapping we discovered yet more beguiling historical scenes, scents, and odes from Scotland's past, both real and imagined.

When we stood back to take in the entire landscape of *The Debatable Land*, we both felt something approaching awe. The Pavilion had turned itself into a chapel of artistic, historical and literary contemplation. We knew then that another special offering had blessed this ancient house and just maybe - over time – it might too infuse itself into the public history of this place and country, just as the cradle that held James VI in the King's Room and the Bear Gates had done. For what the tourists did not know was that *The Debatable Land* was already irrevocably associated with another crucial moment in Scotland's history: the independence referendum of 2014.

How did this occur? *The Debatable Land* is a seven-foot by twelve-foot triptych, created by South African born artist and poet Peter Sacks, commissioned by me on behalf of *Beyond Borders*; a Scottish organisation based at Traquair and in Edinburgh, dedicated to promoting international dialogue and cultural exchange. It teamed up with Traquair House and *Edinburgh Printmakers* to exhibit *The Debatable Land* as part of a two-year project on *Reflective Histories* supported by *Creative Scotland*. The commission follows Peter Sacks' extraordinary appearance at the *Beyond Borders International Festival of Literature and Thought* at Traquair in 2013, where he mesmerised audiences with his lyrical grasp of Border ballads and a talk on his search for his own Scottish identity.

As executive director of *Beyond Borders* and cohabitee of Traquair House, I thought it right to mark the 2014 Referendum in some historical manner or other. It is perhaps trite but nonetheless true to say that this referendum will determine Scotland's political, economical and social future for many years to come, whatever the decision. That is why *Beyond Borders* and Traquair House decided to commission a new piece of artwork, which invites the people of Scotland to dig into the past and discover and discuss their identity.

It is, of course, true that, over the last two years, local communities across the breadth of Scotland have been exploring and debating the implications of Scottish independence for themselves. As a result, they are well versed in the arguments both for and against independence. Much of this exploration has taken the form of local town hall debates and school talks. At other times it has been conducted through impassioned TV and radio debates, documentaries, commentaries and opinion pieces written by Scotland's great and the good



Traquair House has, as is well known, stood on this earth for hundreds of years. It is said that a Royal Charter was granted here along the banks of the Tweed as long ago as 1107. For the next nine hundred years Traquair played host to twenty-seven kings and queens of Scotland, primarily as a royal hunting lodge. As such it inevitably became caught up with the religious and political struggles of the age. It first became a Stuart and Catholic household in 1491 when the Earl of Buchan acquired it for his second son. Its reputation as a Stuart residence was consolidated in 1633 after the seventh Laird received an Earldom for his services as Lord High Treasurer of Scotland. Its influence declined following the failure of the Jacobite Uprising of 1745. It was then that the Fifth Earl locked the Bear Gates after wishing Prince Charles Edward Stuart a successful campaign as he headed south to regain the throne. He vowed never to open them until a Stuart king was restored. The Gates have remained locked ever since.

For the next hundred years, Traquair was subjected to its fair share of persecution. However it managed to achieve an accommodation with the new powers without renouncing its religious faith or beliefs, despite Catholic book burning in Peebles. When the last of the Stuarts passed away in 1895 the House passed to the Maxwell family from Terregles in Dumfriesshire and Yorkshire who added the name Stuart, and thence down to the present family who rebuilt Traquair House into a visitor attraction and centre for international dialogue and peace-building. *The Debatable Land* adds to the story of Traquair not only because it hangs presently within its walls, but also because it contains within it the very history of this remarkable house.



“For all their intellectual underpinning, the works as a whole carry an emotional heft rare in today’s art world.”

Daphne Merkin, *New York Times*

in both the press and social media. Yet one of the defining features of this rolling debate is how it has been conducted almost exclusively by those who either live in or hail from Scotland. Accordingly, I thought it might be of interest to get an international take from an artist who had a personal connection to Traquair and Scotland’s history, including its relationship with England and the Commonwealth. Peter Sacks is that artist.

