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Art reviews: Counted: Scotland's Census 2022 | Lorna Robertson | Rhiannon Salisbury

A census might not seem like an obvious subject for art, writes Duncan Macmillan, yet although it is a mass event, individuality is key to the success of the outcome

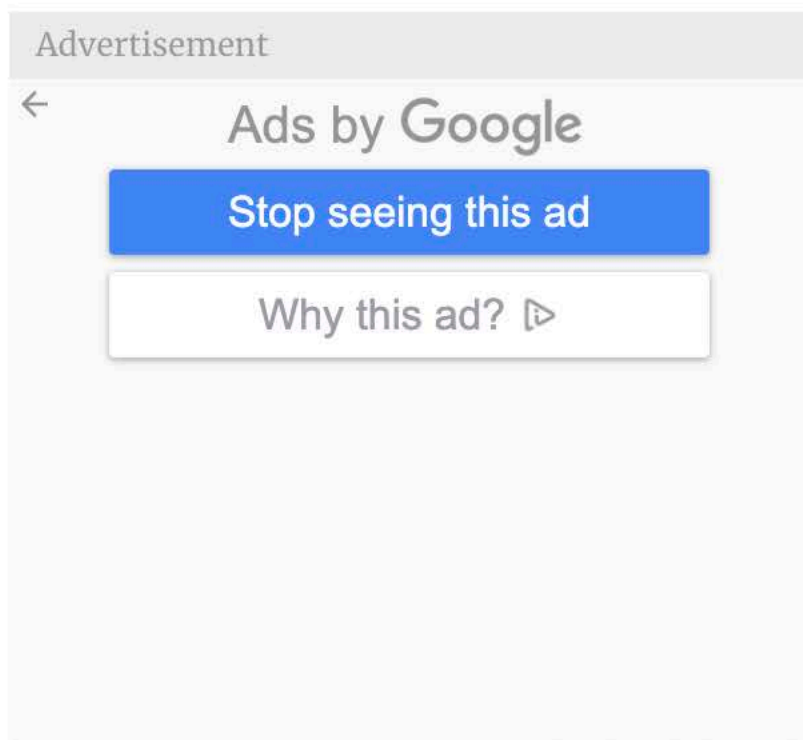
By Duncan Macmillan

Monday, 29th August 2022, 12:37 pm

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At Arusha Gallery, **Rhiannon Salisbury**'s exhibition declares similar preoccupations with its challenging title, Chthonia. Chthonia was an Athenian princess who was sacrificed by her father. Salisbury's paintings are lush where Lorna Robertson's are dry and scratchy, but she too paints female figures emerging from a confused image, or indeed apparently being dragged down into it as they are for example in *Descending*, or in *Tangled Weed Pulled Me Under*. She also paints poisonous or simply unpleasant plants like thorn apple and poison ivy. So much for flowers as images femininity, a perspective she shares with Lorna Robertson, and indeed one of her most striking pictures is of the evil smelling corpse flower. It is altogether a rather wonderfully outspoken group paintings.



*Counted runs until 25 September;
Lorna Robertson until 17 September;
Rhiannon Salisbury until 2 October*



Corpse Flower, by Rhiannon Salisbury PIC: Arusha Gallery

Census

