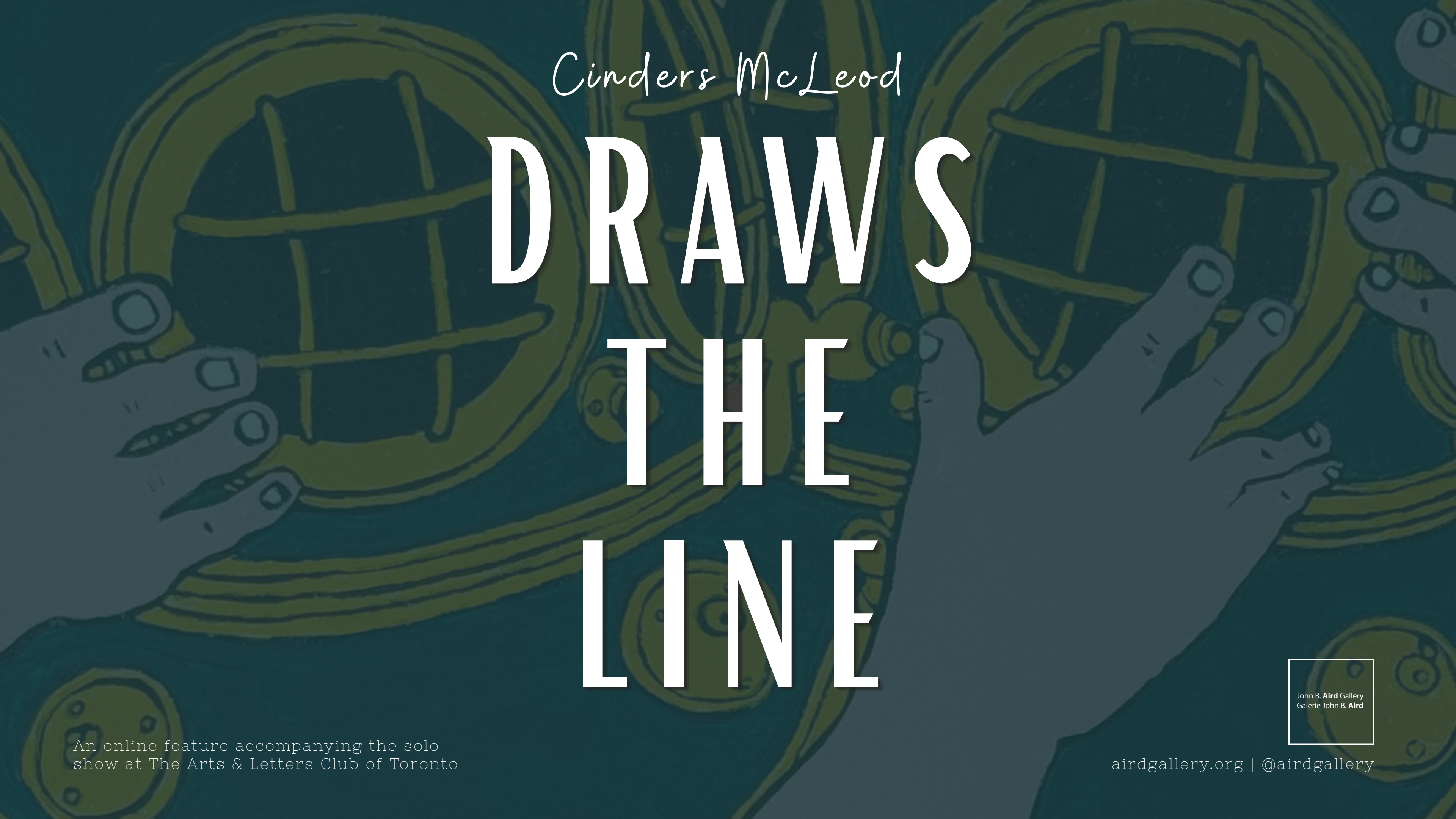




Cinders McLeod

DRAW S THE LINE

An online feature accompanying the solo
show at The Arts & Letters Club of Toronto

John B. Aird Gallery
Galerie John B. Aird

airdgallery.org | [@airdgallery](https://twitter.com/airdgallery)

TABLE OF CONTENTS

About the Exhibition

Artist Statement: Cinders McLeod

- Why I'm Drawing the Line
- The Five Tools
- The Great Injustice
- The Work Continues

Foreword: Arnie Guha

- Finding a voice
- How an image thinks
- Power in everyday life
- Returning to the image
- Authorship and Recognition

Biography

List of Artworks

An online feature accompanying the solo exhibition at The Arts & Letters Club of Toronto (August 29 - October 3, 2026)

Foreword

Arnie Guha

Executive Chair, John B. Aird Gallery

Artwork and archival material

Cinders McLeod

Comparative arrangements supplied by the artist.

With thanks to Cinders McLeod and to everyone contributing to the exhibition and this publication.

John B. Aird Gallery
Galerie John B. Aird

airdgallery.org | @airdgallery

ABOUT THE EXHIBITION

Cinders McLeod's images bring the contradictions of everyday life into sharp focus. Love encounters an obstacle of its own making. Domestic work becomes a question of economic power. Children expose the peculiar logic of the adult world.

Presented online by the John B. Aird Gallery alongside McLeod's solo exhibition at The Arts & Letters Club of Toronto, *Draws the Line* brings together works from different periods of her practice. Early performance and newspaper cartoons provide context for images she has revisited in recent paintings.

The exhibition also includes comparisons assembled by McLeod between her work and images attributed to Banksy. These are presented with her account of their significance and accompanying information about the works.

A person is shown from the chest up, holding a smartphone and looking at the screen. The image is in a dark, monochromatic style, possibly a photograph or a stylized illustration.

John B. **Aird** Gallery
Galerie John B. **Aird**

JOHN B. AIRD GALLERY

The John B. Aird Gallery is a nonprofit public art gallery that has connected people and ideas through contemporary art for over 30 years. The Aird supports artistic expression, public dialogue, and lifelong learning by presenting artists from diverse backgrounds and disciplines. It has also served as a home for Canada's legacy art societies, including the Ontario Society of Artists, Sculptors Society of Canada, and Canadian Society of Painters in Water Colour.

ARTIST STATEMENT

WHY I AM DRAWING THE LINE

Cinders McLeod

What does a woman artist do when she walks into a gallery and sees her work signed by someone else?

What does a woman artist do when she tells people about this —and they think she's mad?

What does she do when she remembers that, 25 years ago, that particular someone had private access to her Glasgow studio?

What does she do when she struggled to be accepted as a political cartoonist, but that particular someone became famous?

What does she do when she can't afford to help her children?

What does she do when she sees how wealthy that particular someone has become from this work?

What does she do? She draws the line. ([View More](#))

THE FIVE TOOLS

I once created a style, forged by five tools:

First —my mantra: William Carlos Williams' "Nothing, (no meaning), but in things," and Garcia Marquez's "Things have a life of their own —it's simply a matter of waking up their souls."

Second —the dull Glasgow Herald Travelling column I illustrated. I discovered that if I lay one paragraph's idea on top of another, I could create a third idea, surreal, sometimes political. This creative layering births scientific discoveries, art and humour.

Third —that women aren't supposed to take up space. So, I learnt how to be economical in thought, word, and line.

Fourth —that women aren't supposed to be editorial cartoonists. So, I learnt how to exist on other pages.

Fifth —my experience as a woman, an artist, a mother, a socialist, a musician, a songwriter, a struggler.

THE GREAT INJUSTICE

Then came the great injustice. While I was forced to forge my style in order to have a voice in a man's world, and I struggled to be accepted as a political thinker, then, someone, perhaps, claimed it as his own —someone called, by many, the greatest political satirist in the world today.

No, Sir. It took me my whole life.

Banksy has been known to quote Picasso with "Good artists copy, great artists steal." But Picasso actually said: be inspired by something, then go away, and do something new, and completely different.

Banksy's also been known to say "Copyrights are for losers" —except when it comes to copyrighting his own work. But the salient point: it's one thing to be inspired by rich, dead, white, male artists; it's another altogether to be inspired by a living, single mother, struggling to make her money, and her mark, in a man's world.

So, what do I want? Not to discover Banksy's identity. Like everyone else, I want value, and recognition, for my work.

To paraphrase Susan Sontag: The world operates because of women's content and unpaid labour. The world applauds because men are positioned to be seen. Change begins when we stop accepting this imbalance as natural, and start calling it what it is: a theft of labour, a theft of credit —a theft of truth.

THE WORK CONTINUES

Preparing for this exhibition has healed me on many levels. I revisited my work, and not only unapologetically brought it out in the open, but made it big. Take up space. Fill white space with colour. Take pride in my thinking and my talents. There have been many times along my path where I was shamed for being a political woman thinker and artist in a conservative, white man's world. But the support I have had, from The Arts and Letters Club, Arnie Guha and the John B. Aird Gallery, family and other dear friends, has been a part of that healing process.

Where will I go from here? Is this chapter ending, or beginning? I have no idea. But it's been, overall, a great book to be in.

I'd like to express my gratitude to all those who helped make this exhibition happen: The Toronto Arts and Letters Club, Karen Wyler and Gillian Reddyhoff, The John B. Aird Gallery, Arnie Guha and Jennifer Vong; friends Mark Huebner, Andy Ross, Julian Mulock, Eva Grunfeld, and Rod Carley. Gratitude also to my publicist Chris Houston, my documentary filmmakers Amanda Handy, Tom Powers, Mark Johnston, and director Alison Duke; David Woodside, and my two loving, artistic and politically aware daughters, Anya and Diarmid.

Cinders McLeod

FOREWORD BY ARNIE GUHA

DRAWS THE LINE

An image can become familiar long before we know anything about the person who conceived it. We recognize its wit, recall its arrangement, perhaps even borrow it to express something of our own. The circumstances of its making are more easily lost. Yet someone had to imagine that particular relationship between things, and find the form through which others could see it.

In Cinders McLeod's *Deep Sea Lovers*, two figures attempt an embrace through the cumbersome apparatus of diving helmets. The equipment that allows them to breathe also frustrates their intimacy. It is an absurd predicament, and an acutely recognizable one. We understand something of these lovers before we have been told their story.

I find this capacity to make a relationship visible particularly compelling in McLeod's work. A child embraces a bomb. An elderly woman prepares to bowl an explosive. A dove acquires the body of a weapon. Each image draws upon our familiarity with its constituent parts; their combination disturbs the habits through which we ordinarily understand them. Affection, leisure and the promise of peace become entangled with violence. Their humour gives us access to the predicament, and something of its discomfort remains after the joke has been understood.

There is considerable thought in this apparent economy. McLeod's account of her newspaper practice describes a process of bringing ideas together, sometimes from separate passages of an article, until their conjunction suggests an image. The resulting drawings carry the concerns of a woman making her living, raising children, and finding places for political expression within the pages available to her.

And the range of that expression is important. Across performance, cartoons, illustration and painting, McLeod returns to questions of work, money, gender and authority. Domestic objects become politically articulate. Children observe

THE LIFE OF AN IMAGE

arrangements that adults have learnt to accept. A figure encountered in one drawing belongs to a larger imaginative world, whose vocabulary becomes increasingly apparent as we move through the collection.

That continuity also gives substance to the question of authorship raised by this exhibition. McLeod has assembled comparisons between her work and images attributed to Banksy, and has spoken publicly about the similarities she sees. Her account asks us to consider the relationship between an image's circulation and the recognition of its maker. The comparisons warrant attentive examination, with care for the histories and evidence accompanying each work.

Foreward Continued

LOOKING CLOSELY

For me, they also prompt a broader question: how much of an artist's thinking do we overlook when our encounter with an image is detached from the practice that produced it? Seeing McLeod's work together allows us to follow associations across time, to recognize recurring concerns, and to appreciate the particular intelligence through which they acquire visual form.

Presented alongside her solo exhibition at The Arts & Letters Club of Toronto, this online feature extends that opportunity for looking. It reflects the John B. Aird Gallery's commitment to bringing artists and their work into sustained public view, and to providing space for the questions that arise from those encounters.

My thanks to Cinders McLeod for sharing her work and the experiences that inform it, and to everyone contributing to the exhibition and this publication. *Draws the Line* gives us an opportunity to attend to a substantial body of work, and to the life of thought that connects its images.

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Arnie Guha
Executive Chair
John B. Aird Gallery

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FINDING A VOICE

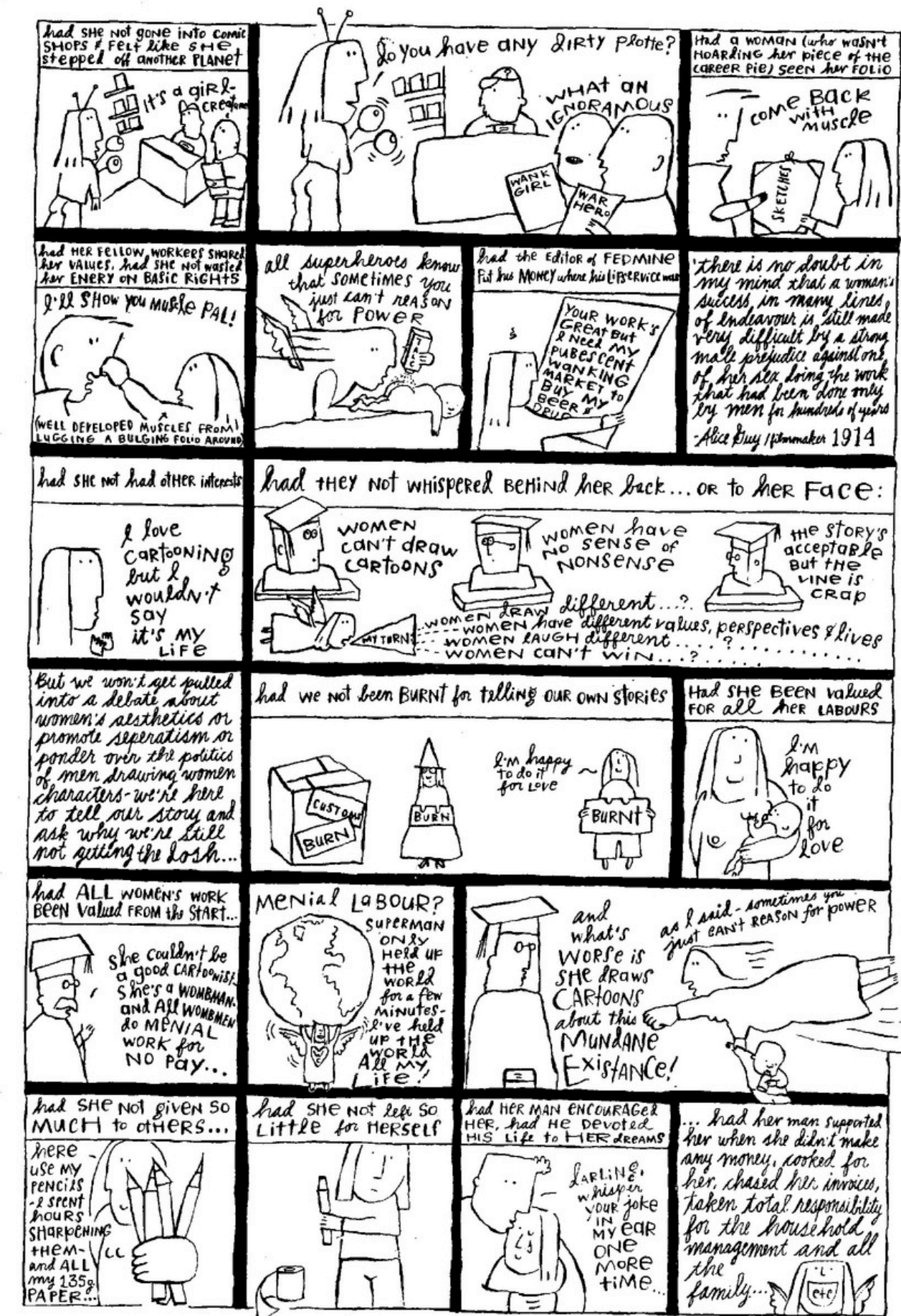
McLeod's early practice moved across performance, music and drawing. At Dartington, where she studied art in a social context, she began to connect artistic expression with the political conditions of everyday life. Women's work and economic inequality became enduring subjects.

