From the Chair

Along with the continuing good weather, this summer brings us a brimming issue of the newsletter full of features, reviews and announcements. The recent re-opening of the Kirkcaldy Galleries is one of the recent summer highlights and is given due attention here as the destination of our most recent tour, as William Rough reports. Alice Pearson, who kindly led the tour, also takes the time here to reflect on the institution’s past, the selection of the display for the re-opening and its future direction. Also included in this issue are a number of articles on single artists from the 20th century: Claire Robinson and Heather Jack discuss the life and work of James Watterston Herald and Henry Taylor Wyse, two East coasters whose paths crossed but had very different careers. Sarah Bromage looks at the shared life and concerns of sculptors Hironori Katagiri and Kate Thomson through their work in the University of Stirling collection, while Amy Waugh discusses the intriguing art of Angus MacPhee. And Joanna Soden takes us back to the first survey exhibition of Scottish art at the Royal Scottish Academy.

It is particularly welcome that this newsletter reflects the range of activities and work that is taking place in Scottish art history. It is in this respect also that we are looking forward to the publication of this year’s journal. As I write, we are in the final stages of its production. This year’s theme examines the allure of Scotland for French artists from 1790 to 1900. In response to familiar accounts of the influence of the Continent on Scottish art, the journal’s essays offer new research and insight in the other direction, considering a breadth of relations from the patronage of French artists to the fascination that the Highlands exerted on artists in France.

And, finally, in the same vein, as part of the society’s commitment to the diversity of interest in Scottish art history, I would like to mention our research support grants. For the past few years these grants have provided financial support to the work of younger and established researchers, and continue to do so. The next application deadline is November, and you will find further information below.

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: 30th November and 31st May.

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 Kirkcaldy Museum & Art Gallery
Saturday 27th July 2013
By William Rough, University of St Andrews

Having recently re-opened after an 18-month refurbishment, Saturday’s tour of the newly named Kirkcaldy Galleries was an excellent opportunity to witness the success of the redevelopment and, through The People’s Pick exhibition, see the clear affection between the people of Kirkcaldy and the artworks.

Following a quick introduction to the building by Alice Pearson, Interpretation Team Leader for Fife Cultural Trust, we were led to the gallery through the bright and welcoming café space and into the Moments in Time exhibition which displays notable events and people in Kirkcaldy’s history. The exhibition includes some interesting artworks such as James Patrick’s rather gloomy Links Fair, Kirkcaldy and Conrad Metz’s portrait of Adam Smith’s mother, Margaret Douglas, which legend has it was used as target practice by a previous owner.

Upstairs Alice took us on an entertaining tour of The People’s Pick: Your Gallery, Your Choice exhibition which was curated from a public poll to find the favourite work in the collection. The results helped provide a run-down of much-loved works and a number of notable Kirkcaldy ex-pats and others, including Jack Vettriano and Alexander McCall Smith, submitted their votes and provided an explanation of their selection. Val McDermid chose Robin Philipson’s Attack, which she recalled seeing as a schoolgirl and which still has an impact on her today. Naturally the McTaggart works and the Scottish Colourists attracted a large number of votes and they were represented by McTaggart’s Emigrants Leaving the Hebrides and The Wave, Cadell’s Boats; Venice, Peploe’s Ben More from Iona and Vettriano’s choice Palm Trees, Antibes.

The results were split into sections such as Nature, Maritime, Idle Moments, the Animal Kingdom and Work & Industry. This design provided the opportunity to hang together works which would rarely be companioned. Frances Walker’s turbulent Leaving St Kilda provided a neat companion to Joan Eardley’s ferocious Breaking Wave whilst the trio of characters in Thomas Faed’s A Lowland Lassie was echoed in Brian Joseph Fojcik’s Alcan Trinity: Nocturne, Dawn, Sunset. The poll also threw up some unusual choices too, such as John Macallan Swan’s The Cold North and the surprisingly humorous portrait of Reverend Shirra who, in 1778, prevented the plundering of Kirkcaldy by John Paul Jones. It is this engagement between the gallery and its public that The People’s Pick superbly highlights. And the winner of the poll? Read Alice Pearson’s feature article in this issue to find out!

Tour of the From Death to Death and Other Small Tales exhibition, Scottish National Gallery of Modern Art, Edinburgh, 25th May 2013
By Benjamin Greenman, The Open University/ Glasgow School of Art

Back in May we spent a few hours exploring the varied and challenging array of artworks that were brought together for this display, which was one of the major exhibitions of the year. What was evident from the beginning was that this astutely curated exhibition, see the clear affection between the people of Kirkcaldy and the artworks.

The exhibition was organised around the theme of the body, which formed the core of a constellation of philosophical, cultural and artistic concerns that prevailed in the art of this period. A dynamic element of the exhibition was the pairings and juxtapositions of works that placed stalwarts from the gallery’s collection in new relations and also drew connections between different decades and art movements. This was evident from the first room, where paintings by Picasso and Balthus stood alongside Sarah Lucas’ sculpture Bunny Gets Snookered #10 from the 1990s that placed masculine sexuality and creativity in relation to a commentary on latter day lad’s culture. There were numerous welcome surprises as we went around the exhibition. Dada and Surrealist precedents, with their provocations, rejections and questioning of social values and mores, set the leitmotiv for later generations’ exploration of contemporary identity. In one room Marcel Duchamp’s infamous Fountain, a key to many strands of a century of art, was placed alongside Robert Gober’s incongruous, quiet
protuberances into the space, and this followed Helen Chadwick’s overt gendering of Duchamp’s precedent in the installation *Piss Flowers*. Elsewhere Gober’s pet bed, seeming little more than an everyday domestic object, appeared next to Bruce Nauman’s hanging, biologically-permuable hounds.