Born and raised in Durban, South Africa, Peter Sacks studied English and poetry at Oxford, Yale and Princeton, and currently teaches as a Professor of English at Harvard University. Sacks, whose seventh solo show opens at the Robert Miller Gallery in New York in September 2014, is now known primarily as a painter. Yet his love of poetry and text as well as sensitivity to place and history inform his artwork, including *Six By Six*, *Migrations*, *Necessities*, *Summonings*, and *Farewell To An Idea*, in New York’s Metropolitan Museum of Art, and the Museum of Fine Arts in Boston and Houston. The author of five volumes of poetry, he is described by his fellow South African expatriate writer J.M Coetzee as “a poet whose sense of history lies deep in his bones.”

That is precisely how I experienced Sacks when I met him while undertaking a Fellowship with Harvard Law School. I was startled when, after talking about my association with Traquair, Peter recited and commented on the Ballad of Sir Patrick Spens and other Border ballads on the way to a local restaurant. He recited them with such quiet intensity and passion. It turned out he had done his PhD on Elegy, and that Scottish Border ballads had held an elemental grip over his imagination ever since. More poignantly, as a boy growing up in racially divided South Africa, his grandmother told him he was a Gordon, which led to him fighting imaginary battles on the beach on behalf of his distant brethren. A few years later he learnt that she was, in fact, a Jew from Lithuania, but by then the die was cast.

It was within this chance context that I asked Peter to come to the *Beyond Borders International Festival of Literature and Thought* held each August at Traquair. He came not only to talk about Border ballads but also with a view to creating a new artwork for the referendum year, which combined both his love of the Borders with an artistic treatise on Scotland’s evolving identity. As an artist interested in both text and textiles, he found the historical and physical texture of Traquair House and the borderlands a veritable treasure trove. Sacks later returned to the US to begin work on the new commission after roaming around the house and grounds and the uplands of the Scottish Borders. The result is the largest yet most intimate public love letter ever sent to Scotland by an artist from a distant land.

Standing from afar, the triptych appears to be an abstract expressionist painting. But stand a little closer and Sacks’ impasto resolves into a remarkable historical, archaeological and topographical map of Scotland, cross cut by contours of text, textiles and physical artefacts from the Scottish Borders and Traquair House itself. As the viewer unearths Sacks’ substrates, classic icons of Scottish culture appear, to reveal the sediments of Scotland’s identity and historical relationship with England. Lines of Border ballads, translated Gaelic poems, the Declaration of Arbroath and the Acts of Union, Bannockburn battle plans and clan crests – manually typed, burnt, buried and implanted on embroidery and ancient fabrics – jostle together and merge to create different narratives of union and fragmentation.

Peter Sacks describes his own style of paintings in the following terms: “*I see my painting as a cross between cave paintings, medieval frescoes, illuminated manuscripts, and late 20th century abstract paintings.*”

Elsewhere he has noted: “At some level I suppose I’m a near-mystic believer in the readability of the world itself, the elements, water, earth, air -- well certainly its palpability as something that makes a claim on us to look more closely and feel the pressure of a meaning that may exist within the thereby “thickened” surface.” In *The Debatable Land* he invites the viewer to “excavate” history and be touched by humans across time just as Scotland begins a modern quest to determine its future identity. As Sacks noted to the press, “This whole project started at Traquair and Beyond Borders. I was astonished at how this place drew people from way beyond Scotland to contemplate what cultures had in common, what conflicts occurred between them, and what kinds of understandings could be forged. It was in that moment and gathering that *The Debatable Land* was conceived.”

In mapping out this conception both Peter and I, as curator, were determined to try to incorporate historical and physical aspects of Traquair into the painting itself in some shape or form. So, over the course of the next few months I variously sent and brought over to Peter in the United States certain items from the house for his consideration. These included historical texts emanating from Traquair, as well as objects my son and I chose from the house for him to possibly embed into the very canvas of the painting. Fragments of the house - from the harling on the wall to bits of window frames to old napkins as well as strands of embroidery from furniture and the carpet in the dining room - were selected. Other odd documents were placed before him for his perusal including 19th century letters, old invoices from local gardeners, postcards from family members, as well as a 1937 guide to India used by the 20th Laird of Traquair during the Second World War.