Newspaper commissions subsequently gave those concerns a particular form. Working within consumer, travel, features and language columns, she developed images that could communicate within the space of a page. Her recurring character Broomie Law extended that practice through a child's encounters with the adult world.

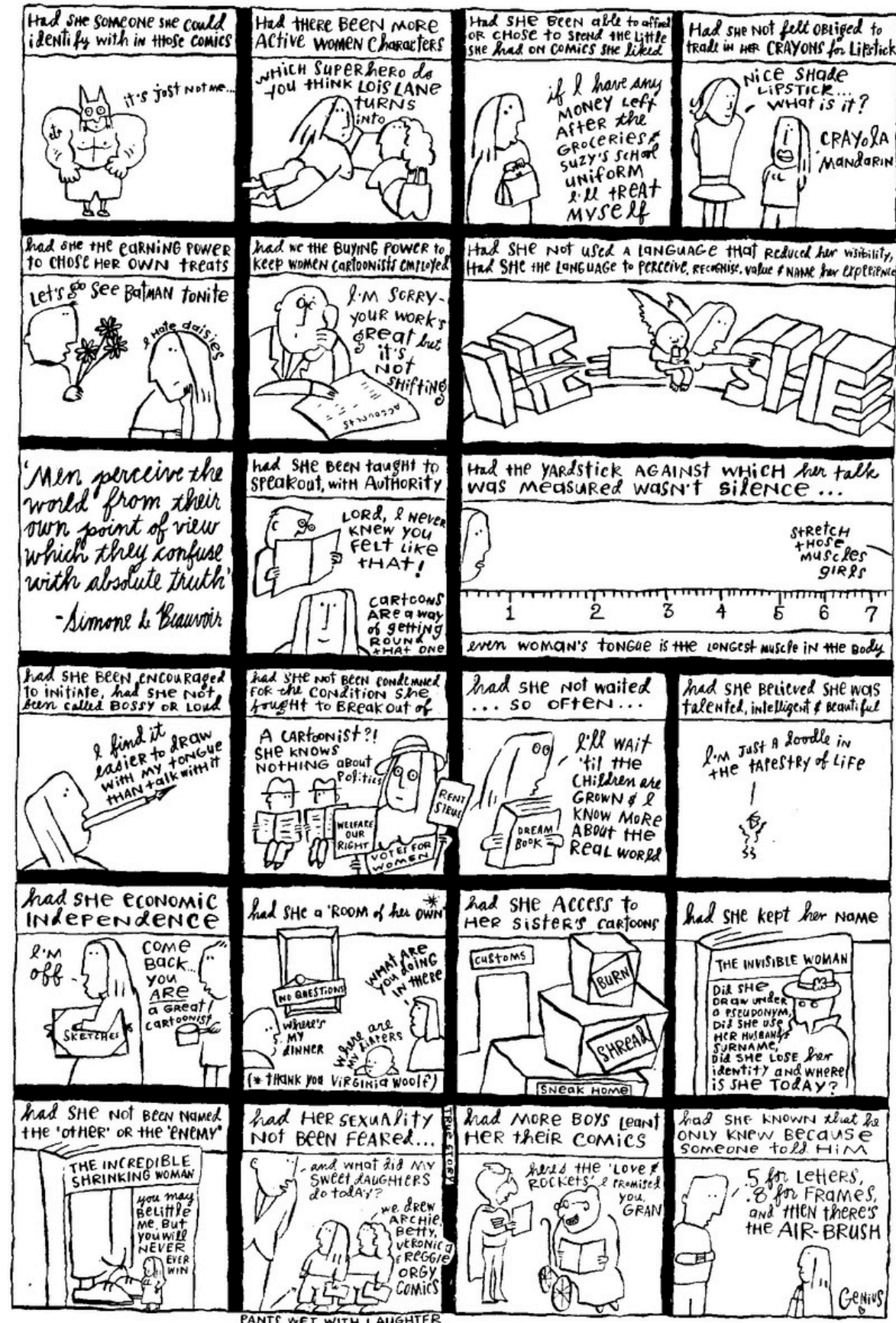
The four-page sequence that follows addresses the circumstances of women working in cartooning.



Why Are There No Women Cartoonists?
Sequence 1 of 4, Comic strip



Why Are There No Women Cartoonists?
Sequence 2 of 4, Comic strip



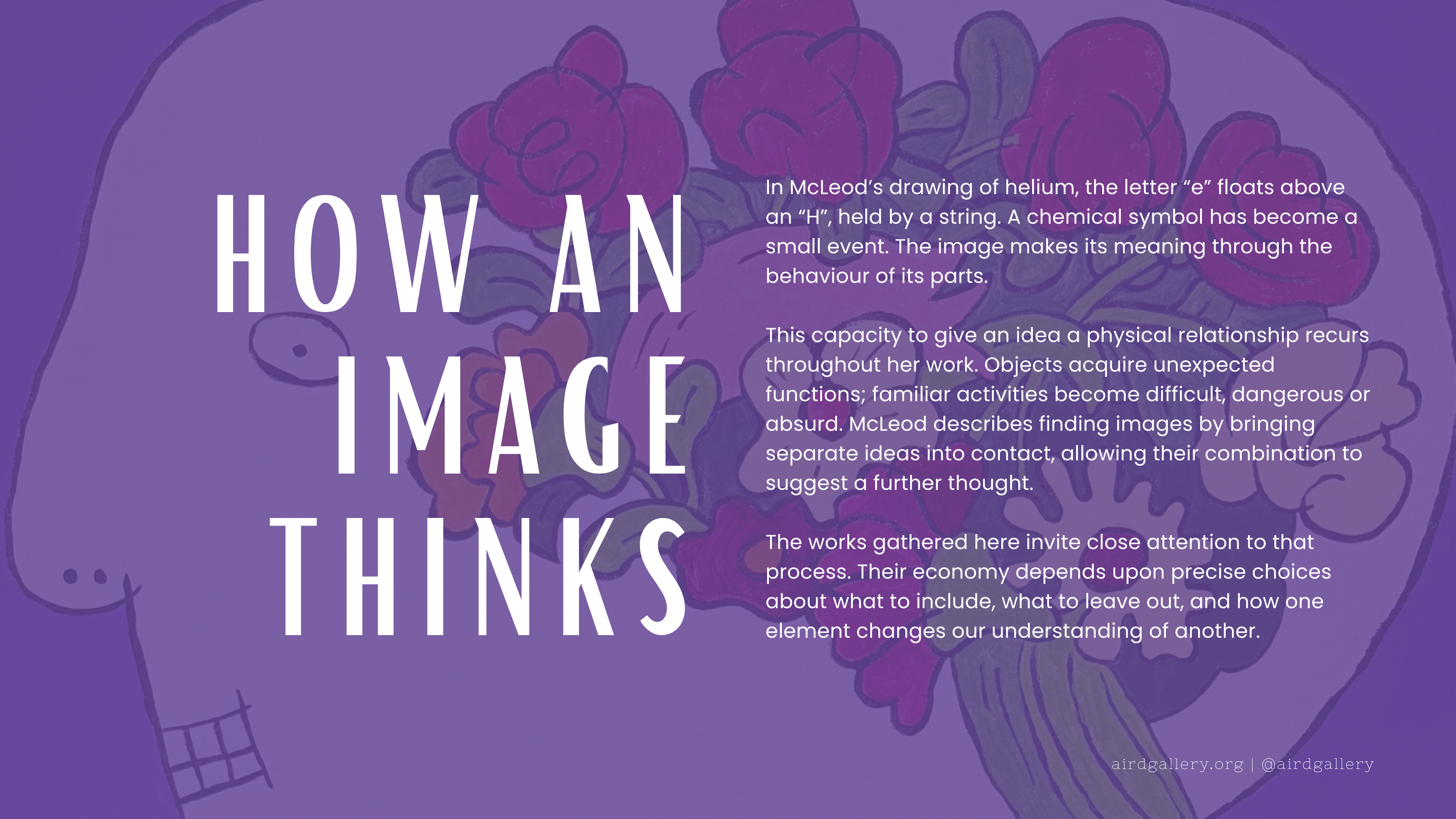
Why Are There No Women Cartoonists?
Sequence 3 of 4, Comic strip

Why Are There No Women Cartoonists?
Sequence 4 of 4, Comic strip



My Knitting Woman, 1984
Performance art
Dartington College of Arts



The background of the entire page is a purple-toned illustration. It features a large, stylized bouquet of roses in various shades of purple and magenta. To the left of the bouquet, there is a simple line drawing of a ladder. The overall style is whimsical and artistic.

HOW AN IMAGE THINKS

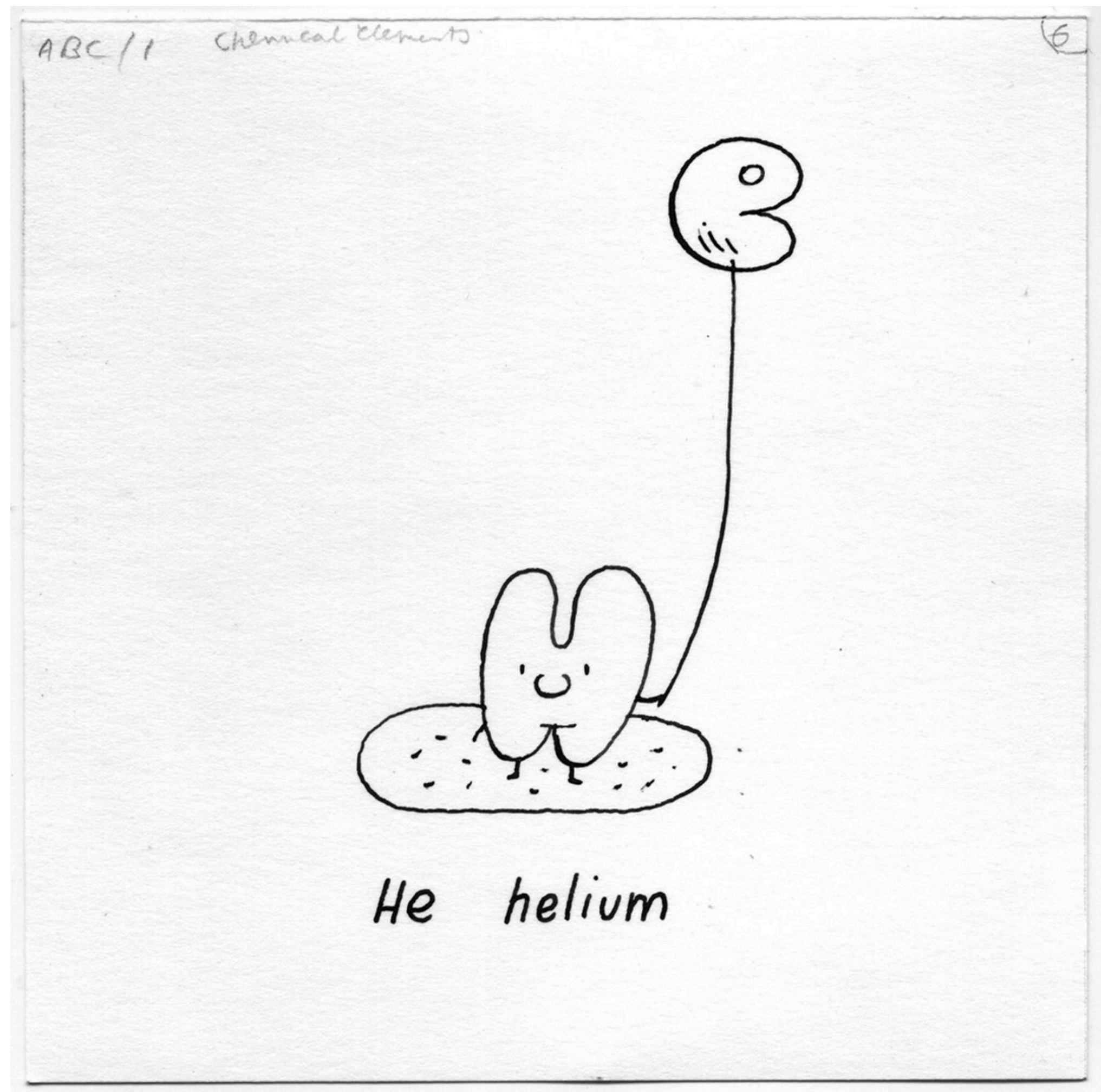
In McLeod's drawing of helium, the letter "e" floats above an "H", held by a string. A chemical symbol has become a small event. The image makes its meaning through the behaviour of its parts.