In my talk on the exhibition I referred to some of the central ideas that artists had been exploring in their work, such as Sigmund Freud’s notion of the uncanny and the death drive. I then considered what this meant in a latter day culture of consumption and spectacle, a theme seen in Douglas Gordon’s wall of movie stars as much as in Matthew Barney’s layered, re-working of mythologies in the *Cremaster Cycle*. Alongside such ideas and themes, perhaps one of the lasting impressions of the exhibition is the spectrum of emotions and responses that the works sought to elicit, from visceral rejection to a pleasure of the senses. Paul McCarthy’s dystopian revision of a Hollywood narrative drew a strong and immediate response, whereas Ernesto Neto’s installation *It Happens When The Body Is Anatomy Of Time* offered a more intriguing space of engagement. An interesting analogy with the structure of human skin cells at the microscopic level was proposed in discussion. In the concluding part of the exhibition we took some measure of the art on show, that historically begins with the assault on values which defined Dada of the 1910s, by discussing Marina Abramovic and Ulay’s recorded performance *Imponderabilia*. It was both a point of amusement and insight as we discussed the nature of changing mores since the work was made in the 1970s.

**Features**

**Celebrating Scottish Art – 150 Years Ago**

*By Dr Joanna Soden, Royal Scottish Academy*

In the autumn of 1863 the Royal Scottish Academy mounted the somewhat lugubriously titled *Exhibition of Works of Deceased and Living Scottish Artists*. It occupied the RSA suite of galleries in the building on The Mound that it had shared with the National Gallery of Scotland for just four years. At that time the national collection was still in its infancy (the first edition of its catalogue was published in 1859) and this exhibition was a first attempt to present a survey of specifically Scottish art. In so doing the RSA demonstrated a belief that Scotland was worthy of claiming identity of its own with regard to visual culture.

Works were assembled from all manner of sources. Queen Victoria lent three major paintings by David Wilkie. Others were borrowed from the great art collectors of Scotland such as the Earls of Rosebery and Hopetoun and the Clerk family of Penicuik (notably works by the Runciman brothers). Among the lenders from the professional classes were, for example, John Miller (a collector of D.O. Hill’s paintings) and the antiquarian David Laing HRSA. Artists and their descendants were also significant contributors. The quality of the loans was such that a substantial number now reside in public collections across Scotland e.g. David Wilkie’s *The Cottars’ Saturday Night* (Glasgow Museums) and Alexander Nasmyth’s *Edinburgh from the Calton Hill* (City of Edinburgh Council). Among the works now in the National Galleries of Scotland were Allan Ramsay (1684-1758), *Poet* by William Aikman, *King Lear in the Storm* by John Runciman, *The Covenanters’ Communion* by Sir George Harvey and *Montrose* by James Drummond. The RSA also dipped into its own collection to exhibit, for example, John Watson Gordon’s portrait, *David Roberts RA, HRSA*.

Sir John Watson Gordon, *Portrait of David Roberts HRSA, RA, RSA Collections*
Unlike the Academy’s annual exhibitions, there were no works for sale. However, the commercial side of the Scottish art world was present through D.O. Hill’s brother, the entrepreneur and publisher Alexander Hill. Among the paintings lent by him was a major historical canvas by Thomas Duncan, entitled *Prince Charles Edward – Asleep in one of his Hiding-places after the Battle of Culloden*. Hill had published this as an exhibition-quality mezzotint in 1846 and this exhibition presented an ideal opportunity for further business promotion.

The catalogue takes the form of a simple list with the addition of short biographies of the deceased artists, from David Scougall (died 1677) to Alexander Christie (died 1860). These artists were represented by 191 pieces out of a total of 423 in the exhibition. The remainder were contemporary works. Only one female artist was represented: the sculptress Amelia Hill (née Paton) or ‘Mrs D.O. Hill’ as she is cited in the catalogue.

Oil paintings comprised the major part of the exhibition but there were also watercolours, architectural drawings and sculptures. There was no attempt to organise material chronologically or by theme or subject matter. Instead the visitor was invited to explore and enjoy. Portraits ranged from the 17th century to the present day and represented the aristocracy as well as the leisured and educated classes, artists and poets. The work of Sir Henry Raeburn was represented with by far the greatest number of works (41) including portraits of the aristocracy such as *Sir John Sinclair (1754-1835), First Baronet of Ulbster* and portraits reflecting cultural life in Scotland such as *John Clerk, Lord Eldin, 1737-1852, Judge*, both now in the National Galleries of Scotland. Subject paintings included classical subjects such as David Scott’s *Philoctetes Left on the Isle of Lemnos by the Greeks on their Passage towards Troy* and Shakespeare, for example Alexander Runciman’s *Macbeth and the Witches*. Many others had strong themes taken from Scottish history, such as George Harvey’s *The Covenanter’s Communion* and James Drummond’s aforementioned *Montrose*. The work of Burns and Scott featured strongly among the literary themes, e.g. William Allan’s *Burns composing ‘The Cottars’ Saturday Night* and James Eckford Lauder’s *Bailie Duncan McWheele at Breakfast (from Scott’s ‘Waverley’)*. Glimpses into Scottish everyday life of the past and present were evident in David Wilkie’s *The Penny Wedding* and William Home Lizzars’ *Interior of a Church (Balloting for the Militia)*. Landscape painting featured Scottish scenery, and that of the Highlands above all else. Horatio McCulloch’s paintings of Loch Katrine and of Skye and James Giles’ evocations of Deeside were counterbalanced by Sam Bough’s naturalistic paintings of Cadzow Forest in Lanarkshire. By contrast, painters such as Andrew Wilson presented the tranquil, Claudian side of landscape with a series of Italian subjects and interestingly George Harvey exhibited a view of the ruins of Pompeii. Looking to modern and urban life, the young artist John Crawford Wintour exhibited *Perth from Moncrieffe Hill*, one of Alexander Nasmyth’s works in the exhibition was *Princes Street with the commencement of the building of the Royal Institution, 1825* and D.O. Hill exhibited his *Edinburgh Old and New of 1846*.

