From the Chair

I’m happy to report that after the notable dip in our membership figures following the recession, our numbers are begin to grow again, and I’d like to extend a special welcome to all our new members. However we still have a way to go before we reach our previous heights again, so please do keep spreading the word and encouraging new members to join. This year we’ve tried hard to increase the number and variety of events on offer, and I’m writing this fresh from a very enjoyable (if somewhat damp!) tour of Jupiter Artland, which will be reviewed next issue. Our forthcoming visit to Wilhelmina Barns-Graham’s house at Balmungo was booked up almost immediately and we’re very grateful to Helen Scott for arranging a second tour later the same day, which is also now fully booked. Details are currently being finalised of a future event in Aberdeen on 15 October and we also have plans for an Edinburgh event at the end of the year.

Meanwhile I’m pleased to say that we have recently co-opted three new members for our committee, the first of which, Ben Greenman, is profiled below.

Matthew Jarron

New Committee Member

Benjamin Greenman

Benjamin Greenman completed his doctoral studies in Art History and Theory at the University of Essex in 2006. He is now an Associate Lecturer at The Open University in Scotland and a Visiting Lecturer at Glasgow School of Art, where he first studied in the Department of Painting and Drawing in the 1990s. He has subsequently had a sustained interest in the 20th and 21st century American and European art. His research interests lie in the relationship between aesthetic theory and modern and contemporary art, and in particular the tropes of the avant-garde in aesthetic politics. He is currently writing a book on the work of the American artist Vito Acconci. He has been active in the past year presenting recent research, at both the First European Conference on Aesthetics at the Prado Museum, Madrid and the French Theory: reception in the visual arts in the United States between 1965 and 1995 conference at Wiels in Brussels.

SSAH Research Grants

The society offers research support grants from £50 to £300 to assist with research costs and travel expenses. Applicants must be working at a postgraduate level or above and should either be resident in Scotland or doing research that necessitates travel to Scotland. Please note that we have now introduced two application deadlines during the year on 30 November and 31 May.

Project Report by Marieke Hendriksen, PhD Candidate Leiden University, The Netherlands

In November 2010, I applied for a SSAH Research Support Grant as I was preparing a three month research stay in London and wanted to use the opportunity to also visit the Royal College of Surgeons of Edinburgh (RCSEd) and the National Library of Scotland (NLS). These institutions keep
many unique works by and documents on the Scottish anatomist and artist Charles Bell (1774-1842). I suspected that these documents could help me in developing my PhD thesis, as one of my main arguments is that the role of aesthetic experience in eighteenth century anatomy has previously been underestimated and that developments in the arts, anatomy and the rise of aesthetics in this period are inseparable.

After reading additional sources in London, I set off for Scotland in early April 2011. Meanwhile, I had learned that Glasgow had much to offer for my project as well. I first went there and met with the curator of the Hunterian Museum of at the University of Glasgow, who was a great help in improving my understanding of the interconnections in Scottish art and anatomy past and present. The next day, I took an early train to Edinburgh, where one of the curators at the RCSEd awaited me and gave me an extensive tour of their collections and archives, including preparations and paintings by Bell. In the afternoon I went on to the NLS, where my online pre-registration ensured quick access to several manuscripts by Charles Bell.

As time and funding were limited, I had to leave for London in the evening again, but by then I had collected about fifteen pages of notes, transcripts of a number of letters by Bell and many new references. Currently I am working this information into my thesis, which is due September 2012. I am very grateful to the SSAH for providing me with this unique opportunity!

SSAH Events

Tour of the art collections in the MUSA Collections Centre, University of St Andrews, 4 June 2011
Review by Matthew Jarron

With its 600th anniversary fast approaching, the University of St Andrews opened its new museum, MUSA, in 2008 and thanks to Recognition funding has since redeveloped its main stores (home to much of the University’s vast collection of over 112,000 artefacts) as the MUSA Collections Centre, based in the former (and much-missed) Crawford Arts Centre building. Stores manager Claire Robinson led us on a fascinating tour of the Collections Centre, focusing on some of the highlights of the University’s collection of oil paintings, watercolours and prints.

As with many university collections, St Andrews is particularly strong in portraits of some of the eminent personalities from its long history. Some of the highlights we were shown included George Buchanan by or after Arnold von Brounckhorst; Archbishop James Sharp by Sir Peter Lely; John Stuart Mill by or after G F Watts and Professor D’Arcy Thompson as a child by George Clark Stanton. More recent works included Calum Colvin’s stereoscopic portrait of David Brewster and, most unusually, Steven Campbell’s extraordinary portrait of Tom Normand – one of only two portraits he undertook.

A particularly significant group of paintings from which we were able to see some fine examples is the Pilgrim Trust Collection, a visual legacy from the Recording Scotland project, launched during the Second World War to provide employment for artists and to record both urban and rural Scotland at a time of unprecedented change. Artists represented included Stewart Carmichael, Andrew Gamley, David Foggie and Charles Oppenheimer.

Since 1996 the University has enjoyed an endowment gift by Harry and Margery Boswell enabling them to make annual purchases of contemporary Scottish art. Small but well-chosen works by Ken Currie, John Bellany, Callum Innes and Adrian Wiszniewski were among those on show. More recently, a bequest of art by local collector Murdo Macdonald (no relation to the University of Dundee’s Professor of Scottish Art History!) including a number of fine pieces Will Maclean as well as works by Barbara Rae, Frances Walker and William Littlejohn.