This capacity to give an idea a physical relationship recurs throughout her work. Objects acquire unexpected functions; familiar activities become difficult, dangerous or absurd. McLeod describes finding images by bringing separate ideas into contact, allowing their combination to suggest a further thought.

The works gathered here invite close attention to that process. Their economy depends upon precise choices about what to include, what to leave out, and how one element changes our understanding of another.

The image turns a chemical symbol into a small human drama: something held aloft by a string. McLeod has noted the resemblance between this drawing and a well-known street artwork from 2002. That comparison appears later in this catalogue.

He Helium
Drawing



Pot smoker



Anti-family



Terrorist



Republican



Liberal



Lesbian



Activist



Christian



Democrat



The Power of Words, 2026
Ink on canvas
45.72 × 60.96 CM (18" × 24")
Original Date: 2013

[illegible]

—Cinders McLeod

CINDERS McLEOD

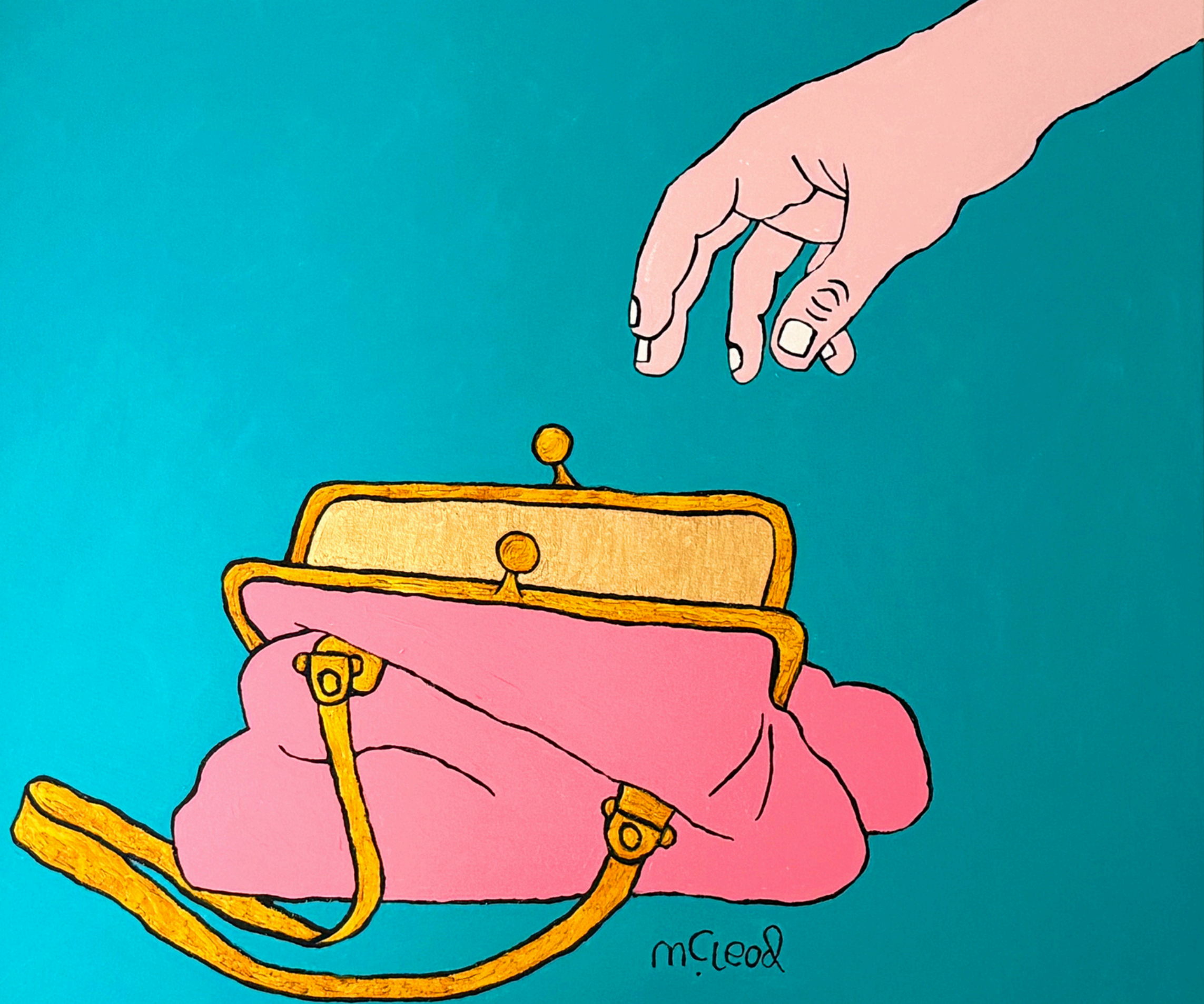
POWER IN EVERYDAY LIFE

McLeod approaches political life through situations we can recognize: caring for children, doing household work, managing money, encountering authority. Within these settings, the distribution of power becomes visible through gesture, scale, language and the uses of ordinary objects.

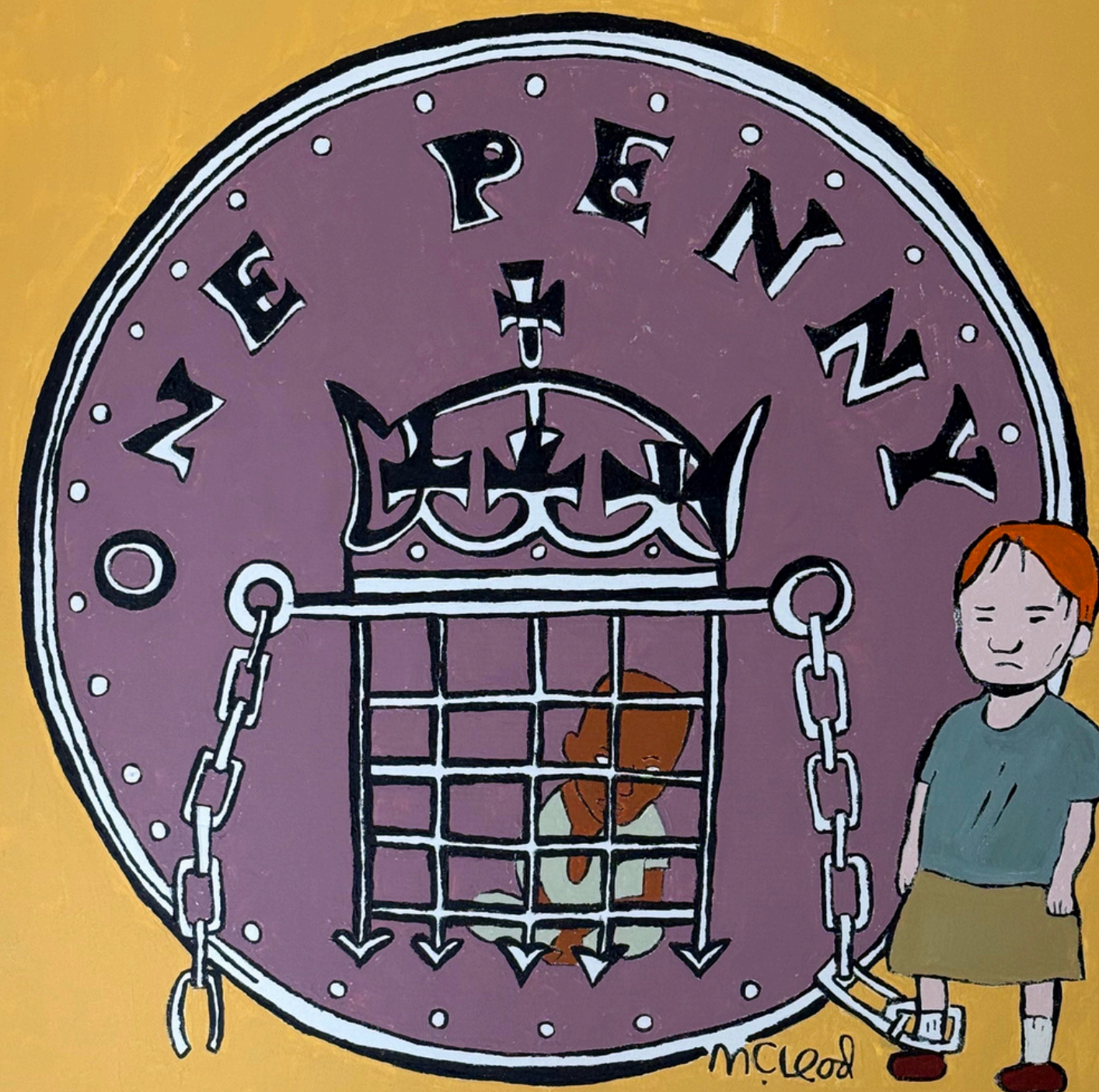
Her children notice what adults overlook. Domestic figures carry burdens that extend beyond the home. Images of debt and wealth give material form to relationships that are often described through abstract numbers.

Humour makes these situations available for examination. We recognize the scene, then find ourselves considering the assumptions that allow it to pass as ordinary.

*Women Do 66% of the
World's Work for 10% of Its
Wages, 2026*
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)



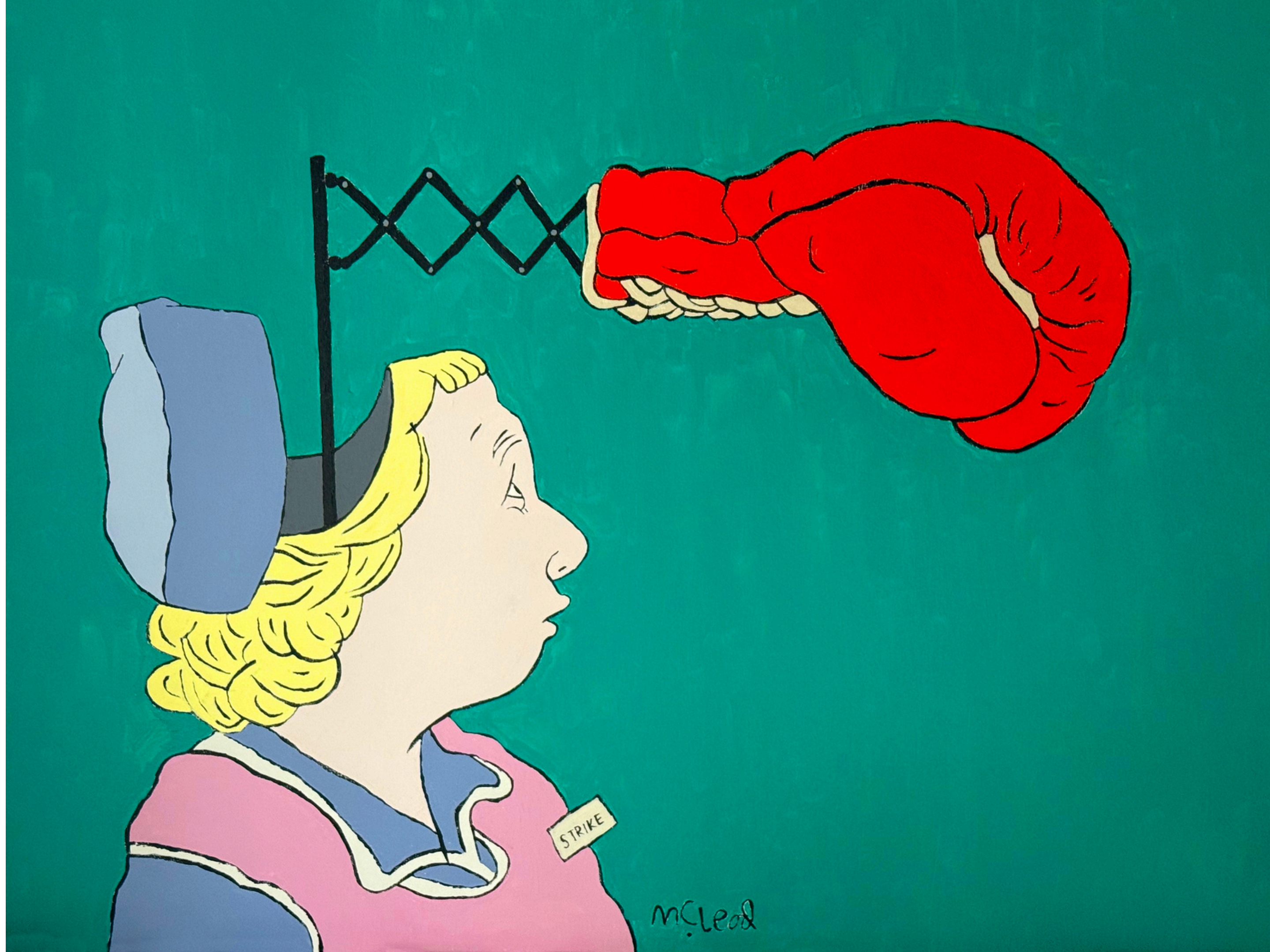
Debt Children, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1999



