

From the Chair

As my first 'From the Chair' I am pleased to report that this year the Society sees some new developments as well as us reaching further afield. It was very nice to see so many of our members at the first of our events of the year, the guided tour of the W. Barns-Graham exhibition at Edinburgh's City Arts Centre, for a wonderfully informative and engaging afternoon. There are a number of events in the planning for the year ahead. Of particular note, is our intention to take a tour beyond Scotland's cities with a visit to sites in and around Moray. This is something that we have not done in the recent past, and it will be a real opportunity to see the diversity of contemporary arts, permanent collections and history of the area. Details about this event will follow shortly, and I do hope that this is something that many of you will want to join us on.

I am also pleased to announce that the Society has taken its first step into social media. We now have our own Facebook page (<https://www.facebook.com/ScottishSocietyForArtHistory>). This will be used alongside our usual means of communication as a space for announcing our own activities as well as those of related organisations. But, more importantly, perhaps, is that it is a venue where you, our members, can informally speak to each other, and I would very much welcome you to use it in this way. It doesn't, of course, replace our newsletter, so if you have news or features that you would like to include in the newsletter, then please get in

touch with Shona Elliott, the editor (e-mail: s.elliott@abdn.ac.uk). In the year ahead, I hope to see you at our events or online. And, if you are on Facebook, don't forget to 'like' us and let others know about the Society.

Benjamin Greenman

SSAH Research Support Grants

The Scottish Society for Art History promotes scholarship in the history of Scottish art and art located in Scotland. To facilitate this, the SSAH offers research support grants from £50 to £300 to assist with research costs and travel expenses. Applicants must be working at a post-graduate level or above and should either be resident in Scotland or doing research that necessitates travel to Scotland. Application deadlines: 31 May and 30 November.

To apply please send via e-mail:

- a cover letter
- current curriculum vitae
- a brief project description (300-500 words) specifying how the grant will be used and how it relates to a broader research agenda
- a budget
- the name and e-mail address of one reference

Address applications to:

SSAH Research Support Grants
c/o Dr Shannon Hunter Hurtado
sculpthurtado@yahoo.co.uk

SSAH events

Tour of the *Wilhelmina Barns-Graham: A Scottish Artist in St Ives* exhibition, Edinburgh City Art Centre, 27 January 2013

By Benjamin Greenman

This major exhibition of Wilhelmina Barns-Graham's work, on the centenary of her birth, presented a comprehensive and incisive overview of her life and career. Of particular significance was the exhibition's aim to show that this career was not solely informed by her life and practice amongst the St Ives group, who were to receive international acclaim at the heart of British Modernism, but also by her education at Edinburgh College of Art and subsequent life in Cornwall and her family estate outside St Andrews. Starting with her art school studies in the 1930s and culminating in her highly productive final decades of work in the 1990s and early 2000s, the exhibition charted a chronology that showed the rigour as well as experimentation that characterised her career. Dr Helen Scott, Manager of the Barns-Graham Charitable Trust, revealed the intricacies of this development, drawing our attention to both the subtle and major shifts in her working practice, and providing an insight into the breadth and diversity of this artist's oeuvre.

One of the initial works in the exhibition was an anatomy study in pencil from the artist's years at art school. Consisting of transparent sheets placed on top of each other, the form of the body was built up from the initial underlying anatomical drawing. An incisive lesson in the discipline of form, this example highlighted the rigorous and attuned sense of structure that is evident in Barns-Graham's later works from nature. Around the corner were two examples from a significant series of works that resulted from the artist's encounter with the Grindelwald Glacier, Switzerland in 1949. The translucent, crystalline structure found in nature offered not only the possibility of a consolidation of her artistic aims but also a major spur to imaginative invention. On the opposing wall was another bold study, *Rocks, St Mary's,*

Scilly Isles (1953), that emphasised the imposing scale of natural forms.

The upper floor of the exhibition made clear the notably distinct phases in the latter part of the artist's career. Included was an example from the *Meditation* series of the 1970s, which shows a period of invention with pure abstract form, using predominantly rigid, geometric forms, alongside a breathtaking use of colour and subtle gradations of tone. These works, as Helen suggested, were not entirely unrelated to events in the artist's life, and other examples from these years more emphatically played with the tensions of the formal elements.