Increased storage space has allowed the curators to create a separate section for works in need of conservation or needing regular condition checking. One particularly drastic example which would tax even the most ambitious conservator is the portrait of Professor Lewis Campbell, missing the subject’s entire face thanks to vandalism – presumably by a disgruntled student unhappy with his exam results!
Despite only having been in post for a short time, Claire’s knowledge of the collection was very impressive and everyone found the tour revealing and entertaining. Afterwards several members went on to St Andrews Museum to see the William McTaggart exhibition, McTaggart’s Scottish Shorelines, a well-chosen selection from Fife Council’s substantial collection.

**Art History: Current and Future Directions**  
**One-Day Postgraduate Conference organised by the Scottish Society for Art History at the University of Glasgow, 11 June 2011**  
**Review by Helen Scott**

When the call for papers went out in February, the intention behind this conference was to give postgraduate students a voice within the SSAH. *Art History: Current and Future Directions* was seen as a way of engaging the art historians of tomorrow, and helping them to broadcast their research beyond their individual university departments. Equally, the conference offered a means of drawing SSAH members’ attention to the wealth of new research that is currently being carried out within the postgraduate community. The title of the conference set the stage for a day of varied subject-matter and innovative approaches – and the event itself did not disappoint!

Eight speakers presented papers at the conference, which was hosted by the School of Cultural & Creative Arts at the University of Glasgow. The art history departments at Aberdeen, Edinburgh, Glasgow and St Andrews were all represented. Some speakers were at an advanced stage in their studies, with their ideas and arguments already honed; their theses soon to be printed. Others had only just embarked upon their investigations, and were able to share their first tentative findings from time spent working with archives and art collections.

The conference began with Madeline Ward (University of Aberdeen) exploring ‘A Critical Analysis of Four Portraits of Stuart Monarchs in the University of Aberdeen’s Picture Collection’. This paper focused on a group of unattributed, undated portraits of the Scottish Kings James II, III, IV and V, held by the University of Aberdeen. With the paintings lacking in any clear provenance, Madeline used visual interpretation to construct her analysis. By scrutinising the images’ iconographic, technical and stylistic features she was able to place them within the wider context of dynastic portraiture. She concluded that these ‘Four Kings’ were likely to be the survivors of a much larger series of royal portraits, a commission that was, perhaps, intended to be ephemeral.

Jordan Mearns (University of Edinburgh) presented on another portraiture-based topic: ‘Caledonian Maidens: Sir Henry Raeburn’s Portraits of Women’. This paper was concerned with an aspect of Raeburn’s oeuvre that has traditionally been overlooked by scholars. Indeed, the pre-eminence of Raeburn’s male portraits over his female ones is a hierarchical construct that has been perpetuated in exhibitions and art historical texts as recently as 1997. While Raeburn’s men are celebrated, his likenesses of women are dismissed for depicting insignificant sitters or else for failing to capture the archetypal qualities of feminine beauty. Jordan examined the reasoning behind this disparity, identifying the roots of the phenomenon in Scottish Enlightenment literature, and, most notably, in theories of physiognomy.

The morning session was rounded off with Claire McKechnie (University of Aberdeen) discussing ‘Newhailes House: A New Look at the China Collection’. This presentation began with an introduction to Newhailes, the 18th century home of the Dalrymple family, which was acquired by the National Trust for Scotland in the late 1990s. Claire’s particular area of specialisation is the Newhailes china collection, a vast array of Oriental ceramics that were acquired and arranged by generations of Dalrymple women. Tracing the growth and development of the collection, from the first few pieces shipped back to Scotland by travelling family members to the creation of Miss Christian Dalrymple’s spectacular China Closet, Claire was able to explore the wider themes of collecting habits and changing methods of display.

After lunch Antonia Laurence-Allen (University of St Andrews) gave her paper ‘Potions in a Travelling Show: How an Exhibition Stimulated Mid-Victorian Scottish Photography’. This presentation concentrated on the first photographic exhibition to be organised by the Royal Society of Arts, which was held in London in 1852 and subsequently toured around Britain. More than just a showcase for the new artistic medium of photography, the exhibition was a vehicle for patriotic ideologies. Antonia explained how quintessentially English images of landscapes and pastoral scenes were used to dominate the touring display, and thereby propagate the vision of England as the civilising leader of the United Kingdom. The influence that this had on the direction of Scottish photographic practice was considered and illustrated with a range of evidence.
The next speaker, Monika Winiarczyk (University of Glasgow), turned to medieval art forms and representations in her paper ‘Is Synagoga Melancholy?’. This piece of research dealt with the allegorical figures of Ecclesia and Synagoga, a pairing used to signify Christianity and Judaism respectively in visual culture between the 9th and 15th centuries. Focusing on Synagoga, who is typically represented as a beautiful but frail female, Monika explored what this image reveals about medieval theological and social attitudes to Judaism. She suggested that Synagoga’s appearance symbolised the downtrodden status of the Jewish religion, but also that it reflected the physiognomic association between the Jewish people and the melancholic humour.

Natalie Maria Roncone (University of St Andrews) invited another close examination of visual sources with her paper ‘Battle Lines: Connoisseurship Versus Scientific Analysis in Jackson Pollock’s Paintings’. In this case, discussion revolved around the influence of the Old Masters on Jackson Pollock, with particular scrutiny of three 1930s Pollock sketchbooks that were acquired by the Museum of Modern Art in the 1990s. Natalie related how she had been able to trace the influence of El Greco, Tintoretto and Michelangelo in the sketchbooks using both scientific analysis and connoisseurship. While these two methodologies are viewed by some art historians as mutually exclusive, Natalie ultimately endorsed a hybrid approach that incorporates both types of discipline.