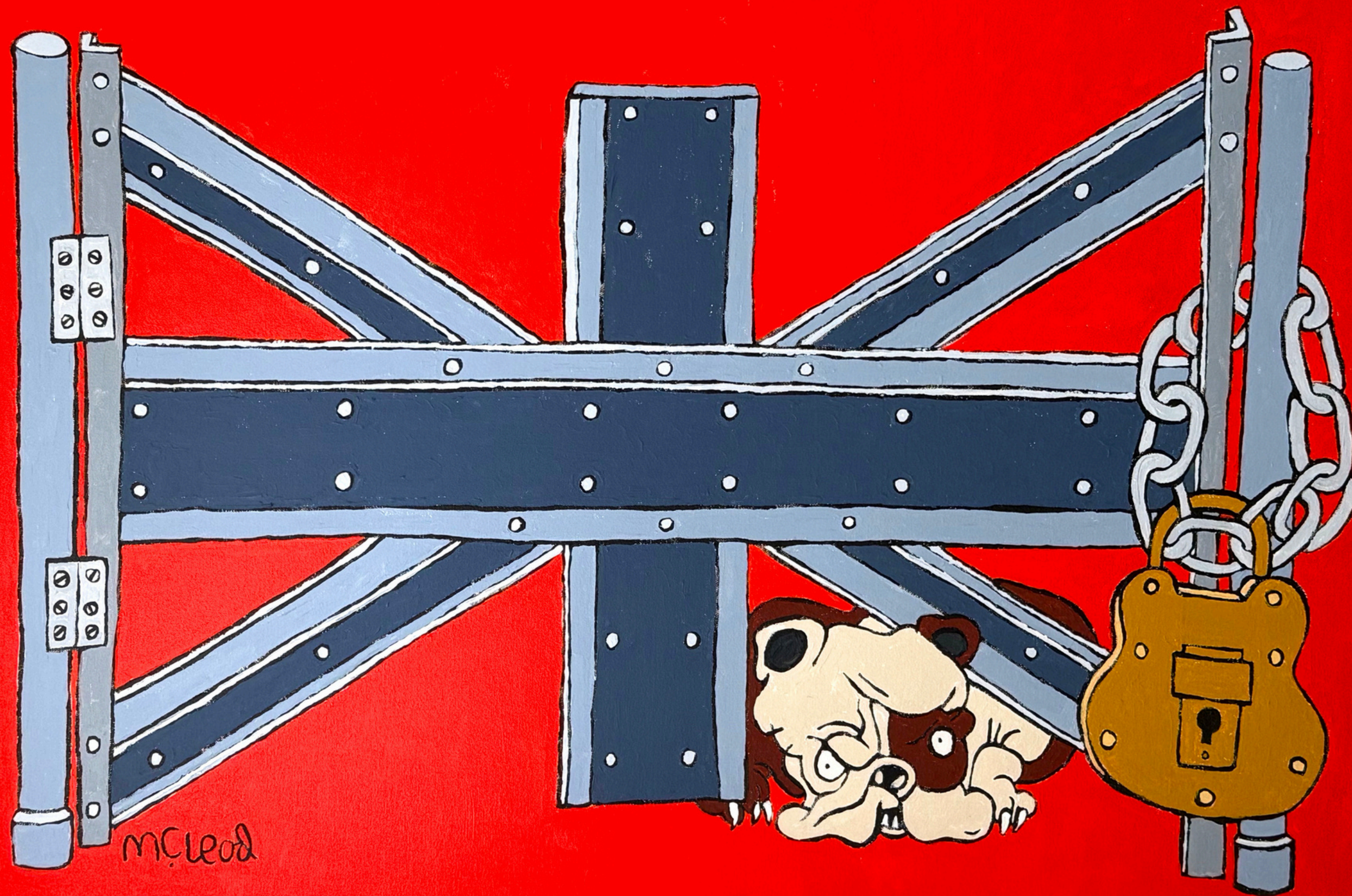
Creel Woman, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1999



Strike, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1999



Union Jackgate, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1998



Canadian Guns/2, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)



Nice, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)



RETURNING TO THE IMAGE

In her recent paintings, McLeod returns to images first developed through drawing and newspaper illustration. The change of medium brings these compositions into a different setting, where they can be encountered at the scale of a canvas and considered beyond the articles that originally accompanied them.

The earlier publication material records one moment in each image's history. The paintings extend that history through the artist's continuing engagement with her own work.

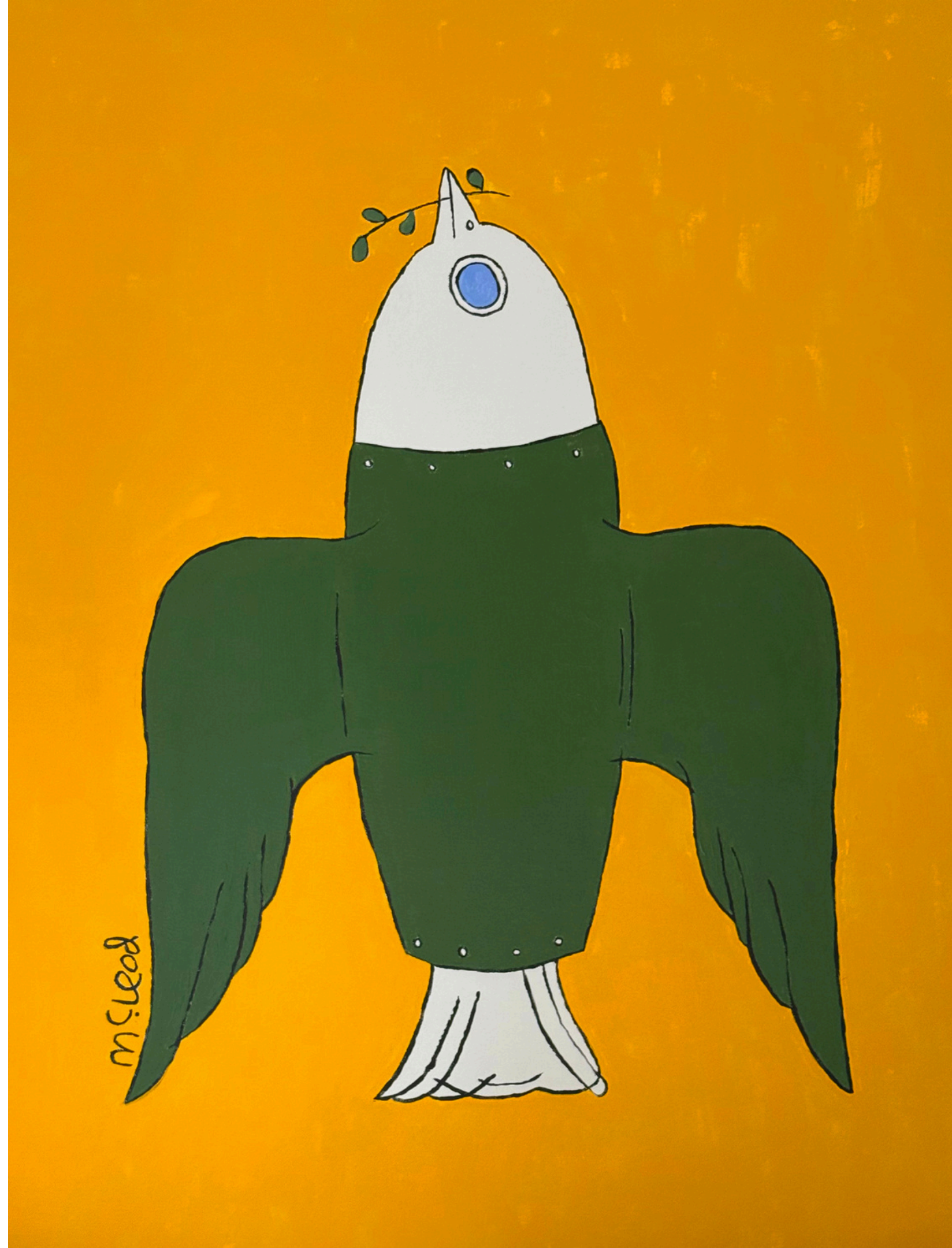
Deep Sea Lovers, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1997



Cupid's Bomb, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1997



NATO's Dove of Peace, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1999



Anarchic Granny, 2026
Acrylic on canvas
91.44 × 121.92 cm (3 × 4 ft)
Original image: 1999



AUTHORSHIP & RECOGNITION

In 2018, McLeod visited a Toronto exhibition of work attributed to Banksy. She describes recognizing similarities to several of her own images, an experience that led her to assemble the comparisons presented here.

For McLeod, these pairings raise questions about the origins of particular images and the recognition given to their creators. Her account also describes the difficulties she encountered seeking opportunities as a woman political cartoonist.

The following pages reproduce selected comparisons. Titles and dates follow the supplied boards and have not been independently verified. Visual similarities and the sequence of dates do not, by themselves, establish how a work was made or whether one artist had access to another's work. ([View more](#))

To walk up the Greek aisles

Illustration: CINDERS McLEOD

Alison Kerr
reveals the latest
on weddings under
the gods, while at
home cracks in to
some Easter treats

TRAVELLERS' CHECKS

■ **FOR** a wedding with a difference, try going Greek. You can escape the hassle of getting married at home, and get hitched with the gods as your witnesses. To do this, simply book with Argo Holidays, specialists on Greece and Cyprus. The company has recently expanded its programme of weddings and honeymoons to include the islands of Amorgos, Rhodes, Paros and Kos (where the wedding vows are taken on a boat). Also new this year, is the introduction of a second resort - Karzanos - on the island of Crete.

If you do not fancy taking the plunge wedding-wise, you could indulge in a totally different type of activity at the Sani Beach Resort at Halkidiki on the Greek mainland. The resort launches its Sea World Scuba Diving Centre this spring, and offers two, five and 10-day diving courses. Prices start at £355 for bed and breakfast for seven nights, based on three people sharing a studio and including flights from London Heathrow. The offer lasts until May 11 when prices start rising for the summer.

Passengers preferring to travel direct from Glasgow can fly to Corfu, Crete, Rhodes or Cyprus with Argo Holidays. The lead-in price for seven nights at the deluxe Holiday Palace (formerly the Corfu Hilton) until May 11 (when prices start climbing towards the August maximum) is £328. This includes the £19 supplement to fly from Glasgow. For seven nights at the A-class Grand Hotel in Rhodes town, the cost starts at £338, and is also until May 11. Thereafter, the starting price begins at £388.

For a copy of the brochure or to make reservations call Argo Holidays on 0171 331 7070.

■ **PARIS** is so rich with superb restaurants you will find yourself spoilt for choice, even if you are only there for a short stay. The Paris Travel Service can suggest some restaurants or cafes to suit your taste and budget.

Anyone booking a Paris Travel Service short break can buy meal vouchers from the company. These include gourmet vouchers (£32 per person) which cover an aperitif, starter, main course, pudding, wine and coffee, and are valid at Flo Tradition, a popular chain of brasseries offering traditional French cuisine in a typical Paris atmosphere.

Touristique vouchers cost £12 per person and can be used in a selection of bistro-type restaurants for three-course meals. Selection vouchers (£27) are for use in a superior class of restaurant and menus comprise of three or four courses: aperitif and/or wine is often included.

For more information, pick up a copy of the Paris Travel Service brochure at your travel agent, or call the PTS on 01992 456006.

■ **IF** you go down to your travel agent's today, you may not believe your eyes. . . Because if your local travel agent's is a branch of A T Mays, you will probably find the staff wearing grass skirts and preparing to



limbo-dance. Today is the first day of a three-day event called Totally Tropical, at A T Mays branches throughout the country.

During the event, the chain is offering bargain prices on holidays to such exotic destinations as Egypt, Barbados and Antigua.

Also, the bargain-hunter who dances lowest under the limbo pole, in a competition being organised, will win a European city break for two. So shimmy on down to your nearest branch.

■ **FOR** an Easter break that does not involve going too far afield, the London Travel Service suggests self-catering in the capital. The LTS has centrally located apartments that are ideal for families who like a bit of space and are happy to self-cater.

A two-night break at Roland House, situated two minutes' walk from the Natural History Museum, costs £161 per adult and includes return rail travel from Edinburgh or Glasgow. Up to two children under the age of 15 years are accommodated free when sharing their parents' apartment.

For more information contact the London Travel Service on 01992 456177.

■ **IF** you fancy splashing out this Easter, then crack your eggs in style at London's Athenaeum Hotel & Apartments. The hotel is offering a special Easter rate, between March 21 and April 6, when guests can stay at the luxurious five-star hotel for £180 per room per night, based on two people sharing a double or twin room.

This rate includes full English breakfast, VAT, and is subject to availability. Guests staying in the hotel on Easter Day (March 30) will be treated to a gift of an Easter egg.

The Athenaeum Hotel & Apartments is situated on Piccadilly - a few minutes' walk from the theatre district and the superior shopping area of Knightsbridge, Regent's Street and Bond Street. The hotel's restaurant, Bullocks at 116, is a popular place to spot the celebrity.

For more information or to make a reservation call Becky Evans of the Athenaeum on 0171 470 3377 and quote "Easter package".

■ **CRUISE-AHOLICS** should check out the selection of CTC Cruise Lines cruises on offer at ARTAC WorldChoice travel agents, where there are

some bargains to be found - the only drawback being that you have to get yourself to the port of Tilbury in Essex.

For £329 per person you can enjoy a seven-night cruise, which departs on June 8, and calls at Amsterdam, Copenhagen, Oslo and Stavanger.

While the cruise sails from Tilbury, the fare includes coach transfer to Tilbury from Glasgow, Edinburgh and London Victoria. However, the cruise returns to Leith, and coach transport to Edinburgh is provided upon arrival.

Also included are berth and meals. Free child places and family supplements are available.

For more information call at an ARTAC WorldChoice travel agent (to find out where your nearest branch is call 0500 757737).



1997 CINDERS McLEOD,
DEEP SEA LOVERS, THE GLASGOW HERALD

2003 BANKSY,
COVER ART FOR BLUR CD

Diving helmets obstruct the contact between embracing figures. McLeod connects her original drawing to a travel commission and to personal experience.



Traditionally, June is marriage month. It is fitting, then, that the press has directed our minds so often recently to topics matrimonial. There has been yet another attempt to renew our interest in the old Charles/Camilla chestnut will they/won't they, should they/shouldn't they/does anyone out there really care? Then there is the ongoing and seemingly endless dispute over Section 28: should the revised wording refer to marriage or not? I fear that by now many people have quite lost the plot on this whole issue, having never recovered from the finer points of the guidelines/guidance distinction.

What do we think of marriage outside these topics? Divorce figures are on the up and up and yet more people than ever seem to be opting for the white wedding with all the trimmings, including the kilt-clad groom, the carefully-chosen, pretty church that looks so well in the wedding photographs and the over-priced hotel function suite. A sign of optimism indeed but a trawl through the many books of quotations on sale today leaves the reader with a less rosy view of marriage.

Our own Robert Louis Stevenson is one of those who challenges the happy-ever-after concept of marriage when in *Virginibus Puerisque* he writes: "Marriage is like life in that it is a field of battle and not a bed of roses." This connection between fighting and marriage is a common theme. Both twentieth-century French writer Jean Rostand and US dramatist Thornton Wilder seem to accept

present sense marriage

that you can't have one without the other and even try to look on the bright side of this inevitability. Rostand writes a married couple are well-suited when both partners feel the need for a quarrel at the same time and Wilder comments: "The best part of married life is the fights. The rest is merely so-and-so." An anonymous saying, supposedly of Mexican origin, finds even more comfort in the association of battle and matrimony, describing marriage as the only war where one is allowed to sleep with the enemy.