For viewers interested in seeing what Sacks made of these items, visit the Interpretation Centre in the West Pavilion, which tells the story of how the artwork came into being. At the Centre you will also find digital images of *The Debatable Land* so that you can zoom in and out of the artwork to consider its qualities on both a macro and micro level. As the well-respected art critic, Louis Menand notes of Sacks’ works, “walking up to Peter’s canvases is like zooming from outer space down to street view on Google Earth. From a distance, they’re abstract and painterly, but when you get close, they’re teeming with detail. And they’re not just formal compositions; they’re actually about something.” The digital images in the Interpretation Pavilion allow the viewer to do this on an even more microscopic level. As Sacks himself notes of *The Debatable Land*: “Changes of scale are important because anybody’s relation to

Scotland, or to a territory or country, is constantly oscillating between macro-pictures, taking the long view, and then getting very up close intimately.”

As to other commentaries on Sacks’ work, the Brooklyn Rail comments: “His paintings upend our aesthetic expectations—transforming appealing abstract visual landscapes into intricate collages messy with emotion and dense with narrative.” Daphne Merkin of the New York Times maintains: “For all their intellectual underpinning, the works as a whole carry an emotional heft rare in today’s art world.”

More interestingly, in an essay to celebrate Sacks’ forthcoming exhibition in New York at the Robert Miller Gallery in the autumn of 2014, the Henry and Lois Foster Director of the Rose Museum at Brandeis University, Christopher Bedford, deftly observes, “Sacks’ hand elaborates on the many hands and minds that preceded him in the construction of the work, among them authors and craftsmen, most if not all unknown; theirs might be a shirt, a shroud or fishing net. Of and about labour, the artist’s works are densely constructed fragments torn from many worlds but made whole in themselves as paintings. These are not closed orbits, but open planes of information that point outward to their many sources. The best way to describe Peter Sacks’ current work could be as a kind of embodied abstraction. They live as history by other means, conjure feeling by other means, achieve gesture by other means, are paintings by other means.”

For those with a deeper interest in Sacks’ love of Scotland, his 2013 talk on Scottish Border ballads at the *Beyond Borders International Festival* can be found at the Centre and on the *Beyond Borders* website. It gives a sense of Sacks both as a man and an artist. ☺





The Interpretation Centre also includes an electronic interface, which considers the painting through four themes: (1) Embedding the History and Influences of Traquair House; (2) A Compendium of Important Historical and Political Events and Text; (3) A Guide Through Literary References and Influences and; (4) The Process of Creating *The Debatable Land*.

Each of these topics takes the form of an impromptu conversation between Peter Sacks and myself, which occurred in his Martha's Vineyard studio in June 2014, just before the painting was completed. In the conversations, Sacks takes us on a spellbinding intellectual journey across *The Debatable Land* as he excavates his own artwork.

But perhaps the most noticeable element about Sacks' own excavation of *The Debatable Land* is his almost unearthly fascination with text and the role it can play in the production of abstract pieces of art. Like Scotland's history itself, the selection and imposition of specific texts are the body politic and provides the very foundation and structure to the piece. In his recent essay Christopher Bedford describes Sacks' use of text as "a substructure or under-painting atop which the composition is built." According to him "nothing signals Sacks' transition from being a writer to a painter quite like the mechanics of this commitment." Further artistic reflections on how Sacks uses text in his artwork can be found on the opposite page and in the Interpretation Centre. What Bedford does in his essay, however, is confirm Sacks' arrival, and use of text as a multi-dimensional art form, as a major contribution to modern abstract painting in the 21st century.

Yet Sacks' technique also lends itself to the possibility of much wider societal enquiry and introspection, hence this commission. The Rose Museum at Brandeis University is famous for making the connection between art and social justice. *Beyond Borders* shares a similar belief in the power of that connection. Art not only reflects the age; it can help define it. It does so by making people think in new and different ways about their condition and identity and the connections between apparently disparate things. That is why *Edinburgh Printmakers'* Artistic Programme Director, Sarah-Manning Shaw, is surely right when she says, "This unique new artwork

unites heritage, history, politics and contemporary art and examines Scottish national identity and the history of the Union on the eve of the upcoming Referendum on Scottish Independence. This exhibition aims to increase accessibility to contemporary art in the Scottish Borders and its environs, and show how it can be current, relevant, engaging and have a cross-generational appeal for a broad range of visitors to Traquair House." As curator of this engrossing project I certainly believe *The Debatable Land* constitutes a stunning piece of artwork for a nation facing its biggest decision in three hundred years. As the First Minister of Scotland makes clear in his foreword, there could not be a more timely exhibition to visit in 2014 than this one.