Undoubtedly, one of the highlights of this exhibition was the array of works from Barns-Graham's final years. Bold and economic in their handling these works showed an artist exploring the rich possibilities of her art. In this respect, Helen drew particular attention to the significance of the artist's use of printmaking as a formal means of discovery; templates became for the artist a device with which to simplify but also expand on the elements of a picture. As a reminder of the theme of the exhibition and the persistent inventiveness of the artist, a vibrant series of small abstractions depicting the grounds of her home in Fife transposed the landscape into a vivid series of vertical strokes of intense naturalistic and non-naturalistic colours, connecting place with imaginative invention. This was a wonderfully engaging afternoon in which Helen brought her extensive knowledge to bear in a thoroughly insightful and comprehensive account of the artist's life and work.

Feature

S J Peploe and Kirkcudbright

By Rachel Smith, Doughty Hanson Assistant Curator, Scottish National Gallery of Modern Art

Samuel John Peploe (1871-1935) was the eldest and most successful - commercially and critically - of the four artists commonly known as 'The Scottish Colourists', along with F C B Cadell, J D Fergusson and G L Hunter. Peploe is considered

by many to be the leader of the group and indeed it was his friendship with the others which bound the four together. Born in Edinburgh, Peploe lived in the city all his life, apart from two years spent in Paris between 1910 and 1912.

Peploe is most celebrated for his still lifes, particularly the sophisticated works of the early 1900s and the vividly-coloured studies of the early 1920s. Of equal significance however, are the Scottish and French landscapes that Peploe painted throughout his career, usually *en plein air*, featuring the Hebridean island of Iona, Paris and Cassis, amongst other locations.

Encouraged by his friend and fellow Colourist J D Fergusson to move to Paris, Peploe was to become friends with a number of Fergusson's group. This included the artists E A Taylor and Jessie M King, both of whom were working and teaching in the French capital at the time. It was in Kirkcudbright that the Taylors were to settle after their return from France.

For 100 years or so, (c.1850-1950), The Royal Burgh of Kirkcudbright was widely renowned as an artists' colony. Beginning with the emergence of the Faed family of acclaimed artists from nearby Gatehouse of Fleet in the 1840s, some might say it ended with the death of Jessie M King in 1949. As well as those who stayed in Kirkcudbright permanently – the Taylors, E A Hornel, William Robsen and Charles Oppenheimer amongst others (all of whom were considered part of the 'Kirkcudbright School'), other artists visited, keen to experience the quality of light and, as Taylor aptly described it, paint the 'green and golden province' (*Kirkcudbright: One Hundred Years of an Artists' Colony*, 2000, p.12).

Peploe was one of the most important artists to become a regular visitor to Kirkcudbright during the first part of the 20th century. He first visited in 1915, aged 43. Here Peploe applied the lessons he had learnt in France - first hand exposure to Fauvism and to the continental light so different to that of his Edinburgh studios, to the Scottish landscape. A productive painting ground for the artist, Peploe returned to the south-west of Scotland a number of times between the years 1915 and 1931.

Encouraged by E A Hornel, Jessie M King had purchased 'The Greengate' (now a B & B), and 'Greengate Close' on the High Street in 1909. Living in 'The Greengate', the Taylors had the cottages in the close renovated for visiting artists. Whilst Peploe does not appear to have stayed with the Taylors he most certainly dined with them. As Stanley Cursiter recounted, Peploe 'did not like staying with people, and would make every or any excuse to decline invitations' (*Peploe: An Intimate Memoir of the Artist and of his Work*, 1947, p. 66). Writing to Margaret during the summer of 1931, Peploe recalls, 'I had supper with the Taylors, a most magnificent meal. Grapefruit, delicious cooked sole, a really marvellous omelette and the best custard pudding I have ever tasted, with pears' (*Kirkcudbright: One Hundred Years of an Artists' Colony*, 2000, pp. 74-75). On at least one occasion, Peploe stayed instead in the Selkirk Arms Hotel, a short walk from the Greengate. His experience was less than satisfactory: '...one gets fish swimming in wet grease and the meat is always cold or luke warm. I have indigestion frequently due to the awful cooking...' (*Ibid.*, p.75).