The exhibition opened on 3rd October, to coincide with the meeting of the National Association for the Advancement of Social Science, and it closed on 21st November. The press were invited to a preview on 2nd October and *The Scotsman* announced the following day ‘As a whole, nothing like it has hitherto been seen in Edinburgh...such a sight must convey a high idea of the power and capabilities of the Scottish school...’ *The Scotsman’s* main review, published on 13th October, was measured and critical of certain matters. For example, it regretted that the exhibition had not been arranged chronologically thus better to present the progress of art in Scotland (a concept widely held...
at the time). It felt this would better instruct the visitor. The reviewer was also concerned that the cost of such an exhibition might limit further ventures. With no income derived from sales the RSA had to rely on admission charges and catalogue sales to cover costs. This exercise was therefore a risky enterprise for the Academy and the reviewer called on the public to support the exhibition ‘...and by doing so encourage...[the RSA] still farther to develop their plans for the honour and advancement of Scottish art’.

So what does this exhibition say about Scottish art? Firstly it presents a legacy that reaches back beyond the 18th century. In scope it covers the same broad areas that could be found on the walls of the Royal Academy thus demonstrating the strength of home-based artists. However, it also makes a clear bid for a Scottish identity through representations of Scottish history and culture and through the landscape of Scotland and its modern, urban life. By way of caveats it must be recognised that an exhibition of this kind was dependent on the availability of loans. Additionally the 200 plus works submitted by living artists mostly reflected what was being produced in the early 1860s. These comments aside the exhibition was remarkably broad and wide. A final observation is that among the many portraits in the exhibition were 23 of Scottish artists (past and present), now presented as personalities in their own right.

Although the catalyst for creating this exhibition had been an external event (a national meeting), this was a project that had long been mooted within the Academy. The promotion of the work of Scottish artists had been an aim of the RSA from its foundation in 1826 and although this had started by addressing the needs of living artists, as time went by there evolved a wish to take the longer view and explore a sense of nationality. This was articulated at the highest levels by Prince Albert in 1850 at the ceremony of the laying of the foundation stone of the shared National Gallery of Scotland and Royal Scottish Academy. The prospect of a designated building for both a national art gallery and academy offered massive potential for the visual arts. The Royal Scottish Academy, as the primary available source of a Scottish art collection at the time, was ideally placed to advance this agenda. It was a demonstration of the maturity and status of the RSA, a mere 37 years after its creation. It proved that within those years the Academy had established a sound base on which to operate and was actively working through its founding aims to support and promote artists in Scotland. With an elegant suite of galleries in the building it shared with the National Gallery of Scotland, it now had facilities for hosting such an exhibition and, with a history of regularly presenting the largest contemporary art exhibitions in Scotland, it had a network of connections and relations that it could use to secure important loans.

‘The chaps that belong to no school or clique’: James Watterston Herald and East Coast Artists’ Circles
By Claire Robinson, Collections Curator at the University of St Andrews

Portrait of J.W. Herald
Undated, photograph on paper
© University of St Andrews Special Collections
After living and working in London and Croydon for a decade, the Forfar-born artist James Watterston Herald (1859-1914) returned to Scotland in 1901 and settled in the harbour town of Arbroath. He stepped off the Aberdeen Express from Kings Cross carrying only a cigar box containing pastels as his worldly possessions. Herald left behind a successful career in London where he had received his only formal art training at Herkomer’s School and developed his unique style. He was met at Arbroath Railway Station by his fellow Forfarian friend and patron, the HMI Schools Inspector John Taylor Ewen (1863-1942) and Ewen’s friend, the accomplished artist, craftsman and school teacher Henry Taylor Wyse (1870-1951). Herald’s visit was organised by Ewen, who believed that a holiday would inspire the artist afresh. Captivated by the boats in the harbour and the hustle and bustle of the fishing community of Arbroath, Herald never returned to London. Herald’s arrival marked the beginning of his ‘Arbroath period’ that witnessed some of his greatest artistic successes and failures set against the backdrop of the vibrant artistic landscape of Scotland’s East Coast at the beginning of the 20th century.

Before Herald’s return to Scotland, he had been in correspondence with Ewen regarding a venture to produce an avant garde art quarterly, entitled Imprints. Inspired by fashionable contemporaries such as The Studio and Ver Sacrum, Imprints was to celebrate the creative talents of Herald and other ‘artist friends’ from East Coast circles. In a letter to Herald’s brother, Ewen revealed that he envisaged Imprints to be a ‘splendid outlet for Jim’s work’ and working alongside Wyse, who would be responsible for editing and producing the journal, he believed that it would be ‘an artistic partnership which would (ultimately) bring them to the front rank in the world of real art’. Confident in Herald’s artistic ability but aware of his lack of organisational skills, Ewen believed that Wyse would be, ‘just the man to make a success of this venture along with Jim, each having many qualities the other lacks’. Acting as a mentor to Herald and Wyse, Ewen hoped that this collaboration would showcase their different creative strengths and elevate their standing amongst their contemporaries.

Unfortunately, Ewen and Wyse’s good intentions were impeded by Herald’s artistic temperament. After receiving a sample of Wyse’s experimental proofs, the artist wrote to his patron that ‘he is not within a sea mile of quality yet’. Self-assured in his work, Herald vowed that Wyse would not be allowed to produce his compositions. He insisted that his work should be prepared by the printer used by the stage designer and producer, Edward Gordon Craig, whose workshop was ‘within a stone’s throw’ of his Croydon studio. Understandably disillusioned and vexed, Ewen wrote in an unsent letter to Herald’s brother that he believed that for the journal to succeed ‘the men must be strongly earnest about it, and must be thoroughly in touch with each other too’ and concluded that ‘if Jim does not think Mr Wyse good enough to work along with in the production, the whole affair might as well be dropped at once’. From the early stages of Imprints, which would be Herald’s greatest concession to collaboration, the artist proved that he felt little need to work in partnership with other artists.
In spite of the initial difficulties that faced the art quarterly, the first edition of *Imprints* was published in June 1901. The publication was printed by Brodie and Salmond of Arbroath and the first edition was launched exhibiting a front cover designed by Herald. It displayed colour prints of woodcuts, lithographs and pen and ink drawings by contributors that included Herald, Wyse, Stewart Carmichael, Kate Hill, Frank Laing, John P. Downie, James Greig and Charles Keene. The first edition was reviewed by the *Dundee Advertiser* and Herald’s watercolour, *A Country Roup*, was celebrated as being ‘in some respects the best of the collection’. Wyse’s works were derided as being ‘more notable for their eccentricity rather than genius’. The *Dundee Advertiser* concluded that the works in *Imprints* were ‘too “intense” to command the applause of the educated philistine’. Sadly, the critic’s sentiments appear to have been shared by art audiences and the fourth and last edition of *Imprints* was published in March 1902.