MMS QC

Traquair House, July 2014



The Interpretation Centre

The exhibition is accompanied by the Interpretation Centre, designed to help viewers excavate and explore *The Debatable Land* by Peter Sacks – including the motifs, tales, texts and stories that comprise it as well as the history that lies behind it.

Explanatory boards tell the story of how this Exhibition came about and explore the work of Peter Sacks as an artist. The boards are accompanied by an electronic interface featuring interactive images, allowing the viewer to zoom in and out of the artwork to consider its qualities on both a macro and micro level. Also for those with a deeper interest in Sacks' love of Scotland, his 2013 talk on Scottish Border Ballads at the *Beyond Borders International Festival* can be found in the Centre. From September, visitors will also be able to watch Peter Sacks bringing his monumental triptych to life himself at *BBIF 2014*.

Above all, the Interpretation Centre features footage examining the constituent elements of the painting in macro and micro detail as well as reflecting on the broader themes underlying the work. This is contained in a series of interviews conducted by the curator, Mark Muller Stuart QC, with the artist himself in the latter's studio in the United States. The themes featured in the video include:

- Embedding the History and Influences of Traquair House
- A Compendium of Important Historical and Political Events and Texts;
- A Guide Through Literary References and Influences;
- The Process of Creating *The Debatable Land*.





“His paintings upend our aesthetic expectations—transforming appealing abstract visual landscapes into intricate collages messy with emotion and dense with narrative—they also force us to reconsider what we mean when we speak of politics and the political.”

**The Brooklyn Rail, November 2012
PETER SACKS New Paintings by Talia Bloch**



The Role Text Plays



Christopher Bedford
Henry and Lois Foster Director
of The Rose Art Museum at
Brandeis University