Jessie M King was to organise two town pageants that took place in Kirkcudbright in July and September 1918. Perhaps surprisingly, Peploe agreed to take part in Jessie's September pageant, playing the part of the Pied Piper. The costumes were described in the local newspaper as 'most striking' (*Kirkcudbrightshire Advertiser*, September 1913, p.157).

Working in Kirkcudbright itself as well as the surrounding countryside, Peploe mostly painted the 17th-century Tolbooth (now the Tolbooth Art Centre), various views of the town and the harbour as well as Laggan Farm near Dalbeattie. Guy Peploe suggests it was specifically the 'stolid geometry of Kirkcudbright, its tolbooth, castle and harbour, [which] provided inspiration and the type of subject-matter which lent itself well to the geometrical analysis which was still [Peploe's] dominant concern' (*S J Peploe 1871-1935*, 2000, p. 53). During his earlier visits to Dumfriesshire, Peploe also visited New Abbey and Douglas Hall. Trees were a lifelong favourite subject for Peploe and inspired some of his best later landscapes not

only of Scotland, but of Cassis and Antibes during his visits with Cadell and Hunter during the 1920s.

Three paintings of the town of Kirkcudbright are currently on display in the S J Peploe retrospective at the Scottish National Gallery of Modern Art (Modern Two). The earliest of these three paintings on show is *Kirkcudbright*, c.1915, on loan from The Scottish Gallery. This was painted during Peploe's first visit to the town. Peploe's hotly coloured oil depicts the view from the grounds of Kirkcudbright Academy to the back of the Tolbooth. A similar scene is depicted in *Kirkcudbright*, c.1918, which shows the view of Kirkcudbright's Tolbooth from the rear of the building, The Anchorage and the Sheriff Court. Other artists including David Gauld and Jessie M King also painted from this vantage point. The final work on display, loaned by The Fleming-Wyfold Art Foundation, is *Kirkcudbright*, late 1920s, painted during Peploe's final visits to Kirkcudbright between 1929 and 1931. An almost identical view of the town is portrayed in an earlier work, *Kirkcudbright*, 1916, Kirkcaldy Museum and Art Gallery. Painted overlooking the town with views west across Millburn Street, one can see the parish church, the Sheriff Court and the Town Hall.



Photograph by Rachel Smith, May 2012
© National Galleries of Scotland

A number of other works depicting Kirkcudbright and the surrounding countryside are housed in public and private collections. Of particular interest from a research point of view are *Kirkcudbright, Street Corner*, 1917 (owned by Aberdeen Art Gallery & Museums) and *Summer's Day, Castle Street*, also known as *A Summer's Day, Kirkcudbright*, 1916 (private collection). In the former, Peploe has painted the house at the far end of the High Street, not far from 'The Greengate' and Broughton House, Hornel's former home. Sketchbooks have been uncovered in a private collection which can be identified as preparatory drawings for this painting.

The latter work depicts Paul Jones Bakery (which still exists), not on Castle Street but on St. Cuthbert Street. Kirkcudbright Parish Church, previously known as St. Cuthberts Church, is shown behind. During the period Peploe painted *A Summer's Day, Kirkcudbright*, the bakery was the site of a tea room, the features of which were designed by Jessie M King. In exchange, the Taylors were permitted by the owners to sell their pottery and pictures within the premises.

Sadly, it appears that Kirkcudbright somewhat failed to inspire Peploe during his final visits. Describing his experience as 'heartbreaking' in his letters to Margaret and eldest son Denis written in the late spring of 1931 from the Selkirk Arms Hotel, Peploe seemed to long for home:



S J Peploe, *Kirkcudbright*, c.1918, oil on canvas,
Dumfries and Galloway Council (Kirkcudbright
Common Good Fund Collection, The Stewartry
Museum, Kirkcudbright)
Purchased with assistance from the NFA, NMS

'I am getting awfully sick of Kirkcudbright. There is absolutely nothing to paint. I have a few things that I shall try and finish: then home. And I shall be glad. I am pretty lonely here and at times get awfully depressed...I feel I should lose my soul if I lived in this place. Lush grass and green trees, you can see nothing for leaves – no distance, nothing for the imagination. Rather English than Scottish...' (*S J Peploe*, 2000, pp.78-79)