Ewen was not deterred by the fortunes of the ill-fated art quarterly, however, and in his role as patron he endeavoured to raise Herald’s profile within the lively artistic community that existed on the East Coast at the beginning of the 20th century. A well-connected figure in Dundee and Aberdeen circles and a prominent member of the Dundee Arts Society, Ewen exhibited works by Herald from his personal collection on several occasions. Herald’s oil painting, *Evening in an Old Scottish Village*, was displayed in the Society’s Annual Exhibition in 1904 in the Victoria Gallery at the Albert Institute. That same year, Ewen invited the leading figure from the Glasgow School, Edward Arthur Walton, to visit Herald’s Arbroath studio. The event was reported in the *Dundee Evening Telegraph*, ‘Mr Herald was very highly complimented by a member of the Royal Scottish Academy, who visited Arbroath lately and carefully examined a few of his pictures.’ In 1906, Ewen also invited Herald to spend the afternoon with the Dundee artist and one of the founder members of the Tayport Artists’ Circle, Stewart Carmichael, to whom he also acted as a patron. Reliable in being entirely unreliable, Herald did not arrive. In apology, Herald wrote to Ewen, ‘My dear John [...] I didn’t come I hope you had a nice time with your friend Stewart the Great’. Talking from personal experience, Wyse stated in his biography that Herald:

Had no desire to occupy any important place even among his contemporaries and would not do anything to ensure that his pictures were brought to the notice of possible buyers. He was thoroughly content to go his own way and regarded money as a necessary evil to procure him his art materials, paints, brushes, pastels and papers, and thwarted the efforts of many of his well-intentioned [sic] friends in this direction.

In a statement that is equally revealing of Herald’s philosophy on his art, he declared to his brother, ‘I like the chaps that belong to no school or clique that are always alone and left to think for themselves they are generally the best.’ Entirely content working in solitude in his Arbroath studio, Herald felt no need to become acquainted with his contemporaries. Thus, despite Ewen’s efforts to establish Herald as a prominent figure in the East Coast artistic landscape, the reclusive artist steadfastly clung to his artistic independence at the cost of encountering new associations, ideas and experiences.

Ewen’s patronage extended far beyond his labours to introduce Herald and his work to artistic circles and he was a constant source of financial support for the artist. Ewen’s provision of financial support came in the form of regular commissions for Herald’s work for his private art collection, which was one of the largest and most comprehensive assembled and endless cash loans that would be forever outstanding. As an artist, Herald had very little desire to promote his reputation by selling his work and often hid his favourite pieces for himself, only to later part with these works for a modest price when he was in dire need of money. As eloquently elucidated by Wyse, Herald’s ‘fatal incapacity for business’ matched with his aversion to self-promotion and fatal weakness for whisky led to the artist’s reclusive existence in his damp Arbroath studio. Consequently, Herald’s letters to his patron, Ewen, often came with begging requests for money:

*My dear John, I am still on the outlook for better times but they seem to be long in coming. I have again had to suffer the humiliation of defeat in being unable to find a sale. I have again been compelled to sacrifice two of my best works for little or nothing [...] if you could manage to lend me the amount of £5 to enable me to direct my energies on the work in hand until your next visit [...]
Perhaps created as small measures of gratitude for Ewen’s long-standing financial support or simply spontaneous drawings produced by the artist during intimate moments at the family home at Pitscandly, near Forfar, portraits of the Ewen family feature prominently in a large sketchbook assembled by Ewen as a tribute to Herald’s artistic talents.

Undated, pencil on paper
© University of St Andrews Museum Collections

In a dramatic turnaround in fortunes, Herald’s reputation spread beyond East Coast circles in 1910 when he hosted a solo show in the Baillie Gallery, London. Persuaded to display his works by close friends, the exhibition was praised by the London art critics who delighted in his works. Unfortunately, Herald’s success ultimately came too late in his career. Herald refused to leave the comfort of his solitary existence in Arbroath behind to return to the glittering London art world to cultivate the attentions of the art critics and new patrons. Consequently, his second show at the Baillie Gallery in 1912 did not receive the same reception from the critics. For Herald’s loyal patrons who had provided enduring support, this latest demonstration of his self-destructive lack of professional ambition and disregard for self-promotion must have dealt a frustrating blow.

Following Herald’s rise and fall in the London art world, the artist’s final years were marked by a loss of artistic pride, regret and isolation from his closest friends and patrons from art circles in Dundee and Aberdeen. Herald’s desperate need for cash to fund his increasingly whisky-fuelled lifestyle made him vulnerable to exploitation from disreputable cronies and art dealers who purchased his works for meagre sums. Herald himself was only too aware of this fact and wrote, ‘I am not getting value for my work or anything like it.’ The son of the Dundee architect Charles G. Soutar who was also a loyal patron, recalled his mother ‘recounting with disgust how a Dundee butcher would go to Herald’s studio with a bottle of whisky which he would withhold from Herald until he dashed off another picture […]’ Herald’s brother admitted to Ewen after the artist’s death that, ‘[…] he was supremely careless of his reputation and let dealers and others have a lot of rubbish that he should have burned’. Evidenced by the scarcity of correspondence dating from the artist’s later years, Herald also became distanced from his patrons and admitted in a letter to a friend, ‘I get too little of the company I like and too much of the company I don’t like.’ Afflicted by a sense of regret and melancholy, the artist confessed to his brother before his death from chronic cirrhosis of the liver in 1914 that he had ‘made a “mess” of it’.