Marriage as a form of incarceration is another common theme. The sixteenth-century essayist Montaigne viewed it thus: "Marriage is like a cage; one sees the birds outside desperate to get in and those inside equally desperate to get out." Jonathon Swift, Anglo-Irish satirist and author of *Gulliver's Travels*, shared this idea, writing

in *Thoughts on Various Subjects*: "The reason why so few marriages are happy is because young ladies spend all their time in making nets, not in making cages. New brides be warned! Sign up for cage-making classes today."

A prison is another form of confinement which some people connect with matrimony and this prompted the remark in director King Vidor's film *The Crowd* (1928): "Marriage isn't a word; it's a sentence."

Much the same sentiment was behind both Mae West's comment: "Marriage is a great institution but I'm not ready for an institution yet." And Groucho Marx's "Marriage is an institution but who wants to live in an institution?"

A considerable number of our literary icons have seen fit to pass cynical remarks on the married condition. Diarist Samuel Pepys was moved to write in his diary of Christmas Day 1665: "Strange to say what delight we married people have to see these poor fools decoyed into our condition. So that's the real reason for so much champagne being consumed at wedding receptions!"

Some encouragement for aspiring brides and grooms might be had from Billy Connolly's oft-quoted remark: "Marriage is a wonderful invention." Alas, he followed it up with: "But, then again, so's a bicycle repair kit."

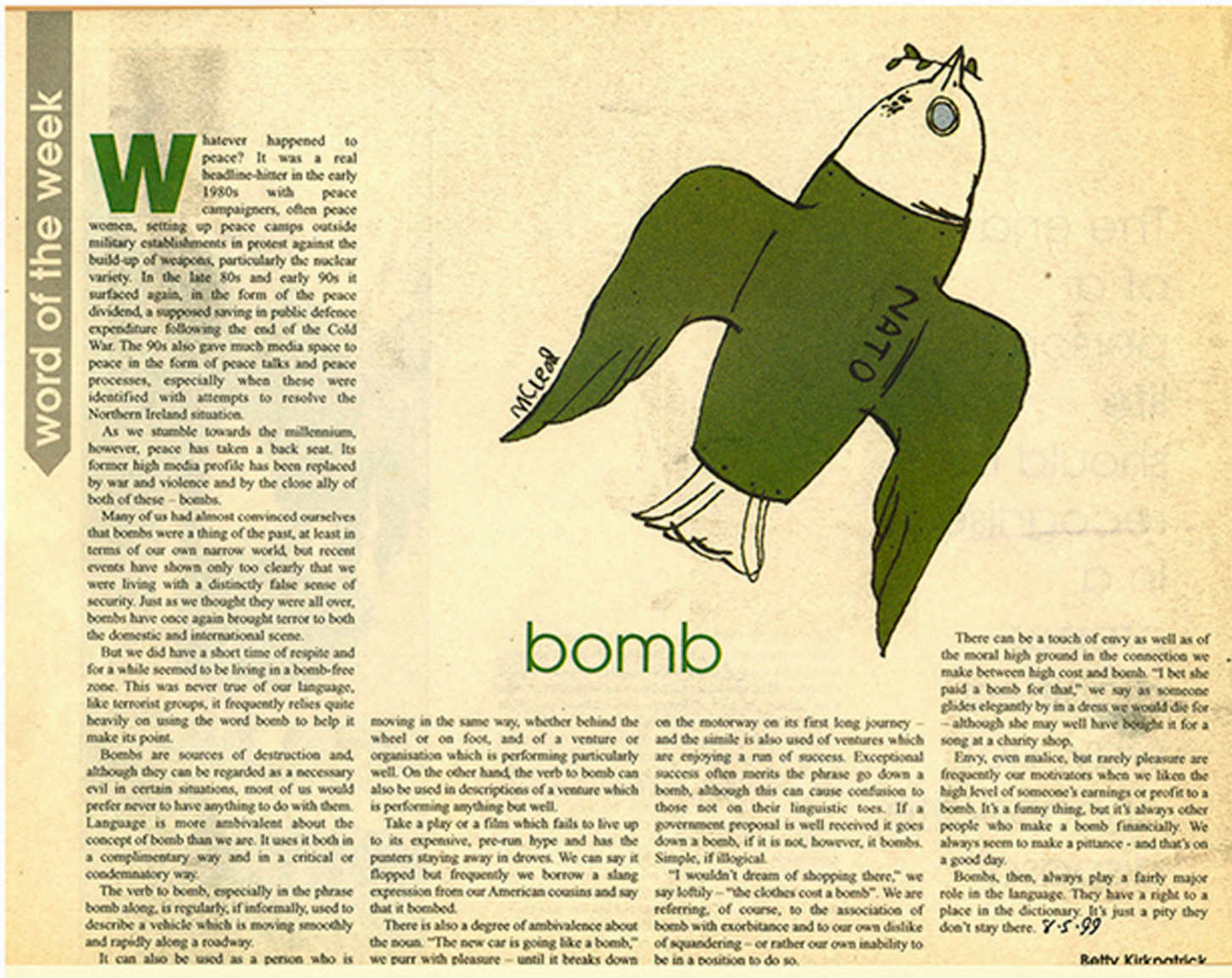
Betty Kirkpatrick



1997 CINDERS McLEOD,
CUPID'S BOMB,
THE GLASGOW HERALD,
#130 WORD OF THE WEEK: MARRIAGE

2003 BANKSY,
BOMB HUGGER

Both images place an embrace around a weapon. McLeod's Cupid and the child in Bomb Hugger give the conjunction of affection and violence different settings.



1999 CINDERS McLEOD,
NATO'S DOVE OF PEACE,
THE GLASGOW HERALD,
#82 WORD OF THE WEEK: BOMB



2005 BANKSY,
ARMORED DOVE

The dove carries associations of peace into military imagery. The works differ in the way the bird's body is transformed or protected.

1999 CINDERS McLEOD,
ANARCHIC GRANNY,
THE GLASGOW HERALD,
#97 WORD OF THE WEEK: TURF

A familiar leisure activity acquires a violent object.
McLeod's single figure and the group in the
comparative print share the setting of lawn bowls.



millennium countdown

week 8: h

The hyphen is derived from Greek *hyphen*, together, its function being to act as a link between elements of words in certain situations. One of these involves the breaking of elements at the end of a line when it cannot accommodate the whole word.

In the days when printers were a powerful force in the land much emphasis was placed on the importance of putting such a hyphen, known as a break hyphen, in the correct place. Spelling guides often listed correct work breaks as well as correct spelling. The traditional aim was to distract the rapid reader as little as possible.

Even then there were some problems. Although words were meant to be split at natural breaks, there was dissension as to where these were. American English tended to favour a break based on sound or phonetics, British English a break based on structure or morphology.

Now hyphen problems have not so much been solved as ignored. A mixture of modern slapdashness and the fruits of modern technology brings us the-rapist, mans-laughter, se-arched, bat-kroom and worse. The average computer typesetting programme does not cater for the sensibilities of the rapid reader.

The other kind of hyphen – known as a hard hyphen and used to separate the elements of certain compounds – fares no better in this modern world. To be fair, there appears to have been a degree of unpredictability about its use from its very inception in the early seventeenth century.

Nowadays its use is completely variable, even in dictionaries. For example *Chambers* has horse-racing but minimalist punctuation is the trend and the *New Oxford Dictionary* has horse racing while the *Encarta Dictionary*, published by Bloomsbury, hors-racing.

There is, however, hope for the hapless hyphen. There is a move afoot to introduce it into German to break up those interminable compound nouns. No rule-dodging, then!



words of the week

We are very familiar with turf, whether indoors or out. It may just be a bit of grass with some soil and odds and ends of roots attached to it but it is frequently associated with the icon sport, and that makes it special. Switch on the TV and there will be yards of turf in view – golfers knocking lumps out of it in an effort to hit a small white ball, footballers charging along it in pursuit of a larger ball.

Traditionally, however, the sport most connected with turf is horse racing. So close is the connection that the practice of racing is known as the turf, owing its origin to the fact that a course where racing takes place took on the name of turf in the mid-eighteenth century. Thus we have turfmen, and doubtless turfwomen, people who are professionally associated with horse racing – owners, trainers and the like.

Then we have the turf accountant. This is one of the most grandiose and ludicrous examples of British snobbery. The Americans will have none of it and call the person so designated a bookmaker. Most of us do as well – when we are not calling him a bookie.

Now people who are at the receiving end of bets are rarely paupers and may aspire to social status. The problem with the word bookie is that it conveys a distinct lack of respectability. It suggests surreptitious deals at street corners, loud checked suits, and a hint of rather dishonest ripping off. Turf accountant, on the other hand, suggests formal high street premises, restrained dressing such as might grace Ascot and a hint of completely above board ripping off. Bookmaker lies somewhere in between.

Turf has long had an association with royalty, given their predilection for horse racing. Now it is going rather down-market to mix with the supposed real rulers of the land, the politicians.

Our military involvement with Kosovo is over and Robin Cook has not yet had time to set one up elsewhere. There's nothing like a good international war to take people's minds off domestic issues but for the moment we shall have to settle for a homespun turf war.

It was amazing how turf war went from being an expression that few had heard of to enjoying a high profile in all the newspapers. Perhaps all the journalists simultaneously thought "what a wonderfully apt expression" to describe the rumoured conflict between our First Minister and our Secretary of State. Perhaps they just unimaginatively followed the herd. Whatever

turf

by Betty Kirkpatrick

the reason, most of us have now heard of turf war, although are a bit hazy about its background.

As is obvious from the reports of the political conflict which it is being used to describe, turf war is a battle to preserve supremacy over a particular territory or sphere of influence, rather than one in which opponents shy lumps of turf at each other – although it may come to that. The expression owes its existence to the fact that turf is a twentieth-century colloquialism for a person's home area or personal territory.

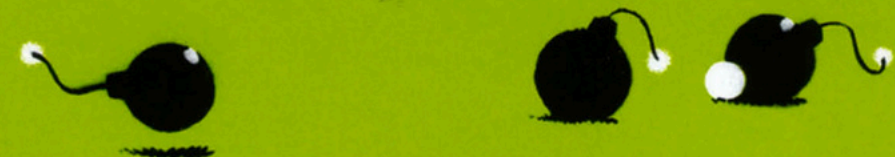
In the 1950s, especially in the US, this took on a more specific meaning and was applied to the area which was controlled by a particular juvenile street gang. A gang wishing to extend its empire would try to gain ascendancy over another gang's turf – a bit like politicians really, but less juvenile.

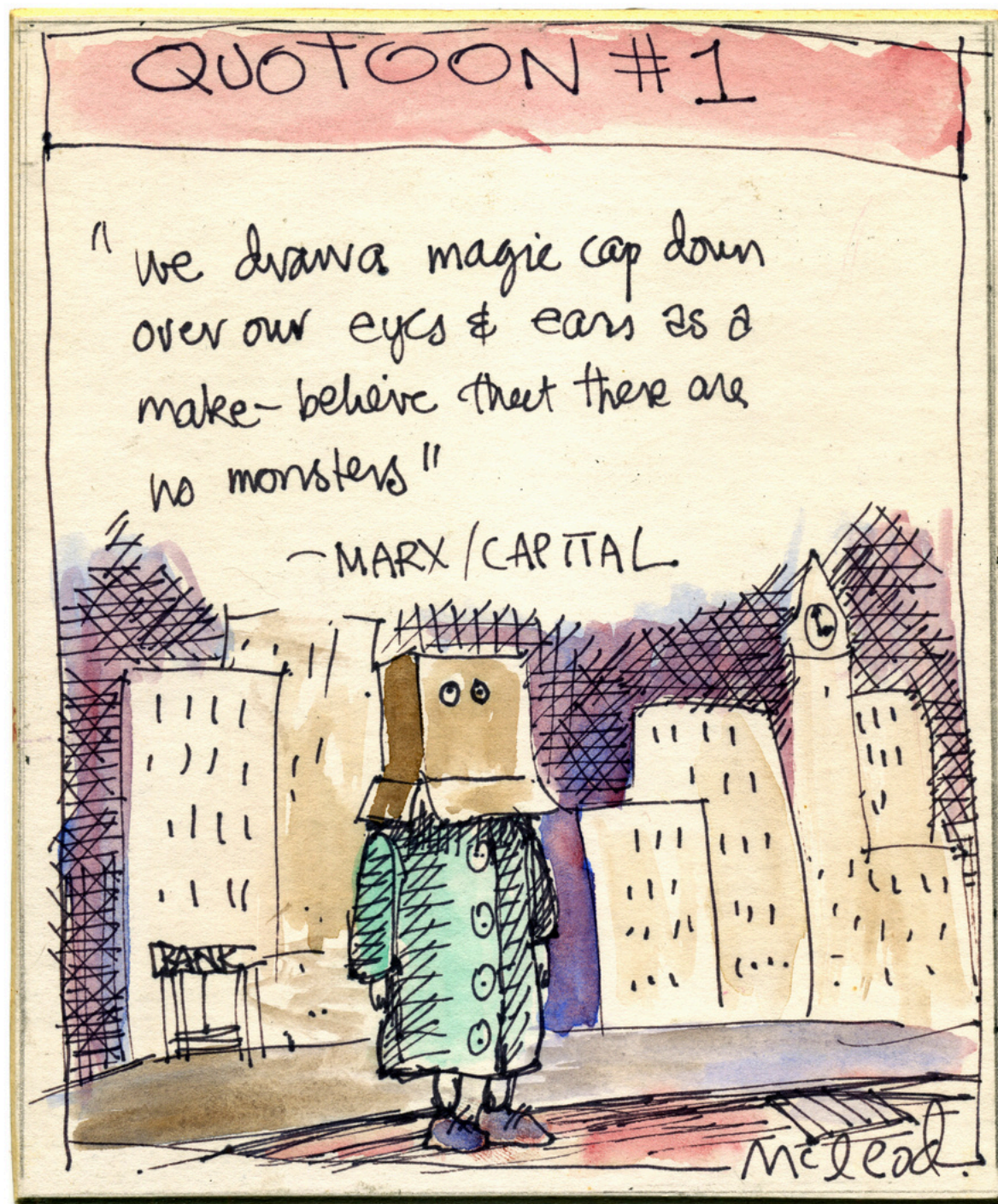
In time the gangs of youths became less important turf. It extended its meaning in the 1960s to describe the particular part of a city or area where someone, such as a detective or member of the criminal fraternity, operated. This meaning was adopted this side of the Atlantic and gradually came to mean a person's area of activity or influence.