So to end, one might return to Peploe and his relationship with E A Taylor. Writing the foreword for the *Memorial Exhibition of Paintings by S J Peploe*, R.S.A. held at the McLellan Galleries, Glasgow in February 1937, Taylor's words not only convey his close friendship with Peploe but also do justice to him as a painter. These words nicely conclude this feature: 'Never have I known a man more true to himself, his home, his friends and his inspiration – all attributes which make memory of him lasting and his art enduring...the inspired personality of a great artist'.

Acknowledgements

We are grateful to the late Nigel Doughty and to Doughty Hanson & Co for the funding of the Doughty Hanson Assistant Curator post at the National Galleries of Scotland.

The Scottish Colourist Series: S J Peploe, sponsored by Dickson Minto WS, runs until 23 June in Edinburgh, with selected works then showing at the Aberdeen Art Gallery (13 July - 19 October). It is the first major retrospective of Peploe's work to be held for almost 30 years. Bringing together more than 100 of his most significant paintings from public and private collections throughout the UK, the exhibition also includes archive material, a number of the original objects used within his still life arrangements and a selection of permanent collection works in two accompanying displays: *The Scottish Colourists* and *The Modern Scottish Still Life*. The Scottish Colourist series of exhibitions culminates with: *The Scottish Colourist Series: J D Fergusson*, Scottish National Gallery of Modern Art (Modern Two), 7 December 2013 - 15 June 2014.

New Acquisitions

New Acquisitions at The Fergusson Gallery, Perth

By Jenny Kinnear, *The Fergusson Gallery*

Two new acquisitions enhance Perth & Kinross Council's art collections held at The Fergusson Gallery: a ceramic pot by Hella Young and a still-life by George Telfer Bear. Both were recently purchased with assistance from the National Fund for Acquisitions.



Hella Young, ceramic pot, 1950s
Photograph by Paul Adair
Courtesy of The Fergusson Gallery

Artist potter Hella Young was at the forefront of Scottish Studio Pottery in the 1950s. She was born in Bloemfontein, South Africa in 1910. In 1929, she spent a year at the Kunstgewerbe Schule in Stuttgart, thence to Scotland where she studied 'Commercial Art' at Glasgow School of Art. After graduating, she went on to become a fashion artist, supplying the Scottish press with illustrations of new trends in the 1930s. In the early 1940s, she studied ceramics with the distinguished painter and potter, Katie Horsman at Edinburgh College of Art. In 1949, she became one of the first potters in Scotland to set up a studio, which she established at Tayport. She died in Fitou, France in 1999.

The grey slipware piece, with its simple shape and incised decoration is typical of Hella Young's work during the 1950s, with obvious inspiration from Bernard Leach, whose work she greatly

admired. It was chosen to augment the collections at The Fergusson Gallery as Hella Young was associated with Scottish Colourist John Duncan Fergusson, whose substantial collection is held at the Gallery along with that of his lifelong companion, modern dance pioneer and artist Margaret Morris. It was the Scottish Nationalist, Professor Douglas Young (who later became Hella's husband in 1943) who introduced her to Fergusson and Margaret Morris. Douglas Young was a good lifelong friend of Fergusson and was often invited to speak at his New Art Club meetings. Hella Young became a member of Fergusson's New Scottish Group of artists, exhibiting with them in Glasgow.



Summer Roses, oil on canvas by George Telfer Bear, 1930s © Artist's Estate
 Courtesy of The Fergusson Gallery

A second significant addition to the collection is a still-life painting in oil by George Telfer Bear, titled *Summer Roses*. This again is a first acquisition of work by this artist to the collections in Perth. George Telfer Bear (1876-1973) was born in Greenock. He trained at Glasgow School of Art under Fra Newberry before spending several years in Saskatchewan, Canada. In the early 1920s, he returned to Scotland and settled in Kirkcudbright, establishing friendships with several of the Glasgow Boys who were based there.