Herald’s death was met with regret by art circles, both on the East Coast and beyond, who mourned his passing as a great loss to the art world. A monograph celebrating Herald’s life and work was prepared by Ewen for the annual report of the Dundee Art Society. In honour of his memory, Herald’s body was removed from an unmarked grave in the Eastern Cemetery in Arbroath and re-interred in a grave in the Western Cemetery, which was marked with a headstone and plaque designed by the sculptor William Banbury. This scheme was overseen by a committee composed of Herald’s most loyal friends and patrons that included Ewen, Wyse, Soutar and Carmichael. As a final tribute to the artist, a memorial tablet and relief portrait was unveiled outside Arbroath Public Library by Prime Minister Ramsay MacDonald in 1924.

During Herald’s final Arbroath period in the latter years of his life, he relied upon the support and financial assistance of a loyal network of friends and patrons who were motivated by their admiration of his wayward artistic genius. Herald’s patrons, Ewen
and Wyse, endeavoured to promote his artistic development and reputation by providing him with endless opportunities to meet and collaborate with his contemporaries and exhibit and sell his work. Yet, Herald was utterly content working in isolation in his studio and was highly protective of his artistic independence. At a time when the East Coast art centres of Dundee and Aberdeen were bustling with fresh ideas and the emergence of new groups, such as the Tayport Artists’ Circle, Herald remained a reclusive artist existing on the fringes of the artistic community. Sadly, despite the best efforts of his friends and patrons, Herald’s independent spirit partnered with a fatal lack of professional ambition, business sense, disdain for self-promotion and an erratic lifestyle ensured that his artistic talent was not recognised by his contemporaries during his lifetime.

Henry Taylor Wyse: mentor, patron and friend
_By Heather Jack, independent researcher_

Claire Robinson, in her article on James Watterston Herald and his network of support, has shed intriguing fresh light on the relationships between Herald, his old friend J.T. Ewen and Arbroath art master Henry Taylor Wyse.

As far as Wyse was concerned, the period during which he and Herald would be thrown into uneasy association at the suggestion of their mutual friend was destined to be a brief interlude. Apart from the mismatch of temperaments and the early demise of the *Imprints* project in the early 1900s, the two were at very different crossroads in their lives. For Herald, the return to Angus after his sojourn in the south was by way of a homecoming to the comfort zone of familiar places where he could survive with the help of loyal supporters, undertaking painting as he was able until his premature death in 1914. For Wyse, ten years younger and ever proactive in developing his professional career, his appointment as Art Master in Arbroath High School from 1896 had been more of a stepping stone on the journey to his ultimate destination: the capital, Edinburgh. If it was in Arbroath that Wyse made his mark as an innovative and successful teacher and gained a reputation in education circles at national level, it was not until he moved to the capital around 1904 to take up appointments at George Watson’s Ladies’ College and Merchiston Castle school that he would settle definitively in one place, where he could expect to fulfil his aspirations in his chosen career. He was to remain in the city until his death in 1951, with his career culminating in his appointment in 1922 to the post of Lecturer in Art at Moray House Provincial College of Education, from which he retired in 1935.

Edinburgh brought Wyse - a man who, unlike Herald, enjoyed the company of his fellows - into closer contact with a new circle of younger painters more receptive to his role as mentor and patron. Among them were rising talents of the Edinburgh studios: David Alison (1882-1955), John Munnoch (1879-1915) and Alasdair G.D. Mackay (1891-1968).

David Alison, _Self Portrait in oils_, dated 1906
_Private collection_

Wyse’s friendship with Alison was well established by the early 1900s. A series of portraits passed down in the Wyse family suggest that regular commissions offered a way for the older artist to encourage and support the group of students emerging from the
Academy Schools and, after 1908, associate with the newly opened Edinburgh College of Art. Alison painted both of Wyse’s daughters, Helann and Alison, and his portrait of Helann (born 1897) was shown at the RSA in 1906. Another portrait captured the gentle nature of Wyse’s ever-hospitable wife Isabella, to whom the artist also dedicated a youthful self-portrait. Dated 1906, it is inscribed, lower right, ‘TO MY FRIEND Mrs H T Wyse’. These early works demonstrate Alison’s gratitude to the Wyses for their friendship and hospitality, as well as his growing skill and confidence in the genre of portraiture, which was to occupy the major part of his professional career in the post-war years.

Alison’s fellow student John Munnoch - another of the circle of promising painters whose talents had been recognised in several awards from the schools of art in the capital - was likewise a frequent visitor to the Wyse home in Braid Road, Edinburgh in the years leading up to the Great War. He too was commissioned to paint portraits of the Wyse offspring: a double portrait of Helann and Alison shown at the RSA in 1913 featuring ‘props’ reflecting Wyse’s interest in oriental art and a portrait of their younger brother Lothian painted in his schoolboy uniform of George Watson’s Boys’ College; a portrait which is uncompromisingly rooted in Edinburgh. This latter portrait was presented to the college in 1983 and it now hangs in the main college building.

All the evidence confirms that Munnoch and Alison had a warm and close relationship to the Wyse household in the months leading up to the war. Both had enlisted in the Royal Scots Territorial unit recently formed at the College of Art and they would be among the groups of young men in uniform pictured in the back garden at Braid Road in Wyse family photographs.

Despite all the warning signs and even when war became unmistakeably imminent, Wyse embarked on a painting trip to the Low Countries in the late summer of 1914 in company with Munnoch. The risks were already known, but with careful planning the lure of Wyse’s favourite painting destination had clearly overcome any fears. In Munnoch’s case, he may have been using up scholarship funding while travel was still possible. Notwithstanding the political storm clouds and some alarms along the way, the pair returned safely, knowing this was likely to be the last of such excursions for some time.

There is further evidence around 1914-15 of the close relationship that existed between Munnoch and the Wyse family. Informal pencil sketches of Helann are treasured in family collections and the collections include one by Munnoch that contributed to *Helann’s Birthday Book* (an album started by Wyse for his first-born after her birth in 1897) and a larger framed sketch by the artist dated 1915. These sensitive portraits of seventeen-year-old Helann must have been among the last made by Munnoch before the Royal Scots were shipped off to Egypt, heading for the eastern front in March of that year.

![John Munnoch, Portrait of Helann Wyse from *Helann’s Birthday Book*, dated 1915](https://example.com)

Pencil on paper. Courtesy of the Wyse Estate.