Following refreshments, the conference resumed with Bo Hanley (University of Glasgow) giving her paper ‘Acquiring the Ineffable: Investigating Production and Policy for Contemporary Visual Art in Municipal Museums and Galleries in Scotland’. This presentation considered the increasingly common practice of museums commissioning contemporary artists to create works for collections. Bo’s research was drawn from a survey of 82 public art collections, and highlighted such case studies as Richard Wright’s Stairwell Project at the Scottish National Gallery of Modern Art (SNGMA), and David Batchelor’s Waldella Dundee at The McManus: Dundee’s Art Gallery & Museum. The ‘commission-accession’ model was assessed from the perspectives of both the museum and the artist, and the associated benefits and risks were addressed in turn as part of a wider dialogue about the changing role of public collections.

Anne Galastro (University of Edinburgh) provided the final paper of the day: ‘ARTIST ROOMS as the 21st Century’s “Gallery Without Walls”: Simply an Architectural Conundrum or the Triumph of the Authentic Artwork?’ This study of curatorial practice focused on ARTIST ROOMS, a collection of contemporary art purchased by SNGMA and the Tate from Anthony D’Offay in 2008. ARTIST ROOMS is unusual as it is not housed in one location, but is subject to an ongoing touring programme that visits a range of venues nationwide. Nor is the collection ever shown altogether; small groups of works by individual artists are loaned to each participating museum. Anne recounted the development of the project, from initial plans to build an SNGMA extension to store D’Offay’s collection, to today’s realisation of ARTIST ROOMS as a ‘gallery without walls’. The presentation dealt with themes of public access, digitisation, and the relevance of the authentic artwork.

The conference concluded with a panel discussion on ‘The Future of Art History’. This session gave speakers and audience members a chance to talk about some of the ideas that had been brought up during the day, but also to consider the broader opportunities and challenges currently facing art history. Subjects discussed included the changing economic climate, online resources, interdisciplinary research and the future of museums.

Art History: Current and Future Directions proved a thought-provoking and rewarding event. The diversity of research topics and high quality of presentations was truly outstanding. For the SSAH it was invaluable means of reaching out to the postgraduate art historical community, and for speakers and delegates it was a great opportunity to share ideas, discover new research, and meet new people.

Notices

A Letter from the Chief Executive of the Association of Art Historians

Dear SSAH members,

I am writing to make all our friends in the SSAH aware of the launch of the Association of Art Historians’ new online resource, Voices in Art History: AAH Oral Histories.

Voices in Art History is a project to collect audio recordings that document the history of the AAH and concurrent developments in the world of British art history. Our Project Officer, Liz Bruchet, has spent two years planning, conducting and organising sixteen long audio interviews with fascinating individuals involved with the AAH at the time of our founding and early history, including
A New Resource supporting Studies in Art History, Visual Culture and Inter-disciplinary Research
By Ann Compton

On 1 March 2011 the University of Glasgow History of Art, Victoria and Albert Museum (V&A) and Henry Moore Institute announced the launch of a free-access online database and mobile interface marking the end of a major digital humanities research project: Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951.

Mapping Sculpture is the first comprehensive study of sculptors, related businesses and trades investigated in the context of creative collaborations, art infrastructures, professional networks and cultural geographies.

This investigation, carried out in seventeen cities across Britain and Ireland over the last three years, has brought forward a mass of evidence concerning practitioners and businesses as well as mapping significant changes in the forms, techniques, materials, displays and teaching methods of sculpture. The database includes information on c.3,500 sculptors, c.10,000 related businesses, c.15,000 objects, c.1,300 exhibitions, c.700 other events, c.125 art societies, c.125 art schools and c.16,500 locations which will provide a major new resource for studying sculpture.

The project has also launched Mobilising Mapping, a new mobile interface giving access to the database from a variety of handheld devices. This has been designed to facilitate research in museums, galleries and public spaces and to widen access to the research data.

These are a few examples of the topics and themes that can be explored using the Mapping Sculpture database:
• Emergent national and regional identities in Ireland, Scotland, Wales and northern England from the second half of the nineteenth century
• Studies of sculpturally related businesses
• The professional status of sculptors
• Networks of production, real or imagined communities of consumers, and shifting consumption and dissemination practices
• Exhibiting cultures and the growth of new, localized art infrastructures and markets for sculpture
• The work of women sculptors (Out of 3,200 sculptors active between 1851-1951 almost a third were women)

Numerous queries can be run quickly and efficiently on the database, such as:
• Performing rapid searches to find information on 3,500 sculptors and a further 2,750 associated practitioners
• Investigating up to 15,000 sculptures and objects made by sculptors (including vases, silverware and church furnishings) shown at more than a thousand major annual exhibitions across Britain and Ireland
• Exploring particular materials and techniques. For example entering the search term ‘wax’
returns information on: people and businesses working in wax; objects made using wax as one of the materials; art schools offering courses in wax modelling; and the titles of exhibitions that included wax objects.

- Discovering connections between practitioners, e.g., Fanindra Nath Bose (1888-1926), the first sculptor of Indian birth to be elected as an Associate of the Royal Scottish Academy in 1925. He was a pupil of Auguste Rodin (1840-1917) and was highly regarded by many Scottish and British artists including James Pittendrigh MacGillivray (1856-1938), Percy Portsmouth (1873-1953) and William Goscombe John (1860-1952).

- Browsing by location to find artists associated with a village, town or city. Although the project was focused on seventeen cities, Mapping Sculpture uncovered and documented connections to nine hundred and fifty other places in Britain, Ireland, Europe, Asia and North America.

To find out more about the project and discover new information about sculptural practice between 1851-1951 visit the Mapping Sculpture website: http://sculpture.gla.ac.uk/
The mobile interface website is: http://m.sculpture.gla.ac.uk/

Mapping Sculpture is a partnership between University of Glasgow Institute of Art History, the V&A and Henry Moore Institute together with TRIARC (Trinity Irish Art Research Centre), Dublin and the University of Ulster. The project systems were developed by the Humanities Advanced Technology & Information Institute. The research has been supported by a substantial grant from the Arts and Humanities Research Council, with initial funding from the Henry Moore Foundation and has British Academy Research Project status. Grant funding has also been awarded by the Irish Heritage Council.