Telfer Bear exhibited regularly at the Royal Scottish Academy, Glasgow Institute and overseas, including most importantly an exhibition at the Galeries Georges Petit in Paris in March 1931. Organised by the internationally renowned dealer, Alexander Reid, the show, titled *Les Peintres Ecossais* also included work by S J Peploe, F C B Cadell, G L Hunter and R O Dunlop. The group, minus Dunlop and with the addition of W G Gillies, exhibited again at Barbizon House in London in April and May the following year. It is significant that Telfer Bear was shown with this group of painters, as they were one of the first in Britain to see themselves as modern, within a European context. *Summer Roses* is a good example of Telfer Bear's approach to still-life. As well as a typically Scottish preoccupation with light, colour and paint the subject matter (in particular the roses) and approach show a close affinity with Fergusson's still-lives.

The Fergusson Gallery is open 10am-5pm Monday to Saturday, admission free. For further information see www.pkc.gov.uk/museums or contact The Fergusson Gallery on 01738 783425

Portrait of James VIII by Cosmo Alexander (1724-1772), c.1749

By Peter Davidson, University of Aberdeen

A rare Jacobite portrait by Cosmo Alexander has just been acquired by the University of Aberdeen with assistance from the National Fund for Acquisitions and the Art Fund. Cosmo John Alexander was the youngest member of a dynasty of Catholic and Jacobite painters in Aberdeen. They

offer a remarkable instance of a single family continuing as painters in a regional capital for nearly two centuries. Amongst their kinsmen and associates they numbered George Jamesone, John Michael Wright and James Gibbs. After 1688 their fortunes were governed by their allegiance to the Stuart cause, two generations of Alexanders having fought at Culloden, and Cosmo having subsequently gone into exile in Rome, before a cautious return to Britain and an eventual (and influential) painting campaign in North America. As well as an extensive practise as a portraitist, he would appear to have retouched the notoriously-fugitive flesh tones of a very considerable number of works by his ancestor George Jamesone, including the 1630s series of Sibyls in the University of Aberdeen's art collection which are currently being conserved and restored.



Cosmo Alexander, *James VIII*, c. 1749
 Courtesy of the University of Aberdeen Museums

The new acquisition is a small-format bodycolour portrait on paper laid onto board of James Francis Edward Stuart /James VIII painted c.

1749. He is in a grey coat, with the Garter and the Thistle, with the crown on a table. The format alone, with its potential for concealment and clandestine display, is eloquent of the fortunes of the northern Jacobites after Culloden, in marked contrast to the full size Stuart replica portraits which Cosmo Alexander's father had produced in the 1730s and 40s. This particular portrait is given an especial weight by being a version of that portrait-type of James VIII which Cosmo Alexander depicts on his easel in his defiant Roman self-portrait of 1747. While replicas of the portrait-type of the young James VIII after Belle are relatively widely distributed, especially in northern Scotland (including one in the University collection), this Alexander original of the mature James is not recorded in Corp and the only analogous work known to us is the oil painting formerly at Fingask, Perthshire.

Thus this is a significant addition to the corpus of Jacobite painting and is particularly interesting for its medium and scale, both eloquent of the place and time of its production and display (if 'display' is the right word for a piece whose format is so essentially clandestine).

Cosmo Alexander, his father John and their ancestor George Jamesone, are all represented in the University Collections (indeed the University of Aberdeen probably has the largest holding of Cosmo Alexander's work of any institution in the world). There are portraits, many restorations and re-touchings of Jamesone portraits (as well as the Sibyls) and the large-scale *St Cecilia* which Cosmo Alexander painted for the Aberdeen Musical Society in 1757 which has recently been restored and displayed at concerts of the reconstituted Society.

Exhibitions and talks

Picture Perthshire - exploring the landscape
Perth Museum & Art Gallery
23 March to 18 August 2013
By Maria Devaney, Principal Officer (Art)

A new exhibition celebrating the landscape of Perthshire has opened at Perth Museum & Art

Gallery. The exhibition draws entirely on the museum's own permanent collections and has been planned to coincide with Visit Scotland's tourism campaign for 2013 as the Year of Natural Scotland.