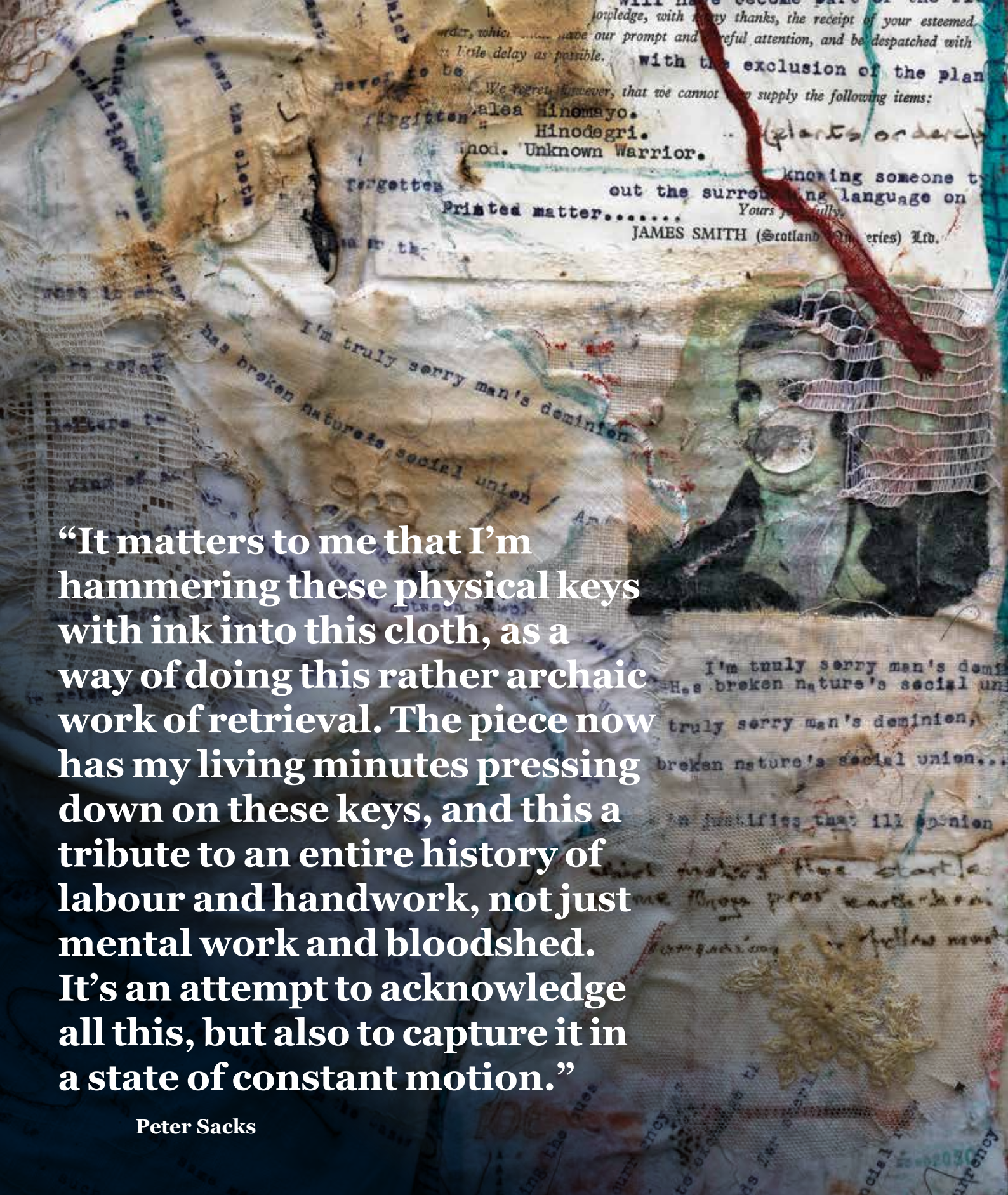
“This idea of text as foundation can be seen readily as the thematic/conceptual structure of Sacks’ work – if the painting in question rests on a socio-political commitment or question, for instance, the specifics are likely alluded to in a particular textual source, or in the confluence of many. Fragments of those sources, variously redacted, litter the surface of Sacks’ work, suggesting that these dispersed fields of word and matter can be ‘read’ metonymically to produce an interpretation of his paintings that relates textual substrate to formal invention through the durational act of reading in combination with the event of looking. This double act of looking and sleuthing is one very satisfying way to experience the artist’s work.

Perhaps more interesting, however, and innovative, too, are the formal and phenomenological roles text is made to play in these works, and what in turn this can tell us about Sacks’ project as a whole. Text as image, text as line, text as aftermath, text as sheer matter, even text as index of labor. Though a celebrated poet and poetry critic himself, Sacks does not use his own facility with language as a creative force in his paintings. Rather, his ability to ‘write’ is reduced, almost brutally, to an act of labor and performed through transcription on a typewriter, hour-by-hour, day by day. In this way Sacks reimages himself as a machine for the reproduction of the written word – a very slow photocopier, let’s say – using that act of labor as a way to establish the ground for painting.

Most obviously, text is, like the wood, cardboard, or linens that feature in his canvases, a found object. When he identifies a text, it is painstakingly transcribed onto linen by his own hand using a typewriter. Painters throughout history have talked about the agony and anxiety of beginning a picture, and the compulsion to find new beginnings over and over through work. This is one function of text for Sacks: a way to begin.”

“The fate of the handmade is a central theme in Sacks’ work and can be seen as a comment on the increasing use of machine fabrication in the art world and beyond.”

Art In America – Ben Lerner



“It matters to me that I’m hammering these physical keys with ink into this cloth, as a way of doing this rather archaic work of retrieval. The piece now has my living minutes pressing down on these keys, and this a tribute to an entire history of labour and handwork, not just mental work and bloodshed. It’s an attempt to acknowledge all this, but also to capture it in a state of constant motion.”

Peter Sacks

Art not only reflects the age; it can help define it. It does so by making people think in new and different ways about their condition and identity and the connections between apparently disparate things. One image from Traquair that repeatedly appears in the painting is the Hunting Dog Fresco from the wall of the Museum Room, which recalls its history as a royal hunting lodge. Sacks uses the image to develop the idea of hunting dogs tracking across a piece of territory. By deploying this motif *The Debatable Land* turns into a kind of topographical landscape, in which the dogs are set free to follow the paths of history. In this way the viewer is encouraged to search for the motif across the painting, and thus experience it in a number of different ways.