There we have it, then. Rivals engaged in a turf war are fighting their corner to hold on to their territory or power. It is a pity that turf war suggests a cabbage patch rather than a corridor of power, but there it is. Turf war is having its moment of glory, and could, like political in-fighting, run and run. But if I were a politician I think I would quit worrying about it and turn my attention to another expression of the turf. Turf out! ☐

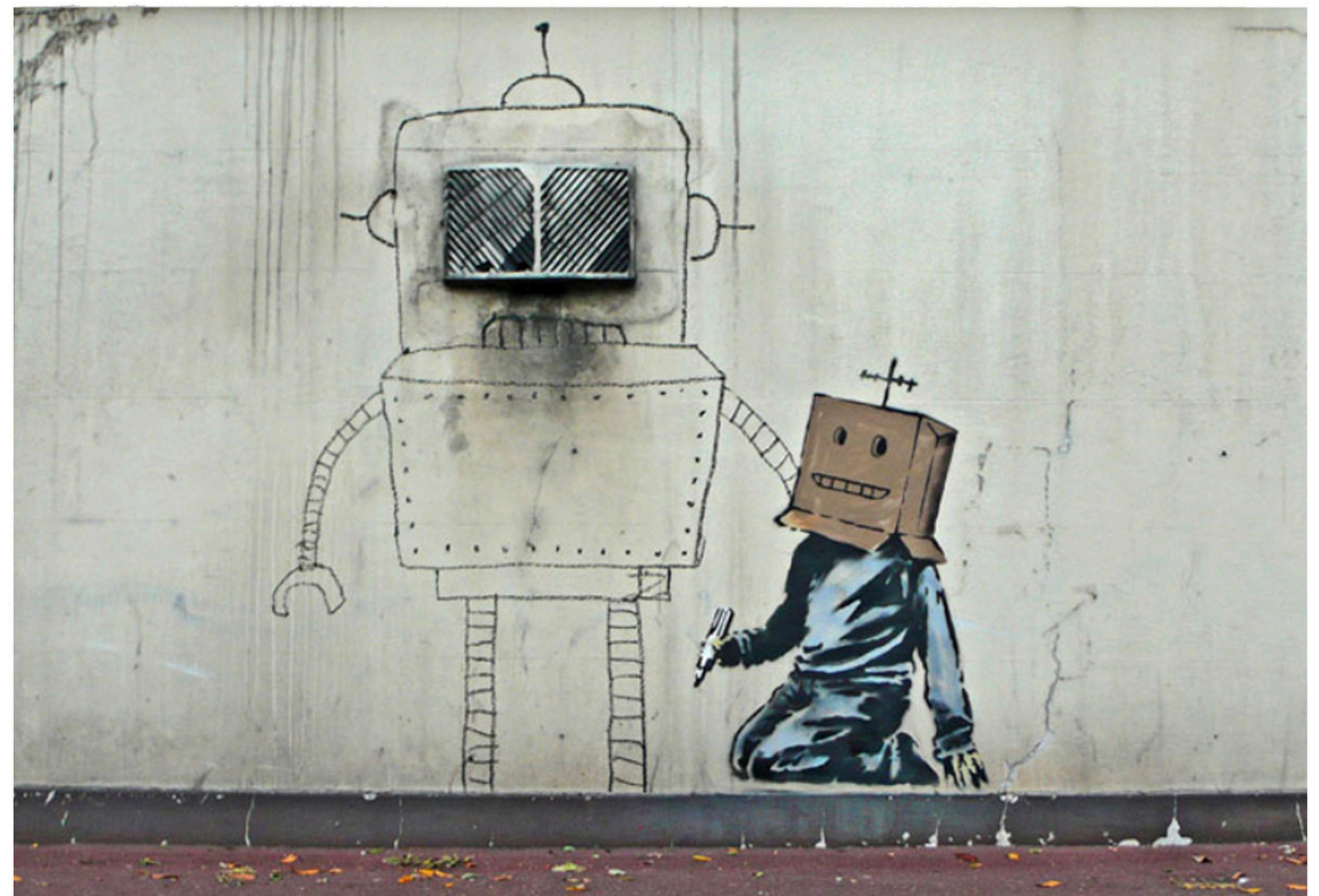
THE HERALD MAGAZINE/August 14, 1999 29

2003 BANKSY,
BOMB MIDDLE ENGLAND,
SILKSCREEN





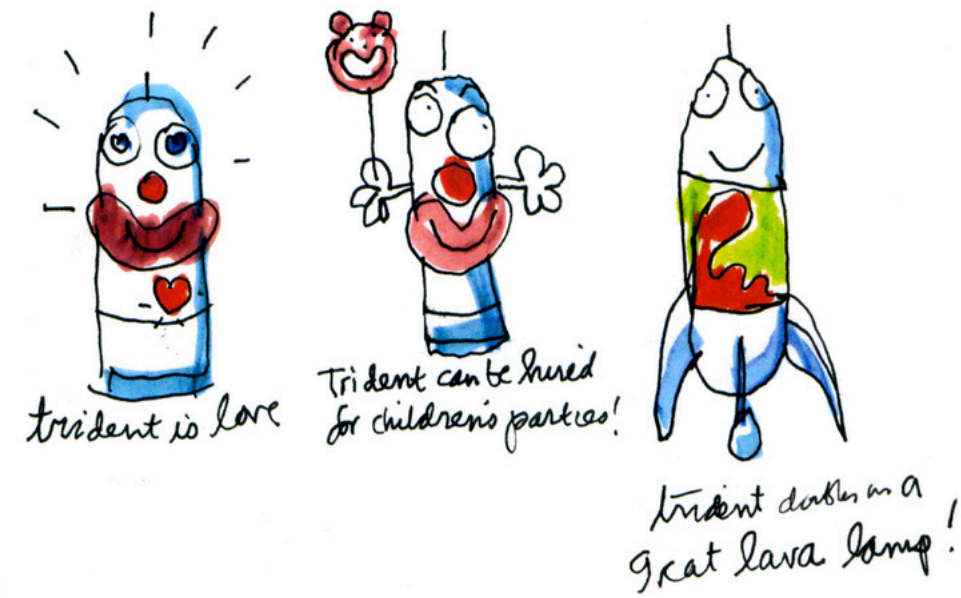
1992 CINDERS McLEOD,
QUOTOON #1, ARTIST'S OWN WORK



n.d. BANKSY,
ROBOT WITH BOX-HEAD



2001 CINDERS McLEOD,
TRIDENT CLOWN, THE HERALD



2000 CINDERS McLEOD,
SKETCHES FOR ANTI TRIDENT MISSILE GROUP



c. 2003 BANKSY,
BOMB GIRLS



1996 CINDERS McLEOD,
BROOMIE LAW, THE HERALD

2021 BANKSY,
GIRL WITH NEWSPAPER, BURNHAM-ON-SEA

1996 CINDERS McLEOD,
BROOMIE LAW, THE HERALD

2022 BANKSY,
ASDA GIRL, BURNHAM-ON-SEA



millennium countdown: week 26

Z

Alphabetical order is often unfair to those who come at the end of it. This is true of people whose surnames begin with letters in the lower alphabetical reaches, especially during their school days, and true of the alphabet themselves. Take a look at the average dictionary and compare the space allotted to the last three letters of the alphabet with that allotted to the first three.

There is little coverage of words beginning with the letter Z, although X often comes off even worse. Only those dictionaries, such as *Chambers English Dictionary*, which add some icing on the cake, especially for word puzzles, give Z much in the way of space. The very paucity of words beginning with Z has given it the advantage of an exceptionally high score in Scrabble and some dictionary publishers have capitalised on this by including some Z words that you are very

unlikely to encounter in your workaday life. The festive season will find many dreading down the Scrabble board and preparing to do linguistic battle with the family. If you have time to spare from rushing round retail outlets you could add to your chances of winning by committing to memory a few rare Z words. How about zinke, an old instrument like the cornet, zanja, an irrigating canal in South America, zek, an inmate of a labour camp in the former USSR or zurf, an ornamental holder for a hot coffee cup?

Z words would be even thinner on the ground were it not for modern slang – zick for zero, zap meaning to strike or obliterate or to move rapidly, which brought us the zipper, the indispensable TV channel-changer. Then there's zunked, originally meaning drugged or drunk, now also exhausted – which is what I am as the linguistic millennium countdown draws to a close.

in a word

Betty Kirkpatrick

soup

Restaurants and cooked food outlets are popping up at an amazing rate, in the cities at least. Is anyone out there still cooking? Or has the culinary art become simply something to watch on television. The latest catering trend is the soup bar. Already, we are told, this has taken London by storm and there are plans afoot to move it north. According to a spokesperson from a soup company, Edinburgh has been selected as a likely venue because it is "a bit and happening city" and "it's also very cold".

I would imagine that soup bars will do very well. We have all grown up to believe that soup is highly nutritious and so people will think that a quick visit to a soup bar will do them no end of good. Soup is easy to consume and doubtless soup bars will dispense it in cardboard cups so that it can be eaten on the hoof. Speed is all in this modern age.

Soup is a kind of comfort food. On a winter's day there's nothing like a few spoonfuls of piping hot soup – you must have noticed how everything hot has to be piping these days – to bring warmth to the whole body and a feeling of wellbeing to the spirit. Somehow cold soups have never caught on in the same way – but then in this country by the time you have chased the garpacho the sun is likely to have gone behind a rain cloud.

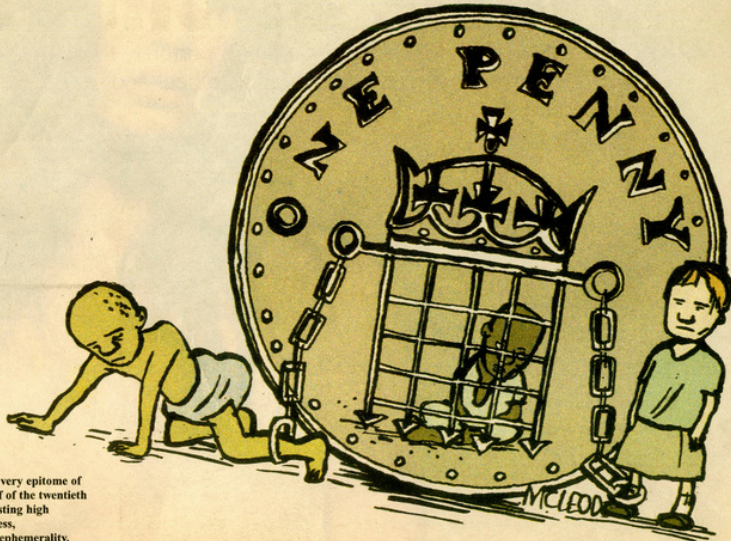
There are several other kinds of comfort food, chocolate, ice cream and chips being obvious examples. But these have a disadvantage which soup is thought not to share. They frequently bring on guilt trips because of their high fat or calorie content. Given soup's aforementioned nutritional reputation, few people feel bad about eating soup or even over-indulging in it. Comfort food without the guilt, that's the theory – although actually some packaged soups have a high salt and additive content.

The word soup is derived from French *souper* and entered the English language in the seventeenth century. Like its English cousin the *soy*, *soupe* originally referred to a piece of bread soaked in liquid, and indeed it had its origins in the Latin verb *sopare*, to soak. A common way to make such soup was to place them in the bottom of a bowl and pour broth over them. In time the word *soupe* came to mean the broth rather than the soaked bread and it was in this sense that English first acquired soup.

Soup has the advantage that it can be made from just about anything – meat, fish or a wide variety of vegetables – boiled in stock or water with seasoning and large quantities can be made for very little money, although I doubt that this fact will be obvious from soup bar prices. It was for a long time the staple diet of those who had very little to live on. When all else failed it was usually possible to scrape together a few vegetables of some kind even if these were just their first flush of freshness.

Nowadays, people are less likely to make their own soup, however cheap and easy the process can be, and we may lay the ultimate blame for this at the door of one Nicolas Appert, a French confectioner. Used to boiling sugar to make his sweets, he hit upon the idea of using a similar process to sterilise perishable foods and in 1795 he came up with the principle of canning. He originally used jars which he heated by boiling and sealed, but these were later replaced by canisters made of tin plate which became known as cans. The first canning factory in Britain was opened in Bordenbury in London in 1811 and soon you could nip down to the shop for a can of soup rather than slave over a hot soup pot.

As you know, we are supposed to be well on our way to becoming a classless society and soup may become the great leveller. Both rich and poor may now be served soup in the streets – the rich at the soup bar and the poor at the more traditional soup kitchen.



very epitome of the twentieth century high society, ephemeral, have impeccable ly when they ical language

ess, always a sure, reached new 40s. This was as f other things, looked to areas of ultra- with which to ir statements. ere is nothing oloi getting to grips with specialist vocabulary.

Indeed, this could be said to broaden their horizons. It was the motive which was unfortunate – a pretentious desire to sound clever and well informed, and to be one up on one's listeners.

The decades of the second half of the twentieth century were essentially decades of fashions and fads. We just had to be in the swim. As soon as someone heard a buzzword it was on his/her lips the next minute. This was fitting as the meaning of buzz is excitement, with overtones of its other meaning, of talk or gossip.

Buzzwords spread as quickly as gossip – and fortunately are often as ephemeral. Alas, their meaning tends to get distorted as they spread. A classic example is bottom line. In accountancy this is the indicator of profit or loss, but it soon acquired as many meanings as the average person has had hot dinners – including the final outcome, the most important point, the basic characteristic and, fittingly, the last straw.

Confusion subsequently reigned. No wonder the buzzword in the early 1980s facetiously became known as the fuzzword.

debt

by Betty Kirkpatrick

Debt has been extremely high-profile recently. It has been made front-page news by campaigners demonstrating to try to persuade wealthier governments to cancel the money owed to them by Third World countries. Many people, although sympathetic to the plight of the Third World, did not need the subject of debt to be brought to their attention. Thoughts of it are always with them.

Debt is a censorious kind of word and getting into debt a shameful act. It is frequently the subject of day time audience-participation TV shows of the *Kilroy* genre. Such programmes allow the debt-ridden to give intimate details of their sorry state, and the solvent to take the highest of moral high grounds.