For further information please contact:
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Compton Pottery or Potters' Art Guild
By Louise Boreham

Members may be interested in this follow-up to an item in an earlier SSAH Journal. In the May 2011 Issue (Vol. 46, no.1) of Antique Collecting, the 'Auction Feature' (pp.38-41) attributes item no. 11, a Liberty pot (sold by Lyon & Turnbull, Edinburgh) by Archibald Knox, to 'Compton Pottery'. Unfortunately, this is not the case, but is the result of the perpetuation of a myth by a series of publications. My own piece, ‘Louis Reid Deuchars and the Aldourie Pottery’ in the Journal of the Scottish Society for Art History Volume 2 1997, pp. 1-9, explained how this may have come about.

The Potters’ Art Guild grew out of the experience gained in the decoration of the Compton Cemetery Chapel designed by Mary Seton Watts (1849-1938), wife of the Victorian artist and sculptor, G F Watts. When that work was complete in March 1898, Mrs Watts allowed the evening modelling class on Compton villagers to continue for at least six months, but she let go the kiln man. However, she soon discovered the problem in getting the work fired and ‘asked the burner to come back, and proposed that he should try to make a few pots to repay some part of the expense of having him permanently.’ He soon became accomplished on the wheel and spent the rest of his working life there. From the beginning of 1899, the commercial side grew and the Compton pottery effectively came into being. The Home Arts and Industries Exhibition in the Albert Hall in 1900 included terracotta garden ornaments (a sundial bearing Watts’s motto and ‘simple bowl shapes’) made by the ‘Limnerslease class’. At the end of 1900 Mrs Watts secured the services of a commercial manager, pointing out that, since the Home Art and Industries Exhibition earlier that year, they had been overwhelmed by orders. Initially production concentrated on garden ornaments; large pots, flower-boxes and sundials. Inspiration came from Italy, Greece, England and, of course, the imagery developed for the Chapel. In 1902 Mrs Watts succeeded in having her pottery included in Liberty & Co’s Book of Garden Ornaments. Fourteen from Compton vied for attention with nineteen by Liberty in the catalogue, several of which have been attributed to Archibald Knox. Various authors on Liberty and Knox have asserted that all Liberty pottery was made by the Compton pottery. However, since there appears to be no supporting documentation and the clays used in the two wares are completely different, this cannot have been the case. (Nevertheless, the Liberty pots may well have
been made at other Surrey potteries.) The confusion may have arisen because, at the front of the *Book of Garden Ornament* there is a note about the Compton pottery and in the preface, C J Ffoulkes noted that ‘...the present exhibitors have struck out into untrodden paths, and, in this instance largely aided and advised by Mrs G. F. Watts’... It seems that she had insisted on her name appearing in the catalogue, but Liberty, following their usual practice, omitted all other designers' names. Mrs Watts's pots and sundials can all be found in catalogues published by the Potters’ Art Guild, whereas those of Liberty, characterised by the Celtic designs of Knox do not appear. In addition, Mrs Watts has helpfully annotated a partial copy of the *Book of Garden Ornament*, still held by the Watts Gallery archives, marking her designs with a 'C' and others 'Liberty'. Unfortunately she does not go so far as to attribute them to Knox!

**New Acquisitions**

**A portrait plaque by James Cromar Watt at Aberdeen Art Gallery & Museums**

*By Kate Gillespie, Curator, Decorative Art*

A rare enamel portrait plaque by James Cromar Watt returns home to Aberdeen where it was first exhibited around 1900. The portrait is a significant addition to the permanent collection of Aberdeen Art Gallery & Museums (AAGM), which holds the largest public collection of work by Watt.

Last year, curators at Aberdeen Art Gallery & Museums were notified of a private collector in the States who was intending to sell the piece that had been in his collection for a number of years. It was identified as a priority for AAGM to try to acquire the work for the permanent collection and so a number of months were spent fundraising to enable the acquisition. Given the contextual and historical significance of the piece, the purchase was enthusiastically supported by the Art Fund and the National Fund for Acquisitions.

James Cromar Watt (1862-1940) was an architect, designer, jeweller and enameller who dedicated his life to the promotion of the arts in the North East of Scotland. Born in Aberdeen in 1862, the only son of Alexander Watt, an advocate's clerk, and Ann Hardy, a schoolteacher, he trained as an architect after leaving Aberdeen Grammar School in 1878. After a series of trips to Italy he returned to Britain and was admitted to the Architectural School of the Royal Academy in London. Following his training he embarked on a tour to Greece where he became increasingly interested in ornamentation. His drawings and sketches focused less on architecture as he began to concentrate on becoming skilled in several crafts disciplines. He chose to pursue crafts that were decorative and involved working on a very small scale and so gravitated towards jewellery and enamelling, becoming technically adept in both areas.

This framed enamel portrait on copper depicts a young woman shown in profile against a light blue background, a rose bush in bloom and butterflies. The girl wears a full-sleeved blouse under a wine coloured tunic with an embroidered yoke, which clearly shows Watt's interest in mediaeval and renaissance sources. The parapet features the Roman numerals MDCCCC dating the portrait to 1900. The plaque is a compact 10.5cm wide by 14.5cm high and is mounted in a dark stained wood frame, which is original to the portrait.