“I let the dog, so to speak, run through the canvas. But you have to come up closer and peer at it as it starts to emerge out of the background. The dogs move all the way until they exit the painting as if they’ve hunted their way across the landscape of the painting, having passed all over this history and geography.”

Peter Sacks

“This unique artwork unites heritage, history, politics and contemporary art and examines Scottish national identity and the history of the Union on the eve of the upcoming Referendum on Scottish Independence.”

Sarah-Manning Shaw,
Edinburgh Printmakers’
Artistic Programme Director

What It Is Like To See A Sacks



Louis Menand
Art Critic

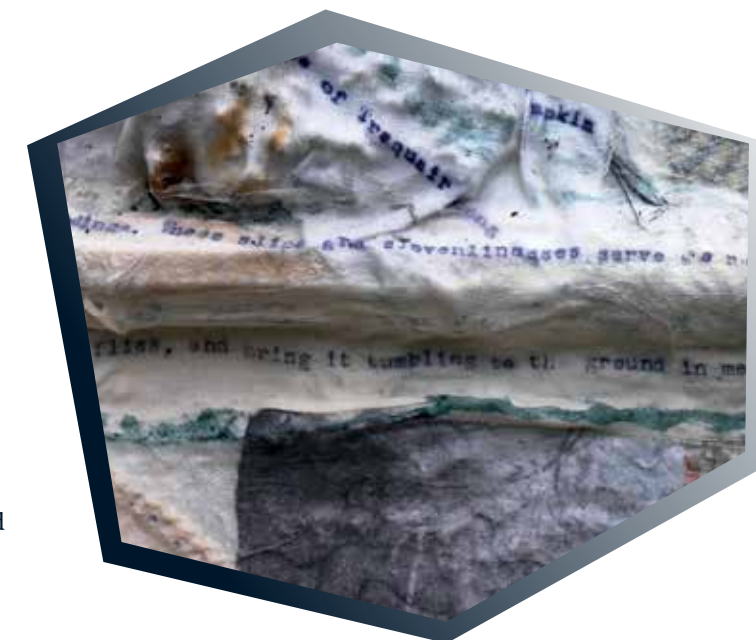
Excerpts from the original essay (2009):

“These are imposing, highly saturated canvases. There is, at first sight, something fierce about them. There is also something battered or worn about them, which is part of their fierceness, like a person whose age has become impossible to guess. They appear crusted, scarred, deciduous. They seem somehow to be recovered pieces, fresco-like, artifacts excavated from some ruined place—old walls mounted on new walls.”

“A Sacks does not want to seduce you with blandishments. For although the paintings themselves are not violent, a sort of violence was involved in their making, and violence is one of their preoccupations. The paint in a Sacks painting is not transparent. Like the canvas and the frame, paint is both part of the surface and one of the materials from which the object is constructed, as skin is both a surface of the body and one of the organs of which the body is composed. The impasto is heavy. It projects, even at a distance, an impression of roughness, layering, and texture. That impression compels you to move closer to the canvas, and as you do so, the surface changes its aspect. It begins to reveal itself to be topographically dense and uneven, as though there were something underneath, as though a painting were trying to push its way out through the paint. This sense that there is something “in there” is part of the effect, and it cuts against the all-at-once character of the initial reading. You need time to work these works out. You can’t take them in all at once.”

“The canvas has been treated as a board for mounting matter—corrugated cardboard, rope, found objects, and, most notably, fabric. There are remnants of lace and cloth; there is scorched clothing; there is fabric that has had words typed onto it. The materials cash out the architectural allusions: you have entered a place of human fabrication. You are looking at clothes that people have worn and at words that people have written. The objects are not paintings with stuff stuck onto them. They are paintings first and last.”

“The political situation in South Africa when Sacks lived there and his expatriation help to explain motifs of loss, damage, and violence recognizable in many of the paintings.”