How on earth is it possible for an unemployed woman to be in debt to the tune of £50 just because she has been deserted and is bringing up five children on her own? She must be a very poor manager indeed and should be told to save up for what she needs, rather than borrow. Is it strictly necessary for her children to eat every day?

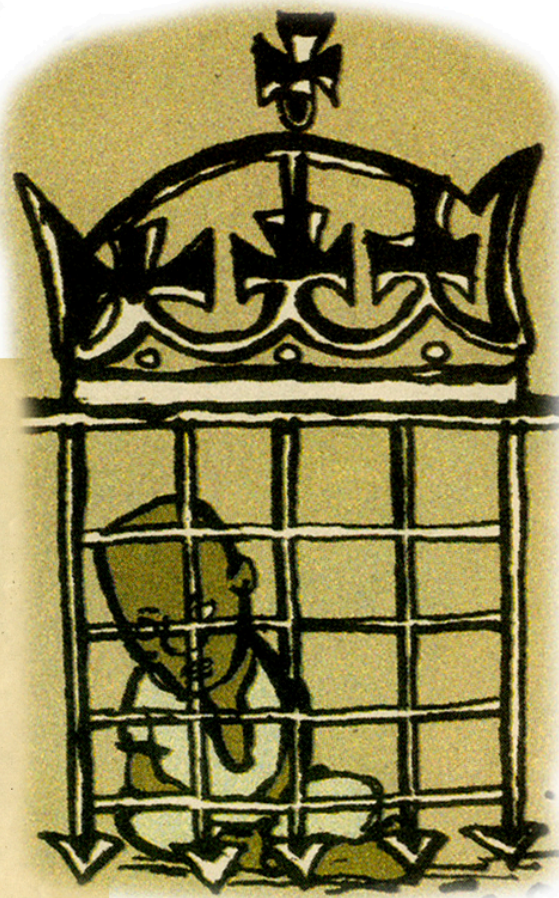
To be in debt is to owe money to someone, debt having its origins in Latin *debita*, plural of *debitum*, that which is owed. *Debita* passed into old French as *dette* and entered the English language in this form in the thirteenth century before reverting to the more Latinised form *debts* in the sixteenth century.

But if debt is simply something owed why does it cause such a shock! horror! reaction? Very few of us are in the fortunate position of not owing any money. Just think of that slightly over-the-top mortgage that was oh so tempting now that interest rates are so low.

Ah well, it's not so much the state itself as what you call it. The underclass and the rest of the underserving poor are in debt if they owe money. The rest of us are simply taking advantage of the credit facilities available to us.

Using such ever-expanding facilities, of course, puts us in debt, but we prefer to avoid this rather coarse term. Much better to regard this as paying by credit card or putting things on the plastic. Credit cards cannot be viewed in the same way as debt, can they? They're simply a convenient way of paying.

We live in a completely credit-based culture. Not to have a credit card is to be regarded as some kind of social outcast and



1999 CINDERS McLEOD,

SOUP BOY & DEBT CHILDREN,

THE GLASGOW HERALD,

90 & #114 WORD OF THE WEEK: SOUP, DEBT

n.d. BANKSY,
SOUP BOY



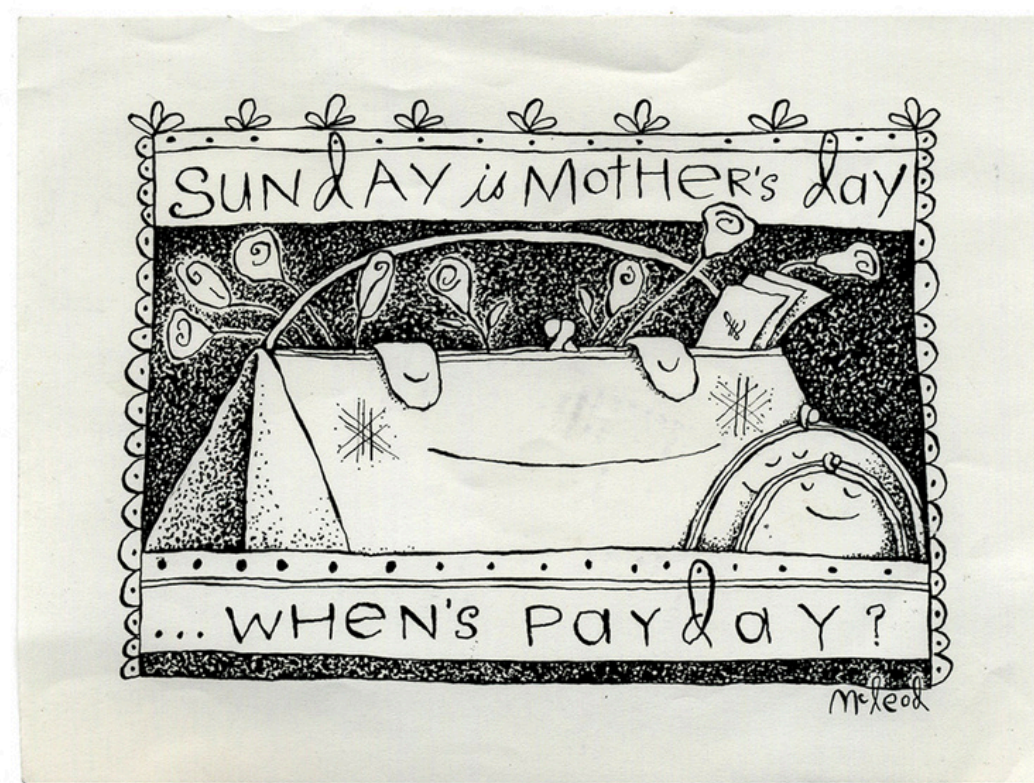
2001 CINDERS McLEOD,
BROOMIE LAW, SKETCHBOOK



2003 BANKSY,
GIRL IN GAS MASK, SPAIN



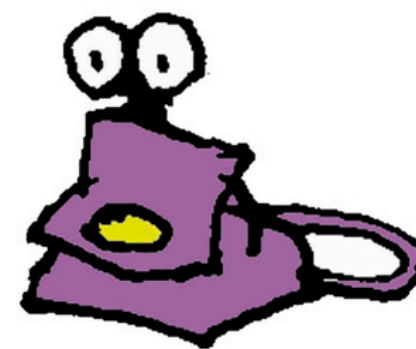
1996 CINDERS McLEOD,
JUST GIVE HER THE BRICK, THE HERALD



1980s-1990s CINDERS McLEOD,
DRAWING FOR WOMEN'S GROUP, STREET PAMPHLET

Hag's Castle (Bag)

Broomie's cynical
handbag. She
has financial
aspirations.



Anarchist

2000 CINDERS McLEOD,
HAG'S CASTLE, BROOMIE LAW BOOK,
PUBLISHED BY LUATH PRESS



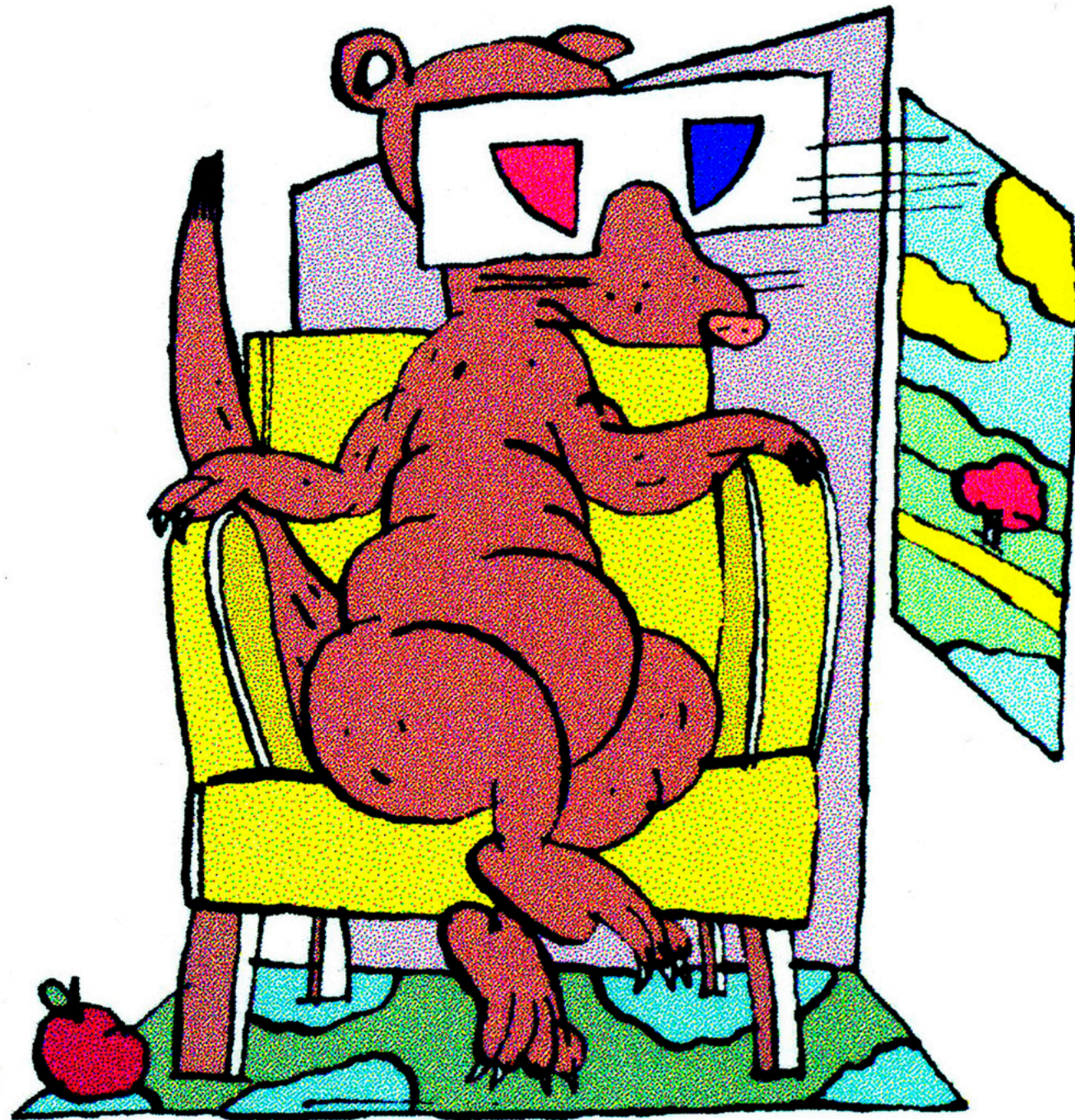
AUGUST, 2019 BANKSY,
BRICK HANDBAG IN GROSS DOMESTIC PRODUCT/BANKSY STORE



1997 CINDERS MCLEOD,
GROSS DOMESTIC PRODUCT, THE HERALD



AUGUST, 2019 BANKSY,
GROSS DOMESTIC PRODUCT/BANKSY STORE



1997 CINDERS McLEOD,
STOAT, 3D GLASSES, THE HERALD



SPRING, 2010 BANKSY,
RAT, 3D GLASSES, PARK CITY, UTAH

BROOMIE LAW: MY LONGSTANDING HERALD CARTOON

MAYBE NOT AN IDENTICAL CHARACTER, BUT WHO ELSE WAS DRAWING A FEISTY, FEMALE, FIVE YEAR OLD STREET URCHIN/HEROINE IN THE LATE NINETIES IN SCOTLAND?



Chairman

Broomie Law

5 year old street urchin, truant & orphan takes no prisoners. On a rainy day she can be found in the cafe.



1996-2001 CINDERS McLEOD,

BROOMIE LAW, FIVE YEAR OLD STREET URCHIN,
WEEKLY POLITICAL COMMENT CARTOON, THE GLASGOW HERALD,
BOOK BY SAME NAME PUBLISHED BY LUATH PRESS, EDINBURGH, 2000