Perthshire with its varied and dramatic landscapes has for centuries been the home of many artists and the inspiration for even more visiting artists. The majority have been minor and often amateur, but amongst these stand leading artists of the Scottish School such as David Octavius Hill, Sir D Y Cameron and the Pre-Raphaelite painter John Everett Millais.

There is evidence to suggest that artists were active in the area from the 16th century and the artistic tradition continues to the present day with groups such as the Perthshire Art Association, Perthshire Visual Arts Forum and the Perthshire Open Studios actively making and exhibiting art.



Evening, Kenmore by Hugh William Williams
© Perth Museum & Art Gallery,
Perth & Kinross Council

Most art historians date the start of landscape painting in Scotland to the late 18th century. This happened in the wake of The Enlightenment and the 'Grand Tour'. During the Napoleonic Wars, people were not able to travel to Europe safely. Artists looked for places within Britain that offered similar dramatic and remote scenery. This coincided with the fashion for the 'Picturesque' movement in landscape gardening. Perthshire proved an increasingly popular destination for artists and literary figures, as the

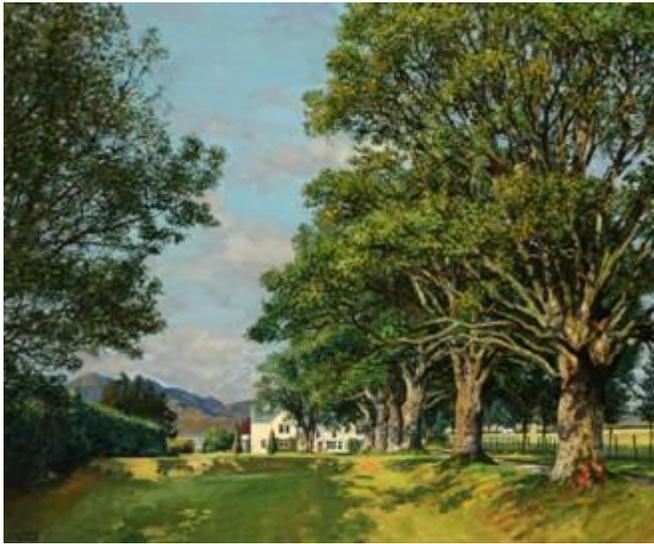
Highlands became more accessible. Some of these early views are represented in the exhibition with Hugh William Williams' views of *Dunkeld* and *Kenmore*, both painted in watercolours in 1799. Artists favoured four views of Perth itself in particular. These were Perth from Moncrieffe Hill, Perth from Barnhill, Perth and Kinnoull Hill from Craigie and Kinfauns from Kinnoull Hill. The River Tay as a part of this landscape, with the activity on the river and in the harbour was a frequent subject.

The 19th century saw a huge number of artists painting the Perthshire landscape. One of the most notable was Horatio McCulloch. His *Loch Katrine*, an iconic painting from Perth's collection, with its Romantic interpretation of the landscape and association with Sir Walter Scott, represents for many people the image of Scotland itself. Scott was a huge influence in the development of tourism in Scotland as a whole. The dramatic scenery of Scotland inspired a generation of Romantic writers and musicians including Wordsworth and Mendelssohn. After Queen Victoria's visit in 1842 and the coming of the railways, Scotland's future as a major tourist destination was sealed, with Perth as the gateway to the Highlands. 2013 is also the 150th anniversary of The Highland Main Line.

In the late 19th century, artists such as the Pre Raphaelite painter John Everett Millais began to paint different views of the area such as that viewed from the riverbank at Kinfauns, famously captured in his painting *Chill October* (Private Collection, not included in the exhibition). These were less dramatic but instead concentrated on atmosphere. Millais is represented in the exhibition by an etching dating from 1888 by Henry Raeburn MacBeth after Millais' *Christmas Eve, Murthly Castle*.

Increasingly artists of the 20th century sought different interpretations of the landscape. They used more experimental painting techniques and new media. The influence of the Glasgow School and French art for example can be seen in the works of William Miller Frazer and John Guthrie Spence Smith. The best known 20th century landscape painter of the local area is James

McIntosh Patrick. His work celebrated the ordinary and focussed on the everyday scenes of country lanes and farming landscapes. His oil of *Edradour House* in Pitlochry is featured in the exhibition.