“Sacks sometimes burns the fabric when he affixes it to the picture surface. The texts in the paintings are typed out on rolls of cloth using a manual typewriter, a laborious (also noisy) physical process. The texts are not clipped from a book; they are made, in the same sense that the fabric on the paintings is “made” by being cut or burned.”

“Walking up to Peter’s canvases is like zooming from outer space down to street view on Google Earth. From a distance, they’re abstract and painterly, but when you get close, they’re teeming with detail. And they’re not just formal compositions; they’re actually about something.”

Biographies



Beyond Borders Scotland is a not-for-profit organisation based in Edinburgh and the Scottish Borders, using Scotland’s heritage to help resolve conflict and facilitate international cultural exchange. Scotland serves as a beacon, and a platform, for world cultures to meet, talk and reconcile and foster mutual understandings between nations. *Beyond Borders* works across several different mediums including debate, literature, heritage, art, film and music, all of which culminate in the *Beyond Borders International Festival of Literature and Thought*, now in its 5th year. This year’s themes include the Commonwealth, Ukraine, and of course, Scotland’s independence referendum. Find our full line-up at www.beyondbordersscotland.com, and then join us at the frontier on 23-24 August, for debate from *The Debatable Land*.

Edinburgh Printmakers is an artists’ studio and gallery dedicated to cutting-edge contemporary visual art, where artists share knowledge, expertise and creativity, and produce original, engaging and critically-acclaimed artwork key to the cultural life of Scotland. Find more information at www.edinburghprintmakers.co.uk.

Peter Sacks was born in South Africa, grew up in Durban, studied at Oxford, Yale and Princeton, and now teaches as a Professor of English at Harvard University. Sacks, whose seventh solo show opens at the Robert Miller Gallery in New York in September, is also the author of five volumes of poetry, and is described by his fellow South African expatriate writer J.M Coetzee as “a poet whose sense of history lies deep in his bones.” History informs his other paintings too, including *Six By Six*, *Migrations*, *Necessities*, *Summonings*, and *Farewell To An Idea*, in New York’s Metropolitan Museum of Art, and the Museum of Fine Arts in Boston and Houston.

Mark Muller Stuart QC is the Executive Director of *Beyond Borders Scotland* and an international lawyer and mediator. He is also co-founding director of the *Delfina Foundation*, which specialises in providing international visual arts residencies. He is married to Catherine Maxwell Stuart and lives at Traquair with their three children. For further biographical details see www.beyondbordersscotland.com.

A Word of Thanks
Mark Muller Stuart QC and Peter Sacks would like to thank the following institutions and people for their support, assistance and forbearance in helping to realise this project. First, to *Beyond Borders*, Traquair House, the *Edinburgh Printmakers*, whose staff and interns have made this project possible. At *Beyond Borders* special thanks to all the team, led by exhibitions officer Jenny Munro, including Sandy Neil, Pragya Kaul, Emily Gifford, Georgia de Courcy Wheeler, Kirsten Winterman, and Rosanna Brown; and Claire Corley, for her wonderful designs. Secondly, to Lynn Christoffers for filming and David Barras for editing the footage for the Interpretation Centre. At Traquair House to Catherine Maxwell Stuart, Sarah Macdonald, Louis Muller Stuart, Isabella Stuart Grey, Kenneth McQueenie and all the other staff that keep Traquair the special visitor attraction that it is. At the *Edinburgh Printmakers* to Sarah Price, Sarah-Manning Shaw, Vilma Kirvelaite, Judith Liddle, Chris Sleath for installation and Ian Ferguson for lighting. Fourthly, to *Creative Scotland* and the First Minister and his office who helped finance and support the exhibition.

Lastly, the success of this exhibition would not have been assured were it not for the continuous advice and support of Jorie Graham, wife of Peter Sacks and Pulitzer prize winning poet; Christopher Bedford, Henry and Lois Foster Director of the Rose Art Museum at Brandeis University; art critic, Louis Menand; the Robert Miller Gallery in New York; Maria Muller, Deputy Director of the Museum of Fine Art in Boston and Tim Phillips, Chair of Beyond Conflict and art trustee, who both kept the curator on the straight and narrow in Martha’s Vineyard.