Tellingly, Munnoch’s ‘Soldier’s Will’ - the obligatory formality before departure on active service - was signed from the Wyse home address at
Braid Road. In the will, Munnoch named his brother Peter and other family members as well as his ‘sweetheart’ Jessie Macgregor to inherit his possessions in the event of his death (see http://www.nas.gov.uk/onlineCatalogue/Ref: SC70/8/177/58). It would seem that Munnoch’s last nights in Scotland were spent with the Wyse family.

The departure of the Royal Scots to the eastern front was marked by Munnoch in a postcard sent to Mrs Wyse on the day they left. It depicts the group of recruits in uniform and has later annotations on the reverse. The mature handwriting of Helann Wyse notes David Alison standing second left in the back row with John Munnoch seated second right in front, while another annotator (probably that of Mary Alison, wife of David) records that the 5th Royal Scots left for the front on 10th March 1915. The card is postmarked with the same date. Although not named, the man on the far right in the back row may be identified as Invernesshire-born Alasdair Mackay, another of the group of friends from the Edinburgh College of Art. The card is simply addressed to Mrs Wyse and signed ‘With best wishes John Munnoch’.

Group of Royal Scots Volunteers
Postcard sent by John Munnoch to Mrs Wyse, 10th March 1915. Courtesy of the Wyse Estate.

The passage of Wyse’s young friends into the theatre of war was reported in the press back home and recorded by Wyse in his Cuttings Book for 1915; a book which Wyse maintained meticulously before and after his departure from Arbroath. A press photograph from the Evening Despatch of 21st April 1915 showing the troops marching through Alexandria, their port of debarkation, has pencilled notes in Wyse’s own hand. He identifies the tall figure of David Alison and the stockier John Munnoch striding out side by side at the front of the column of marchers, while Alasdair Mackay follows a few rows behind. Their destination: Gallipoli. Tragically, in the ill-conceived landings in the Dardanelles, Munnoch would die in action within a matter of weeks and his family’s distress was compounded by the fact that the death was not confirmed at home until months after John was reported missing. So, a promising talent was destined to remain unfulfilled.

More fortunate, Alison and Mackay survived, each to pursue their career as painters and teachers. Promoted in 1922 to the post of Head of Painting at the ECA to which he returned after the war, Alison served in that position till his early retirement and move to London during WW2. His prolific output of commissioned work, particularly portraits, is well documented (see, for instance, http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/david-alison_artists).

Alasdair G.D. Mackay, Portrait of Henry Wyse
Watercolour on paper, dated 1922
Private collection
Like Wyse, Alasdair Mackay became an art master in schools and the two maintained their friendship after the war. A portrait in watercolour of his old mentor is dated 1922, the year that Wyse was appointed to the post of Lecturer in Art at Moray House. This may have been Mackay’s way of congratulating Wyse on his promotion to a senior position in art education.

In the nature of things, Wyse’s long career as Art Master at all levels means that his role as mentor to hundreds of students who passed through his classes over 40 years is incalculable. A dedicated artist-designer-craftsman of some considerable achievement himself, he had an eye for talent among his students. Included in Helann’s Birthday Book, for example, is a tiny pencil sketch dated 1916 by a precociously talented pupil at George Watson’s Ladies’ College: Helen Monro. This pupil, born 1901, was already showing the fine skills that would allow her to achieve great things in later years under her married name of Helen Monro Turner, illustrator and glass engraver. She was responsible for establishing the glass department at the ECA in 1941 and executing many prestigious public commissions as glass engraver.

Respecting and encouraging his students, Wyse also valued his peers and enjoyed their company. There is not space within the scope of this article to document in detail all the friendships Wyse maintained with fellow professionals over his long career. However, a few friends can be noted e.g. James MacLaurin, who was Wyse’s teaching colleague from Coatbridge with whom he established the Coatbridge Arts Society (providing a model later replicated in Arbroath) and James’ scientist-engineer brother Robert MacLaurin, who shared Wyse’s interest in the Scottish Guild of Handicraft. Another friend was James Riddel (Wyse’s predecessor at Moray House) who travelled with him to South Holland and Belgium to paint, each artist ‘doing his own thing’ in companionable independence. In addition, there was fellow art master Frank Craik Stewart and of course J.T. Ewen, a much respected and life-long friend after whom the Wyses’ first son, who died as an infant, was named ‘Ewen’.

As for Herald, whatever frustrations Wyse may have felt at his failure to inculcate into his reluctant protégé the discipline his friend J.T. Ewen may have hoped for, Wyse never lost interest in following events in the artist’s life through his troubled final years and up to his death in 1914. The Cuttings Book contains several references to Herald in articles taken from the local press.

A few mementoes of Herald’s sojourn with the Wyses are preserved in family collections: pencil sketches of grazing cattle in Helann’s Birthday Book and a pleasing pastel portrait, now framed, of an anonymous young woman. Both are unsigned and they were most likely among the items retrieved by Isabella from the studio floor in Nolt Loan after a sketching session by Herald, who was anything but tidy in his habits. Her wayward guest must have sorely tried her patience!

Taming Herald may have proved a challenge too far for Henry Wyse, but the artist in him cannot have failed to appreciate the immense talent that not even Herald’s sadly dissipated life could destroy.

Acknowledgements
Grateful thanks to the grandsons of Henry Taylor Wyse for permission to share information from family archives as well as images of paintings in family hands. Further information on Wyse’s varied career can be found at www.htwyse.info.

Angus MacPhee: Weaver of Grass
By Amy Waugh, Perth Museum and Art Gallery

The life of Angus McPhee or MacPhee (1915-1997) is almost as extraordinary as the fascinating items that he created.

Angus was born in Nettlehole, a small village near Glasgow in 1915. His father, Neil, was a ploughman who left his native South Uist in order to seek work on the mainland. Neil married late in life and was 54 years old when Angus, the second of four siblings was born. His mother, who only visited the Hebrides once in her lifetime, died aged just 43 when he was still a boy. Following her death his father moved the family to his native South Uist, inheriting a croft in Eochdar from his elderly brother in 1923. Motherless, Angus and his three sisters were helped by strangers and friends while his father tended the land. Neil was known to be an intelligent man and was well versed in ancient stories and tales of folklore.