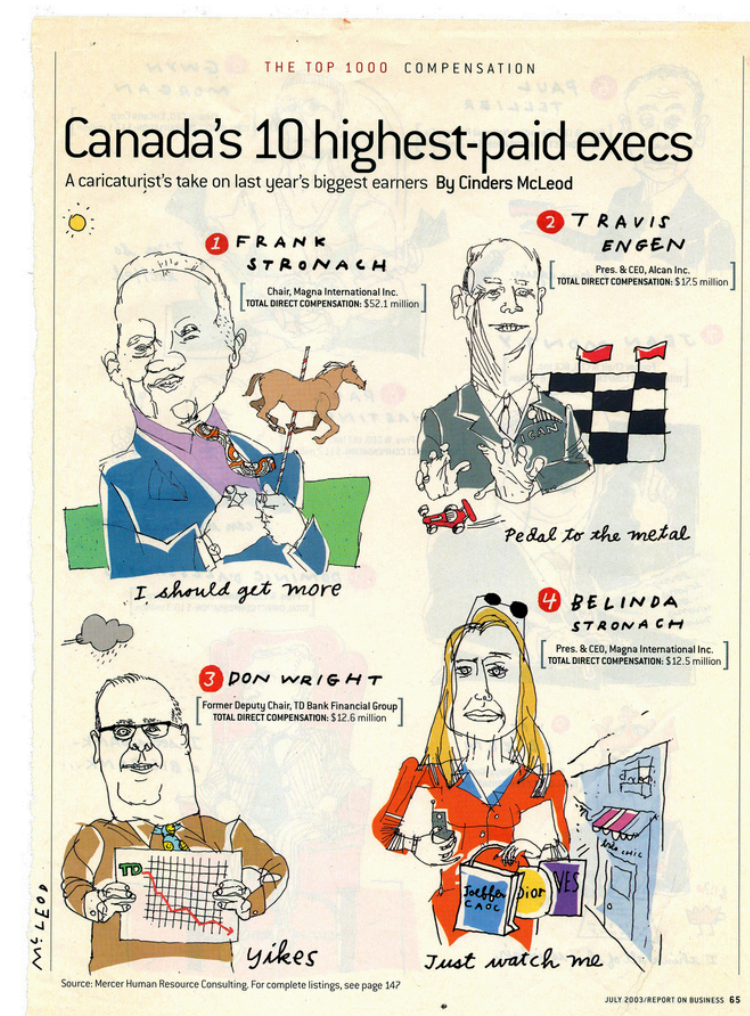
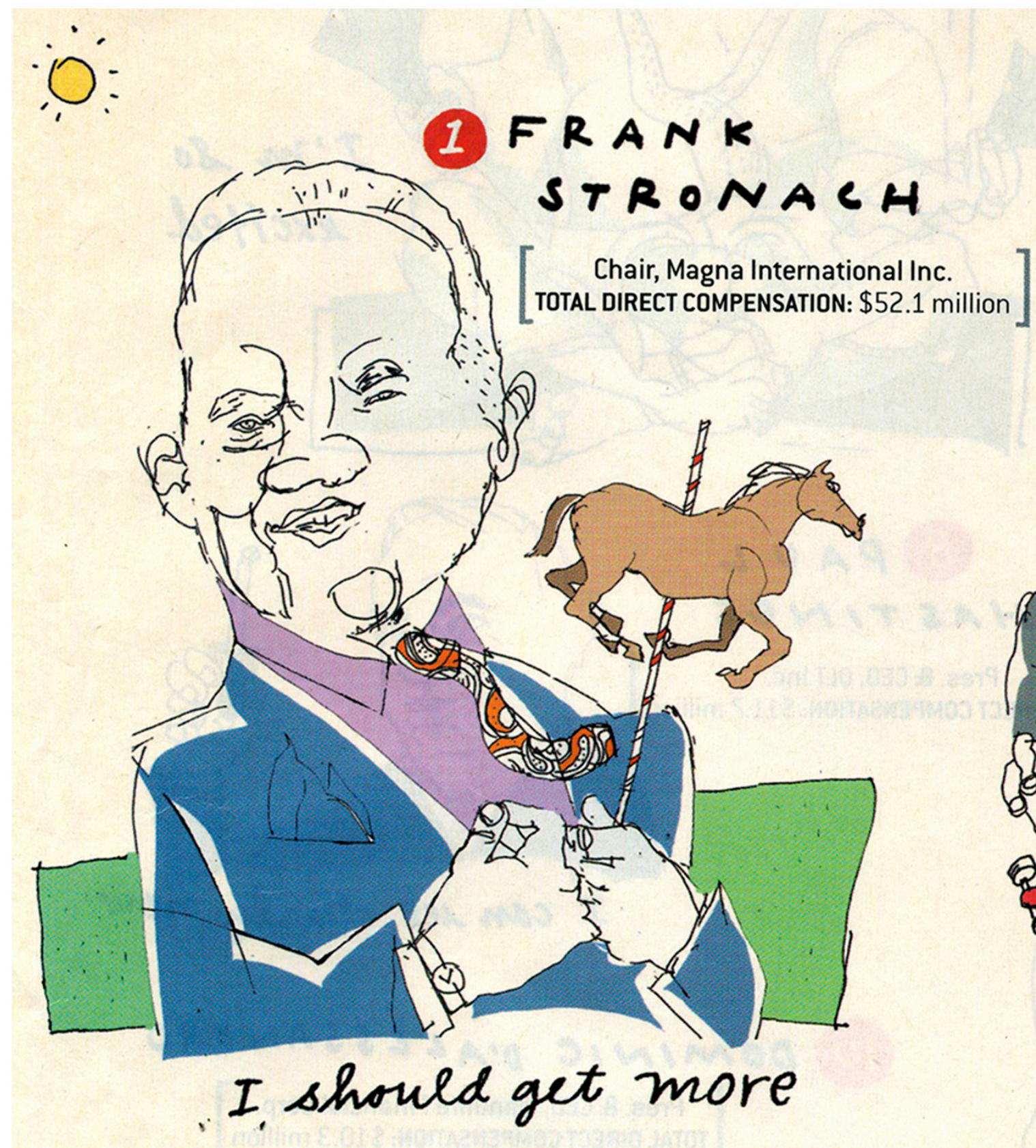
2003 BANKSY,
BALLOON GIRL



1986 CINDERS McLEOD,
WOMAN IN GAS MASK, CITY LIMITS



2022 BANKSY,
WOMAN IN GAS MASK, UKRAINE



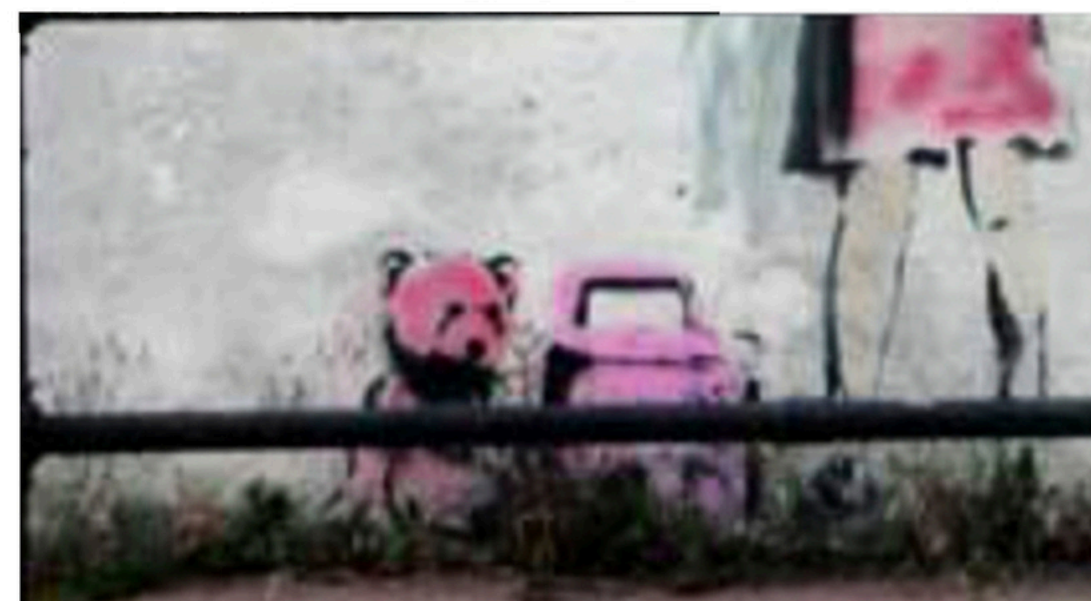
2003 As I once said, of being in a two-woman band, we only “rent” the stage. We never own it. When I worked at the Globe and Mail, and lost the position of temporary political cartoonist, (when the male cartoonist returned), I was hired as a page designer. The Art Director of the Report on Business Magazine at that time, believed in my cartoon work and asked me to do caricatures of the top ten earners in Canada. I drew Frank Stronach amongst others. I was a runner up for a National Magazine Award on the strength of my caricatures. But meanwhile, allegedly, a certain Frank Stronach called up the Globe's publisher and complained about my caricature of him. I never got another caricature job at The Globe and Mail. That's the same Stronach who is in the news just now for being a sexual predator and worse. Boys' networks hurt women on many levels.



2000 CINDERS McLEOD,
PULL YOUR SOCKS UP, BROOMIE LAW BOOK,
PUBLISHED BY LUATH PRESS



n.d. BANKSY,
POLICEMAN AND BOY



2007 BANKSY,
STRIP SEARCH, BETHLEHEM

[illegible]

Visual Lexicon

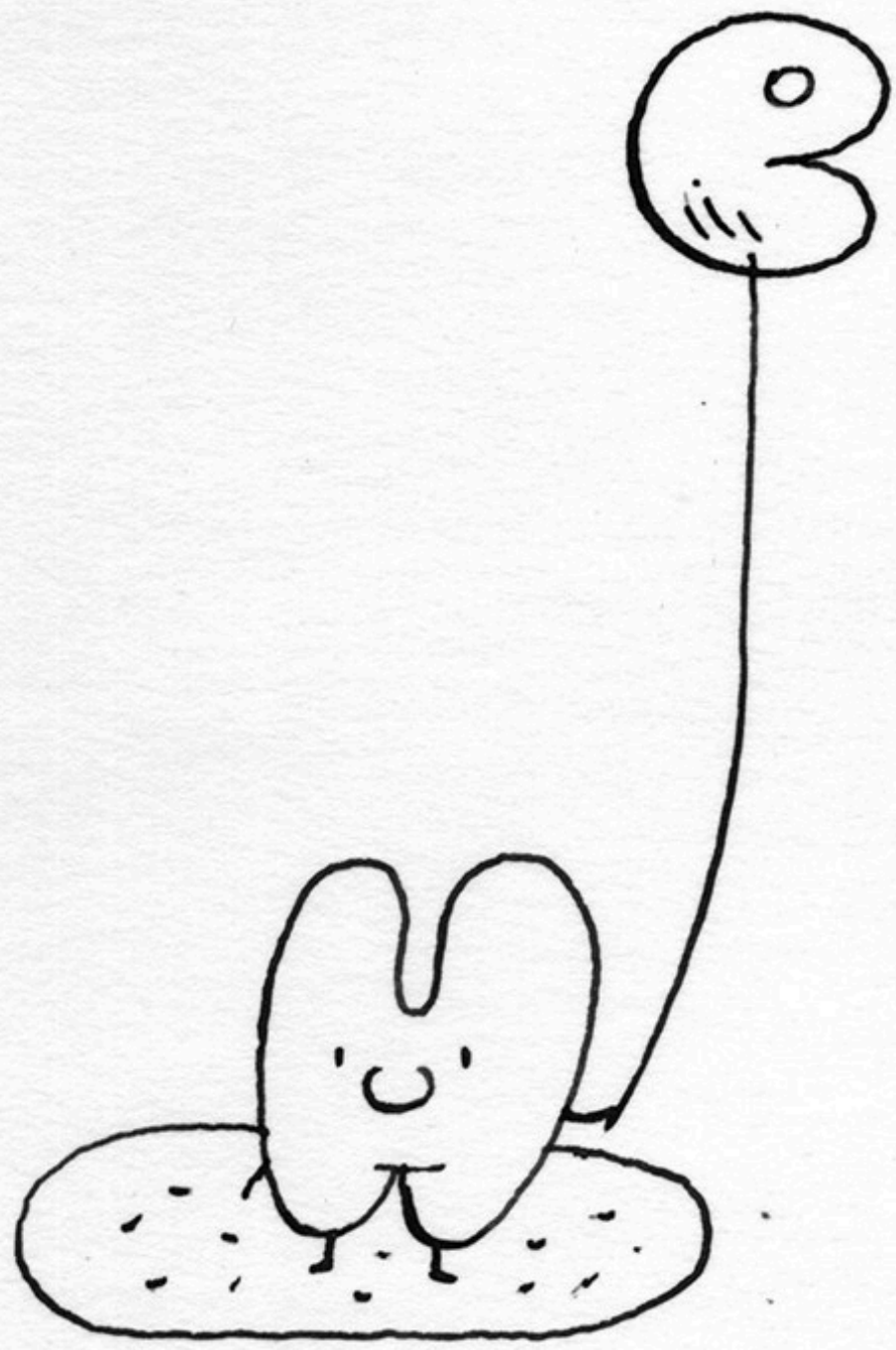
Cinders McLeod

Visual Lexicon, various dates

Banksy

Multiple works, 2000s–2010s

CINDERS McLEOD



He helium

COMPARATIVE WORKS

He helium

and the girl with a balloon?

The chemical symbol He: the letter "e" floats on a string above the "H", turning chemistry into a small, human event. Was this image —a figure holding something aloft by a string—an inspiration for Banksy's iconic Girl with Balloon (2002)?

Cinders McLeod

He helium, Chemical Elements series, date as supplied

Banksy

Girl with Balloon, 2002 • date as supplied

CINDERS MCLEOD

Cinders McLeod was born in Toronto, and moved to Britain in 1979. She was educated at Harrow College, London, (Film, Photography, Television, BaHons) and Dartington College, Devon, (Art in a Social Context, Dip HE, Distinction). During this time, Cinders was also a singer, songwriter and doublebassist in a 2-woman band called Clea and McLeod, which toured Britain and Europe and cut a record (*Beyond our Means*) on Billy Bragg's Utility Label.

She moved from London to Scotland in 1992, where she focused on her cartoon work and raising children. She illustrated one-offs, and long-running columns in *The Glasgow Herald*, *The Scotsman* and *The Express*. She also cartooned for *The Guardian* and *The Independent*, and created her own political cartoon called *Broomie Law* for *The Glasgow Herald*. A selection of these cartoons was published by *Luath Press, Edinburgh, in 2000*.

Cinders moved back to Canada in 2001, and worked for *The Globe and Mail* as an editorial cartoonist, then, as an art director, cartoonist and designer. Her work was recognized by the *Society of Newspaper Design*, *National Magazine Awards*, *National Newspaper Awards*, *Advertising and Design Club of Canada*, and *The Guinness Book of Records*.

Cinders left *The Globe and Mail* in 2013, to focus on her own projects which include a historical novel called *The Index of Bastardy*, and *The Moneybunny* series of children's books, published by Penguin N.Y., which teach children about financial literacy. The 6 books to date have become international best sellers, published in 19 countries around the world, and reached their millionth sale in China last year. In 2021 Cinders incorporated her own company, *Moneybunnies® Inc.*, and created a *Moneybunnies®* board and card game.

Her current exhibition explores the similarities between her work created while living in Scotland and that of Banksy, raising questions about artistic influence and recognition. Her work has also been exhibited across Canada, Britain, and Europe. She recently appeared on CBC's *Fresh Air* with Ismaila Alfa to discuss her exhibition and the striking similarities between her art and Banksy's.

Listen to her CBC Fresh Air interview

cindersmcleod.com
moneybunnies.com

airdgallery.org | @airdgallery
Photo credit: Arnie Guha



LIST OF ARTORKS

The Power of Words, 2026

Ink on canvas

45.72 × 60.96 CM (18" × 24")

Original Date: 2013

\$500

*Women Do 66% of the World's Work for
10% of Its Wages, 2026*

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

\$4,000

Debt Children, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1999

\$4,000

Creel Woman, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1999

\$4,000

Strike, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1999

\$4,000

Union Jackgate, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1998

\$4,000

Canadian Guns/2, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

\$4,000

Nice, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

\$4,000

Deep Sea Lovers, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1997

\$5,000

Cupid's Bomb, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1997

\$4,000

NATO's Dove of Peace, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1999

\$4,000

Anarchic Granny, 2026

Acrylic on canvas

91.44 × 121.92 cm (3 × 4 ft)

Original image: 1999

\$4,000

An online feature accompanying the solo exhibition at The Arts & Letters Club of Toronto.

Cinders McLeod

DRAWS THE LINE

John B. **Aird** Gallery
Galerie John B. **Aird**

airdgallery.org | [@airdgallery](https://www.instagram.com/airdgallery)