It is understood that this piece was exhibited in the Aberdeen Artists’ Society exhibitions at Aberdeen Art Gallery. The label on the reverse of the frame, although incomplete, reads, “Aberdeen Artists Society// James Cromar Watt// 71 Dee
Street, Aberdeen// Portrait”, in Watt’s handwriting. According to the original catalogue in 1900 Watt exhibited two portrait enamels and another portrait in 1902. Therefore it can be presumed that the panel was in either one of these exhibitions.

AAGM has a large and significant collection of enamel work and jewellery by Watt which demonstrates his superb craftsmanship. The majority of his artistic output spanned the years of the Arts and Crafts Movement and although it is documented that Watt was well acquainted with several of the leading figures he worked on the periphery of the movement fashioning his own unique style, drawn from a variety of cultures and periods.

The acquisition of Portrait of a Young Woman greatly enhances the other plaques by Watt as it demonstrates his progression with enamelling and the development of his chosen subject matter, in this case female sitters.

In this portrait Watt exploits various enamel techniques, notably foiling, grisaille and paillons. When studying this panel, alongside the other portrait enamels in the collection, Watt’s progress and refinement of these methods is apparent; issues such as achieving depth and texture have been resolved. The group as a whole merits further research to investigate Watt’s technical and aesthetic processes.

The portrait is currently on display in Aberdeen Art Gallery and was recently filmed, alongside other material by Watt, by the BBC for a forthcoming episode of Flog It, to be shown in the new year. For further information please contact Kate Gillespie on 01224 523702 or by email on kgillespie@aberdeencity.gov.uk. Aberdeen Art Gallery is open 10am-5pm Tuesday to Saturday and 2-5pm Sundays.

Galleries & Exhibitions

A New Gallery for The Fleming Collection
By Selina Skipwith, Keeper of Art

Since The Fleming Collection first opened the doors of its Berkeley Street gallery in January 2002 the exhibition programme has had to juggle between showing works from the permanent collection as well as loan exhibitions. In 2010 an opportunity arose to rent the floor directly above the gallery and create an additional space. Trehearne Architects were appointed and building work commenced. The new gallery space opened to the public on 10 June 2011.

This development is an important step for us to undertake in the Foundation’s eleventh year. It has

James Cromar Watt by Douglas Strachan, 1915
(copyright Aberdeen Art Gallery & Museums Collections)

AAGM has nine enamel panels by Watt in the collection, four of which are portraits. Watt’s enameled panels are very rare and records show that as his career progressed he focused largely on jewellery and occasionally on commissions for ecclesiastical silver and other objects, such as boxes.

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James Cromar Watt by Douglas Strachan, 1915
(copyright Aberdeen Art Gallery & Museums Collections)
been made possible through two generous donations covering half of the cost of the lease for five years. The Fleming-Wyfold Art Foundation, the charity that runs The Fleming Collection, receives no public funding, but relies on grants from charitable foundations, corporate sponsorship and donations from individuals to finance its activities.

The new gallery allows us to show rotating displays of paintings from our permanent collection of Scottish art, comprising paintings from 1770 to the present day. The inaugural hang showcases a number of our key works including the two iconic images of The Highland Clearances, Thomas Faed’s The Last of The Clan and John Watson Nicol’s Lochaber No More. A group of paintings by the Glasgow Boys includes work by Lavery, Guthrie, Walton, Nairn and Kennedy as well as still life paintings by all four Scottish Colourists, a number of works by Anne Redpath alongside her contemporaries John Maxwell and William Gillies and other gems from the permanent collection.

The existing gallery will continue to act as ‘an embassy for Scottish art’ in London, showing exhibitions drawn from a wide range of private and national collections as well as our own. Our autumn exhibition, John Burningham: An Illustrated Journey, celebrates the rich and varied career of one of Britain’s most distinguished and best-loved illustrators and includes Burningham’s iconic London Transport posters, illustrations and working drawings for his children and adult books as well as those for Chitty Chitty Bang Bang by Ian Fleming, animated films, and previously unseen archival material. This is followed in January 2012 by Wilhelmina Barns-Graham: A Scottish Artist in St Ives, a centenary exhibition in association with The Barns-Graham Charitable Trust.

In addition to our exhibition programme, the Foundation will continue to loan works to other museums and galleries and has lent a number of works to Dumfries House for two years including portraits by Sir Henry Raeburn and Sir David Wilkie and landscapes by John Knox, Horatio McCulloch and Sir D Y Cameron amongst others.

The Fleming Collection is open Tues–Sat 10am–5.30pm. Please check our website or telephone in advance of your visit to the permanent collection as the gallery will occasionally be closed to accommodate events. Photographs by Dirk Vogel.

Colour, Rhythm and Form: J D Fergusson and France
Hunterian Art Gallery, University of Glasgow, 10 September 2011 - 8 January 2012
By Sarah Skinner, Curator

France was of vital importance for the Scottish Colourist painter J D Fergusson (1874-1961) as inspiration, studio and home. This autumn’s exhibition at the Hunterian Art Gallery explores the story of that relationship and marks the 50th anniversary of Fergusson’s death.

J D Fergusson’s lifelong engagement with France began with trips to Paris in the 1890s when art in the city was changing radically. Responding first to work by the Impressionists, Fergusson was soon absorbing the new ways of looking at the world pioneered by Cézanne, Matisse and the Fauves. He would visit galleries, from large public institutions such as the Louvre to small commercial ones on the Left Bank. Defiantly self-taught, he avoided formal artistic instruction, sometimes attending life classes but preferring to observe life and paint outside.

Fergusson’s true university was Parisian café society, which at the turn of the 20th century was a ferment of ideas in art, literature, philosophy, music and dance. This camaraderie and creativity was something Fergusson tried to recreate in later years in London and in Glasgow. From Paris, Fergusson graduated to the South of France where the colour and subject matter he found there informed his painting and sculpture for the rest of his career.