Edradour House by James McIntosh Patrick
© Perth Museum & Art Gallery,
Perth & Kinross Council

Railway companies in the early 20th century recognised the power of art as a marketing tool to attract tourists. They commissioned artists such as McIntosh Patrick to make images for their posters. A lithograph from a William Miller Frazer painting of *Perth from the South*, used by Perth Town Council as a tourism poster is displayed beside the original oil.

Contemporary artists are still inspired by the dramatic beauty of the Perthshire landscape and continue to explore more radical interpretations of a traditional subject. One of the more unusual works on show is *Peat Book* by Anderson Glob – a collaborative piece by Dundee based contemporary artist Marshall Anderson and ceramicist Lotte Glob. Challenging the concept of landscape art as a genre, the work is a piece of the landscape, made into an artist's book using found materials such as beeswax and animal bones.

Venue Details:

Perth Museum & Art Gallery, 78 George Street,
Perth PH1 5LB. Telephone 01738 632488.
museum@pkc.gov.uk, www.pkc.gov.uk/museums.
Admission free

William Daniell's Scotland: Landscape and the Sublime

**Kelvingrove Museum and Art Gallery,
26 April to 21 October 2013**

By Dr Joanne Meacock, Curator (British Art)

In 1814, armed with a small camera obscura and a sketchbook, the English landscape and marine painter William Daniell (1769-1837) embarked on an ambitious project to document the British coastline. The resultant eight-volume *A Voyage Round Great Britain* (1814-1825) contains 308 aquatint etchings that provide invaluable evidence of the landscape, people and culture before the age of photography and herald the early years of tourism.



William Daniell, *Loch Coruisq, near Loch Scavig, Skye*, c.1815-1820, watercolour on paper
© CSG CIC Glasgow Museums Collection

A new display in Kelvingrove Art Gallery and Museum's 'Fragile Art' space focuses on six of Daniell's Scottish scenes – three preparatory watercolours and three aquatints - which celebrate the 'ruggedness and sublimity' of the northern landscape. The exhibition revolves around the Romantic idea of the 'sublime' in nature, an aesthetic concept that was developed by Edmund Burke in his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). By the early 19th century the idea of the sublime was embedded in contemporary culture. It can be summed up by magnitude, wildness, a sense of danger and isolation, possibly relating to the

supernatural or divine, in the face of which the viewer is aware of their own smallness and helplessness.

From Kilmartin Glen to Fingal's Cave, the display shows that Daniell carefully chose his viewpoints to enhance feelings of wonder and awe, with boats, figures or sea birds often providing scale, and threatening weather and squally seas added to increase the drama. Daniell particularly relished the contrast between rugged mountains and deep sea lochs, as can be seen in his depictions of Loch Hourne, Loch Ranza, Arran and Loch Coruisq, Skye.



William Daniell, *Staffa, near Fingal's Cave*
c.1815-1818, watercolour on paper
© CSG CIC Glasgow Museums Collection

Walter Scott had kindly given Daniell many introductions along the west coast, as well as advice about suitable locations, having recently explored the area for his narrative poem *The Lord of the Isles* (1815). Daniell dedicates volume three to the celebrated poet and quotes from this poem throughout his *Voyage*. Writers on the sublime had demonstrated the power of association in experiencing the landscape, and so Daniell's views and his accompanying text make frequent reference to Scottish history, literature and legend. He also grounded his views in real life, recording information about contemporary dress, employment, scientific theory, technological innovation and the burgeoning tourist trade.

Hagar and the Angel, Hunterian Art Gallery
15 September 2012 - 25 August 2013
Admission free

This exhibition is dedicated to the Runciman brothers, John (1744–1768) and Alexander (1736–1785), two of the most versatile and talented figures in 18th century Scottish art. At its heart is a very important addition to The Hunterian collection: an oil painting by John Runciman titled *Hagar and the Angel*. The rare work was allocated to The Hunterian in 2010 as part of the Acceptance in Lieu scheme and forms the centrepiece of the exhibition.

The Hunterian is home to one of the world's best groups of works by the Runciman brothers and a selection feature in the exhibition, including several prints. The Hunterian is also home to one of the earliest known works by John Runciman - an etching from 1764 titled *The Taking Down of the Netherbow*, which depicts the dismantling of Edinburgh's 16th century eastern gate.