Working on the family croft Angus learned how to make ropes, thatch and nets using the resilient
marram grass that was in plentiful supply in parts of Uist. Marram grass, also known as bent grass or beach grass, is a durable material that can grow to up to a foot in length. In addition to ropes, baskets, bridles and collars it was also used as thatch. It was so well utilised on Uist that its inhabitants became known as Muranaich, or ‘bent-grass people.’

In his spare time he fished, sang and played the bagpipes. He signed up to the Lovat Scouts, a Territorial Army unit, in 1934 at which time it was noted that Angus was a perfect example of Celtic youth; tall, strong and handsome.

Some years later, on 4th September 1939, Angus rode out on his father’s horse to join the Lovat Scouts at Beauly Castle in Inverness-shire. An accomplished horseman, after intensive training he was sent to the Faroe Islands. It was here that his health deteriorated. He became almost completely uncommunicative and his state was described by colleagues as catatonic. Incapable of continuing in his role, he was sent back to Scotland on Christmas Eve 1940.

Angus spent the next three months in the Military Hospital in Stirling where his condition was diagnosed as ‘simple schizophrenia’. He returned to South Uist after his brief stay in hospital. However, he could not cope with life back on the croft and following doctor’s advice in late 1946, he was sent to Inverness District Asylum (later Craig Dunain Hospital) for treatment. A Gaelic speaker, Angus seldom spoke to anyone on the ward. He never instigated conversation and answered in monosyllables, perhaps as a form of protest against his removal from Uist.

In the late 1940s Angus went to work on the hospital farm at Craig Dunain where his knowledge of horses and cattle was put to good use. He rose early each morning and after breakfast went out to work returning, like clockwork, for meals. After dinner he would go back outside gathering grass and foliage and turning it into ropes, socks and other garments.

For several years Angus was banned from weaving grass indoors owing to the mess and so began to fashion objects from sheep’s wool which he gathered from the fences around the farm. He spun this into yarn which he then used to make vests, handkerchiefs and scarves, amongst other things. Angus did not knit the items, but employed the netting skills that he had learned as a boy in order to create them.

A pair of woven grass boots
Photograph by Arnaud Conne, courtesy of the Collection de l’Art Brut, Lausanne

Many of the objects that Angus made allude to croft life: pony harnesses, halters and reins, waders, peat creels and sowing pouches. The one surviving exception is a charming grass cat (Angus was fond of all animals and was known to befriend any stray cats within the hospital grounds). He wove meadow flowers into his creations, which must have looked spectacular set against the vivid green of the freshly woven grass.

In the 1980s the farm was run down and Angus was relocated to the main wards and the gardens of the old asylum. Complaining that the grass was of an inferior quality, he began making items from beech leaves. There are very few trees on Uist and the inclusion of leaves in his work demonstrates his inventive side and ability to create items from a variety of natural sources.

Nothing survives from the first 30 years of his time at Craig Dunain Hospital. Almost all of the items rotted underneath the holly trees and rhododendron bushes where he placed his finished work, or were raked up and burned. Angus disregarded his work, abandoning it once complete and moving on to his next project. It was not until 1977 that Art therapist, Joyce Laing, discovered his work.

Laing recognised the rarity of the work which Angus was creating and began rescuing as many of the items as possible. The work was Art Brut, the form of art discovered by the French Surrealist Jean
Dubuffet. In the 1940s Dubuffet predicted that another genre of art existed and he identified it after being shown the paintings produced by inmates of a psychiatric hospital. The art was compulsive and came from the unconscious. While a number of those who produce this form of art suffer from mental illness, it is by no means restricted to those with mental health problems.

This type of art has become known worldwide and Angus MacPhee is now recognised as one of the masters of Art Brut. While we now appreciate the objects as forms of art, for Angus the work appeared to be a form of self-medication, helping him re-find his identity. The works also hark back to a different era; one which was rapidly evolving and with customs that had all but died out as the 20th century drew to a close.

Angus remained at Craig Dunain for 50 years before finally returning to his beloved Uist in 1996. He died of a heart attack at the age of 82 on 11th March 1997.

An exhibition of some of the work of Angus McPhee will open at Perth Museum and Art Gallery on 10th August and will run until 2nd November.

**Insight: sculptures by Hironori Katagiri and Kate Thomson at the University of Stirling**

*By Sarah Bromage, University of Stirling*

The Art Collection at the University of Stirling is a varied one comprising items of Scottish contemporary art including paintings, sketches, tapestries and silver. The University is also home to a growing sculpture collection. In 2012 the sculpture collection on campus was given a major boost in the form of fifteen new sculptures created by artists Hironori Katagiri and Kate Thomson.

Hironori Katagiri was born in Kesennuma, Japan and studied art at Miyagi University of Education. During the mid-1980s Katagiri came to Aberdeen to work in the Scottish Sculpture Studio in Lumsden, Aberdeenshire and in 1988 he co-founded the Glasgow Sculpture Studios. He has exhibited internationally and creates many of his works for public commissions. His work can be found in public and private collections all over the world.

Kate Thomson is an established Scottish sculptor who has been working internationally for the last 25 years. After graduating in Fine Art from Newcastle University, she worked for three years as a community artist in the Gorbals in Glasgow, where in 1988 she was also one of the six Founding Directors of the Glasgow Sculpture Studios, before starting to work on site-specific public sculptures for parks, gardens and buildings all over the world.

Kate and Katagiri met whilst at the Scottish Sculpture Workshop and later married. They divide their time between Scotland and Japan and actively promote sculpture in these countries. They have been great supporters of the Art Collection at the University and in March 2013 they brought their co-curated *Postcards from Japan* exhibition to the University. This collection of artwork postcards is the work of 22 artists from the areas affected by the earthquake, tsunami and nuclear disaster that struck the Tohoku region of Japan on 11 March 2011.