Throughout his life, whether he lived and worked in Paris, Antibes, London or Glasgow, Fergusson’s art was infused by his rebellious, independent nature, his belief in freedom of expression and his commitment to a modern, non-academic art world.
From Scotland to Paris
J D Fergusson was born in Leith, Edinburgh, on 9 March 1874. He was a gifted schoolboy sketcher. He began to study medicine but dropped out in the second year resolving to take his talent seriously and become an artist.

Fergusson was inspired by the work of the Glasgow Boys, Arthur Melville was particularly important for him and he followed in his footsteps, visiting and painting France, Morocco and Spain. Other major early influences included Whistler, Velasquez, Degas and Manet.

Friendship with artist and fellow Scot Samuel John Peploe (1871-1935) was an important stimulus for Fergusson. From around 1900 the two artists began to make regular summer trips to Paris and the fashionable coastal resorts of Brittany and Normandy. The artists saw Impressionist paintings in Paris and made their own efforts to focus on the subject matter of modern life and to capture the fleeting effects of light.

Fergusson settled in Paris in 1907. He constantly sought out new art in the city and became part of a friendly circle of artistic people, meeting at the cafés, crèmeries and bistroes around bohemian Montparnasse. Pablo Picasso, André Derain and André Dunoyer de Segonzac were among his acquaintances. Sketching in the cafes was an important part of Fergusson’s artistic development and three of his sketchbooks will be displayed, courtesy of The Fergusson Gallery in Perth.

The South of France
After a number of summers in Brittany, in 1913 Fergusson and Peploe holidayed in Cassis. Fauvist and Expressionist artists in pursuit of intense colour were discovering the South of France. It was cheap to live, the food and wine were good and it was warm and bright.

Fergusson settled on the Cap d’Antibes, then a quiet backwater, deserted in summer. He had met the young English dancer Margaret Morris in Paris. In one of his first letters to her he wrote:

“... the place here has given me a new start, a different feeling altogether about painting, or rather it has given me what I’ve been trying to make out of nothing – the colour, the shapes, everything that I was developing by sheer sweat and labour is here. The light that one snatched with excitement when it happened once in a blue moon, is here even in winter.”

The outbreak of the Great War in 1914 forced Fergusson to return to Britain, where he renewed contacts with Peploe and the London and Scottish art scenes. He also met Leslie Hunter and Francis Cadell for the first time. As soon as the war was over in 1918, Fergusson resumed his visits to the South of France which continued to provide the main subject matter for his paintings.

The Paris Exhibitions
In the 1920s Fergusson’s painting and sculpture were exhibited in Glasgow, Edinburgh, London, Paris, New York and Chicago. Although the term ‘Scottish Colourist’ was not used until later, the work of Fergusson, Peploe, Hunter and Cadell was exhibited together for the first time, as Les Peintres de l’Écosse Moderne (Modern Scottish Painters) at the Galerie Barbazanges, Paris in June 1924. In March 1931, the four artists showed together in Paris again at the Galeries Georges Petit. On the opening day of the exhibition the French Government bought work by Fergusson, Peploe and Hunter for the French National Art Collection, a real accolade for the artists and for Scottish art. An important aspect of the exhibition is bringing these three works together for the first time in Britain and emphasising the importance of exhibiting in developing the idea of a ‘new spirit’ in Scottish art in an international arena.

From Antibes to Glasgow
In 1939, conscious of the growing tensions across Europe, Fergusson cleared his studio in Antibes and decided to settle in Glasgow. He felt it was time to
help younger Scottish artists and play an active part in establishing a distinct Scottish art. The New Art Club and New Scottish Group offered artists a forum for discussion and a democratic way in which to exhibit with "no selecting or hanging committee". Fergusson continued to holiday in Antibes and the closing paintings in the exhibition are of Glasgow warmed by a sense of the South of France.

Ultimately what Fergusson brought from France to Scotland was a belief in freedom of expression in art achieved through comradeship, discussion, a vibrant arts scene and the cross-disciplinary exchange of ideas: "One of the chief characteristics of modern painting is free thinking and free expression."

Fergusson died in January 1961, at the age of 86, at home in Clouston Street, Glasgow, having spent a last summer in Antibes.

The exhibition brings together around 50 paintings, watercolours, drawings and sculptures alongside a range of archive material. The Hunterian Art Gallery's collection is at the heart of the display with Les Eus and Anne Estelle Rice, Closeerie des Lilos amongst many key works. Loans have been agreed across Scotland, including Stirling University Art Collection's seminal Rhythm and a number of important works from the Fergusson Gallery, including Le Manteau Chinois and Self Portrait.

A highlight of the exhibition is the loan of three paintings J D Fergusson, S J Peploe and G L Hunter from the Centre Pompidou in Paris, bought by the French Government in 1931 for the National Art Collection. There are also two notable related events:

**Institute for Art History Public Lecture**
29 September 2011, 5.30pm - 8.00pm
Hunterian Art Gallery Lecture Theatre

'J.D. Fergusson in Context' by Dr Tom Normand, University of St Andrews. Lecture followed by a reception and private view of the ‘Colour, Rhythm and Form’ exhibition. All welcome. Tickets £5.00 (includes admission to the lecture, private view of the exhibition and wine). This event is supported by the School of Culture and Creative Arts, University of Glasgow. Visit [www.gla.ac.uk/schools/cca/events/](http://www.gla.ac.uk/schools/cca/events/) for further details.

**Colour, Rhythm and Form: J. D. Fergusson in France and Scotland**
26 November 2011, 10.00am - 4.00pm
Hunterian Art Gallery Lecture Theatre

A one-day symposium organised by the Department for Adult and Continuing Education (DACE) examining Fergusson’s contribution to art in Britain and France. Tickets £24.00 (£14.00 for full-time University of Glasgow undergraduate and postgraduate students). For further details or to book contact DACE on 0141 330 1835.