John Runciman, *Hagar and the Angel*, c. 1766
Courtesy of the Hunterian Art Gallery

A group of exhibitions and talks with the theme of mysticism and contemplative perception:

Exhibition: *Útiseta*, James MacKay Hall Balcony, University of Aberdeen, 23 April - 31 July 2013
By Nicola Moss

Útiseta, meaning sitting out for wisdom, is associated with an ancient Nordic practice of divining knowledge. Moss's works are inspired from sitting out in the Scottish landscape to see numinous images in her mind's eye. The artist will give a short talk about the exhibition during the University's *Second Sight and Prophecy* conference taking place from June 14 - 16.

Further details about the conference:
www.abdn.ac.uk/elphinstone/events/secondSight/index.shtml. The conference will include a talk by an artist and the RSA Collections Curator:

Talk: *Nemeton - Tickets to the Otherworld: Voluntary Second Sight in Scotland*

By Dr Norman Shaw, artist, University of Dundee

A 'nemeton' (from the Gaelic *neimheadh*) is a sacred place, a threshold between one state and another. The Nemeton project, conducted as part of the 'Window to the West' research project, featured a collaborative artists' tour of various nemeton sites around the Highlands. Many of these sites facilitate a kind of voluntary second sight. Norman's talk will explore aspects of this project, with particular focus on evidence of this voluntary second sight as a means of accessing the Otherworld of the Gaels. The artist will use his own drawings throughout the talk, discussing how they deal with various issues relating to landscape and consciousness, mythology, 'sonorous mapping' and automatic drawing.

Talk: *Between the Late and Early: the Cult of the Visionary Artist*

By Sandy Wood, Acting Collections Curator, Royal Scottish Academy of Art & Architecture

Artists demonstrate the capacity to transport themselves and their audiences into imaginative realms between worlds. Sandy will discuss how visionary art and artists might shape a 'cult of the imagination', that has developed through political and poetic avenues and can influence behaviour and psychological development. The talk is inspired by the RSA's 187th Annual Exhibition.

Exhibition: *Between Late and Early, Royal Scottish Academy, 25 May - 2 July 2013*

By Sandy Wood

Curated by Edward Summerton RSA (Elect) as part of the 187th Annual Exhibition, the exhibition will investigate artists' interpretations of the ethereal and otherworldly. The exhibition will feature works by Scottish and international artists with an interest in sources such as sorcery, folklore, shamanism, ritualism, dreams and predictive visions. It will also include mysterious and esoteric objects from Scottish museums and an audio CD of sound works. These recordings will range from traditional Scottish Traveller storytelling (in song) through to newly developed vocal and digital soundworks.



John Martin, *The Deluge*
Courtesy of the Royal Scottish Academy

Exhibition: *Ego, Royal Scottish Academy 21 April - 30 September 2013*

By Sandy Wood

AWAITING YOUR INTERPRETATION

The Royal Scottish Academy presents EGO, an interactive exhibition of self-portraits from the collections, designed to tie in to the 187th RSA Annual Exhibition and its theme: to celebrate works of art that inhabit the gap between perceived and imagined realities. Featuring work

that crosses boundaries of tradition, representation and narrative, this exhibition puts interpretation in the control of you, the viewer.

In creating a self-portrait the artist attempts to bridge a number of divides: the divide between the self and the perception of the self, the divide between this perception and its representation and the divide between the representation and the audience.

For whatever the artist's intentions, devices and techniques, how we respond to their work remains entirely up to ourselves, our ego reflecting upon theirs. It is this aspect on which EGO is designed to focus. Tailor made label postcards will be available for visitors to add their interpretation to the exhibition and EGO's presence will extend onto Facebook, Twitter and Flickr (#EgoArt).

We are encouraging you, the audience, to personally engage with the works and come up with your own responses. They could be descriptions or poems, daydreams or hallucinations, stories or doodles...

...YOUR IMAGINATION IS THE ONLY BOUNDARY...



William Gillies, *Family Group*, 1937
Courtesy of the Royal Scottish Academy
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