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Bi-lingual Gaelic and English greeting card by George Bain (The George Bain Collection, Groam House Museum, copyright The George Bain Estate)

**A Celebration of George Bain**
By Susan E. Seright, Curator, Groam House Museum and E Mairi MacArthur, External Curator, IONA illuminated

Over the course of a year, from Easter 2011 through to the spring of 2012 and from the Highlands to the Central Belt, five separate exhibitions are showcasing an inspirational group of 20th century masters of Celtic arts and crafts. This is the culmination of a three-year project by Groam House Museum in Rosemarkie which, in 2008, was one of only three Scottish museums to receive a Heritage Lottery Fund Collecting Cultures award. The award was made in order to develop the collection – and display to the public – the work of George Bain (1881-1968), widely recognised as the ‘father of modern Celtic design’. His archive has been held by the Museum since 1998 and continues to grow. The exhibition locations and dates are listed below. In addition,
there are Celtic craft workshops with schoolchildren in the Highlands, a themed lecture series hosted by Groam House Museum and a Celtic Art Festival in Rosemarkie and area from 1-8 October.

The ‘home’ exhibition at Groam House Museum itself puts George Bain in the context of the 20th century renaissance in Celtic art by placing his work alongside that of craftsmen who preceded him or were roughly contemporary. The Iona silversmiths Alexander Ritchie and Iain MacCormick come into the latter category. Historical replicas of Irish metalwork also feature, a source of inspiration for that same generation. And the stunning Hebridean Rug made by Quayle & Tranter to Bain’s design is worth the detour alone, for any enthusiasts travelling up or down the A9 this autumn.

IONA Illuminated is, deliberately, a title with resonance. All the artists celebrated in the three linked venues drew upon the island’s brilliant legacy of ornamental stoneworking and gloriously illustrated manuscripts. Ten specially designed banners light up corners of the ancient Abbey – in a room off the Cloisters, in the Museum – and, for the first time, Bain’s superb studies of the Book of Kells may be seen near the spot where it was first created.

Silver brooch by Alexander Ritchie of Iona using the crescent and V-rod from the Rosemarkie cross-slab (7 x 3.5cm, Chester 1910-11).
This piece has been gifted to Groam House Museum by E Mairi MacArthur and is on display there in the current exhibition.

The local Heritage Centre has on loan a variety of silver, brass, leather, book bindings and enamel – including some rarely seen items. Here, George Bain is in the company of Alexander & Euphemia Ritchie, who founded the pioneering Iona Celtic Art in 1898, and of two of their skilled apprentices, Iain MacCormick and Helen MacPhail. Today, Mhairi Killin of Aosdana Gallery continues in this direct line, producing Celtic silver from original Ritchie masters alongside contemporary artefacts rooted in island tradition. On show here too, for this season only, are two exceptional Ritchie pieces – an oak and brass firescreen and a candle sconce, both clearly sourced from the galley and foliage patterns of Iona’s medieval graveslabs.

Bain and the Ritchies led parallel careers and had closely overlapping passions and skills. Yet, as far as we know, they never met in person. Groam House Museum, in partnership with Historic Scotland, has finally united them through their craftsmanship, in a place that directly inspired them all. Bringing a selection of George Bain’s best original artwork to the capital city in October is a major achievement by Groam House Museum. It was in Edinburgh that the Caithness-born lad had his schooling and formal art training and where his paintings were first exhibited at the Royal Scottish Academy. Over the winter, visitors to the Scottish National Gallery on the Mound will have ample opportunity to pore over examples of Bain’s meticulous penmanship, lettering, sketches, designs and rugs. Don’t miss it.

Looking forward into 2012, the many people who flock to Glasgow’s popular Celtic Connections will, if arrangements are confirmed, see a mixed
media display by George Bain. The complex, beautiful patterns of the pieces should perfectly complement the intricate rhythms and harmony of the music they will have come to hear.

The Wester Ross artists who run the set of attractive display spaces in Ullapool - an talla solais or ‘hall of light’ - have eagerly embraced the plan for the final exhibition next March. This will focus on the finely crafted handiwork – embroidery, leather, wood carving – made by George Bain and his contemporaries. It will make a fitting finale to the series.

"Thanks to the Groam House Museum in Rosemarkie, a focus now exists for the preservation and exploration of the work of one of the most interesting Scottish artists of 20th century, George Bain. His pioneering analyses of Celtic design are shown in the company of a number of the original Pictish stones that inspired them. The Groam House Museum is one of the most interesting small museums in Scotland." - Murdo Macdonald, Professor of History of Scottish Art, University of Dundee

George Bain and the Celtic Art Revival
Groam House Museum, Rosemarkie
22 April - 4 December 2011

IONA illuminated: 100 Years of Celtic Art: George Bain & Alexander Ritchie
Iona Abbey, Aosdana Gallery, Iona Heritage Centre
9 July - 22 October 2011

George Bain: Master of Celtic Art
Scottish National Gallery, Edinburgh
15 October 2011 - 16 March 2012

George Bain and the Celtic Knot
Royal Concert Hall, Glasgow
20 January - 6 February 2012

George Bain: Master of Celtic Crafts
an talla solais, Ullapool
16 March - 16 April 2012

For further information, including full funding details, see www.groamhouse.org.uk

From Carriers to Coffins – Jute in the 21st Century
Verdant Works, until 2 December 2011-08-13
By Julie Millerick, curator

Verdant Works is an A-listed building; built in 1883, it is the last working jute mill in Scotland. It tells the story of Dundee’s textile industries, from the early days of 18th century flax weaving, through the introduction and rise of jute production to the present day and the manufacture of man-made fibres. From Carriers to Coffins – Jute in the 21st Century picks up from this point, bringing the story of jute up to date with the current situation both in Dundee and India, filling in a gap in the current museum interpretation.

The exhibition has been organised to highlight jute’s significance as one of the most versatile natural fibres known to man. Raw jute is obtained from two varieties of plant, Corchorus capsularis and Corchorus olitorius, both of which are native to Bengal (modern day Bangladesh). Also known as the ‘golden fibre’, jute was indispensable during the 19th and early 20th Centuries. Its appeal lay in its strength, low cost, durability and versatility. Today, most easily recognisable from the supermarket jute shopper, the exhibition aims to challenge people’s perceptions of jute. No longer confined to the mundane and practical, jute is an exciting fabric which is making waves.

One of the main themes covered in the exhibition is the use of jute as a material in the arts and crafts. Jute has been used by artists for many generations, usually as a base or backing. But in more recent years the fibre itself has proven an inspirational material and has taken central stage as the art work.

Eminent textile artist Anna S King has been working using jute now for a number of years, experimenting with it to create beautiful intricate pieces. Featuring in the exhibition is her inspiring
installation piece *Everything is Natural, Everything is Spirits – The last bale of jute project*, which has been kindly donated by Anna to Verdant Works. The installation was originally specially commissioned by Dundee Contemporary Arts and Verdant Works to celebrate the last bale of jute to be imported into Dundee. Inspired by the thought of what it might be like to be inside a bale of jute, Anna created this tented enclosure. As part of the exhibition, the visitor is free to experience this for themselves as they are invited to step inside the tented enclosure. As one visitor commented it is like stepping into your very own *Doctor Who*-style TARDIS.

As Anna says “I love the gloss of jute and it’s a lively and spirited fibre and although I’ve given it a shape and form, what I really want to do is to allow it to speak for itself.”

A selection of *Juteopolis* cubes on display by members of the Society of Scottish Artists taken from their 2009 collaborative floor sculpture project. (courtesy of Dundee Heritage Trust)

The exhibition also features pieces from the collaborative floor sculpture created by the Society of Scottish Artists for their 2009 Annual Exhibition which was held at The Vision Building in Dundee. To acknowledge the local context all members were given a wooden cube measuring 10cm square and asked to create a piece of work with jute as its subject matter. The cubes could be cut into, shaped, be drawn, painted or printed on or have objects or materials attached to it. The innovative 3D nature of the brief led a significant number of artists to respond, some attached jute (raw, spun or woven) to their cubes whereas others took inspiration from the topic in a more abstract way. Cubes on display in the exhibition include those by prominent names such as Allan Beveridge, Norman McBeath, Marian Leven and Will Maclean. In 2010, the SSA kindly donated all 98...
Juteopolis cubes to Dundee Heritage Trust and they are now part of the museum’s permanent collection.

Displayed alongside these art installations are a selection of commercially designed items, many of which have been beautifully handcrafted including those from high fashion couture houses, the UK high street and independent bespoke designers from around the globe. Designers are becoming increasingly creative and imaginative, blending, weaving, dying as they explore the opportunities jute can offer.

Texture is a key theme explored by many designers. Jute can help add a fantastic natural texture to products whilst also creating a sense of luxury. Working closely with a number of companies, as well individual designers, the exhibition attempts to fully showcase what’s available in the world of fashion and design.

Bespoke pieces on display include the ‘Simon Chair’ by London upholstery company the Chairman & Son, whose basic concept was to take a small regency style chair and give it a large seat. Beautifully crafted the chair was made and named after its creator Simon Richardson. It has a solid beech frame, coil sprung back and seat, feather cushion and darks stained beech legs. The coffee sack jute upholstery is individually cut so no two chairs are the same.

High fashion pieces on display include a beautiful beach bag by one of Paris’s oldest couture houses Lanvin. Several weaving techniques are used to create a delicate and intricate weave on this stunning bag which is finished off with a trimmed grosgrain ribbon and two tulle rosettes. The feminine and soft nature of this beach bag challenges the traditional perceptions of jute. Betty Jackson on the other hand used jute in her spring/summer 2010 collection to create a striking jute jacket with lace trim to explore the boundaries between masculinity and femininity. The inspiration behind the collection, including this fabulous jacket, was combining extremely feminine, pretty pieces and prints with slightly edgier and harsher fabrics, to create an exciting contrast.

Small independent designers are also seeing the natural benefits of jute, as a cheap, durable, environmentally friendly fabric. Collected from across the world the exhibition showcases a selection of quirky and striking items. Pieces on display include a child’s jute and tartan jacket from Virginia, USA, a laptop case from Victoria, Australia and a Caribbean-inspired jute clutch bag which is a fabulous example of how jute doesn’t have to be beige! Jute is being showcased as a real alternative to cotton and synthetic fabrics.

The exhibition has allowed Verdant Works to build on its collection, which has already been Recognised as a collection of National Significance, through a concentrated programme of contemporary collecting. On display is the result of this, much of which has been generously donated to the museum. The exhibition has identified that there is a vibrant community of people working with jute from across the world, who are as passionate about jute as we are.

From Carriers to Coffins – Jute in the 21st Century is on show at Verdant Works until 2 December 2011. Please see the website for directions and details of our events programme: www.verdantworks.com. Opening hours until 31 Oct: Mon-Sat 10am-6pm (11am Sun); from 1 Nov: Wed-Sat 10.30 am-4.30 pm (11am Sun, closed Mon and Tues).
These and much more are currently on show in the exhibition Noel Paton and the Pre-Raphaelites: Scottish Collections & Connections at the Lamb Gallery, University of Dundee until 10 September.