The fifteen new sculptures on campus are on long-term loan to the University and the University has subsequently raised the funds to purchase one of Hironori Katagiri’s pieces, *Awakening Landscape - Omnipresence and Eternity*, from the artist with the generous support of Geoff Weston. The sculptures were first exhibited together at Mellerstain House in Berwickshire in 2009. In 2012 Matilda Mitchell, former Secretary of the University’s first Principal
Tom Cottrell and the first Curator of the Art Collection, alerted the Art Collection of the need for the collection of works to be re-homed and the University was happy to receive these works on loan. The new pieces have joined an existing Hironori Katagiri sculpture entitled *June 21st 1985* which is situated next to the loch on the University Campus. This work is the first piece Katagiri made with Aberdeen granite at the Scottish Sculpture Workshop in Aberdeenshire. It was selected for the *Scottish Sculpture Open 4* at the Kildrummy Castle in 1985 and toured to the Cramond Sculpture Park in Edinburgh before being moved to The University of Stirling in 1995 where it was purchased for the art collection in 2005. Katagiri says of this Scottish red granite piece:

I am trying to blend my ideas into the character of this granite. A square block is brutally cut out, then the inside piece is split into two pieces and both pieces are carved and polished on opposite sides to create the impression they are tilted when replaced in their original position. The composition reminds the viewer that this sculpture was once one piece of stone, but now has transformed facets.

Kate Thomson and Hironori Katagiri assisting in the renovation of the Japanese sculpture courtyard

In addition to enhancing the beauty of the campus the new collection builds on the University’s links with Japan and the internationalisation of the University and the sculptures were formally exhibited as *Lyrical Abstraction - The Eloquence of Material* as part of the 2013 Japan week celebrations at the University.

Among the works on display, just outside the Cottrell Building on campus, is Kate Thomson’s piece *Cloud 9* made from Lasa Select marble in 2009. Kate’s work is abstracted from the human form and landscape, exploring relationships in physical, cultural and social space. Her beautifully crafted marble pieces use form to articulate light and life, and touch on something essential yet unique in all of us. Designed to be a play sculpture bench, the title is aimed at encouraging people to sit and play on the sculpture to dream a little. *Cloud 9* at first glance looks as if it has four sides, yet if you follow the
surface you will find it is a continuous Möbius strip, inviting people to touch and interact with the sculpture and tease their imaginations.

Kate Thomson, *Cloud 9*, marble, 2009 © Kate Thomson

Another prominent piece on display close to the Pathfoot Building on campus is *Nostalgia* by Hironori Katagiri. This piece is made from Scottish red granite and was made while Katagiri was artist in residence at the Scottish Sculpture Workshop in Lumsden as part of the Japan 2001 Festival. The predominant idea behind this sculpture is that once a stone is split, the action is irreversible. However, if the pieces are fit perfectly back where they used to be, it is as if it is one piece again. One block of red granite rock was split into over 40 pieces and reconstructed in the original shape, except the inside of the block has been cut and polished into an irregular sphere. Katagiri says ‘This sculpture plays with the physicality and character of the natural stone as a vessel to contain and remember human memories and experiences. It looks as if all is as it used to be, yet there is a certain difference, something formed within.’

The University is open every day and there is the opportunity to visit these pieces. Look round the campus and visit the Art Collection which is predominantly held in the Pathfoot Building on campus.

The Art Collection is open to the public during weekdays 9am - 5pm and weekends 11am - 3pm. Admission Free. For further information about the Art Collection and a downloadable leaflet detailing the Japanese sculpture trail, please visit the Art Collection website at http://www.artcol.stir.ac.uk

Kirkcaldy Museum & Art Gallery: a look at the past, present and future

*By Alice Pearson, Kirkcaldy Galleries*

**A Little Bit of History**

Kirkcaldy Museum & Art Gallery was built as Kirkcaldy’s War Memorial in 1925. It was gifted to the town by John Nairn, a linoleum manufacturer and art lover whose only son Ian Couper Nairn was killed in France in 1917 while serving with the Fife and Forfar Yeomanry. Architects Heiton and McKay won the original competition to design the War Memorial Gardens and Museum, receiving a £50 prize. In 1928 the building was extended, with a library and four galleries added.

The inaugural exhibition at the Gallery set an extremely high standard for the building. Brought together by the first curator, the Glasgow School artist Thomas Corsan Morton, the exhibition consisted entirely of loans and featured works by artists from Monet to Renoir. Although lenders included institutions and individuals from all over the country, Kirkcaldy was not without its fair share of patrons and in the following years the collection grew.

One donor does stand out in particular: the linen manufacturer John Blyth. A real art enthusiast, Blyth created a fantastic art collection, guided by the dealers Alexander Reid in Glasgow and McOmish Dott in Edinburgh. He was also a convener of the Gallery and once his collection outgrew his home, he lent a number of works for display here, visiting every Monday morning to spend a couple of hours with them.

Blyth died in 1962 and after his death his family agreed to sell virtually all the paintings hanging in the Gallery, plus a few more, to the town for the princely sum of £9,000. An enormous bargain, it has left us today with large collections of work by both William McTaggart and S.J. Peploe as well as many others including a townscape by L.S. Lowry and a good body of works by the Camden Town Group.

The building’s history hasn’t all been plain sailing though. As with all public buildings, finances have often been tight and upgrading painfully slow. In 1929 special permission had to be given for the then librarian to spend £17-5s-0d on a new typewriter. The previous one had been in use since
1913! It was obviously a good year for modernisation though as a telephone was also installed.

Visitor figures, as with any institution, have gone up and down. In the three months after opening the Gallery had 300 visitors a day, but by 1941 this had dropped to just four a day (and they were said to be waiting for trains at the neighbouring station!) However, figures have been steadily rising more recently with the Gallery reaching a twenty year high of 82,074 visitors in the financial year 2010-11, thanks in part to an exhibition by local hero Jack Vettriano.

So the time seemed right for an investment in the building, which despite its status as one of our flagship venues, was in dire need of some upgrading, particularly behind the scenes where services like an outdated heating system were causing regular problems for Gallery staff.

The Refurbishment

Fife Council invested £2.5 million in refurbishing the building, which closed in January 2012 for work to begin. The aim was to create a new integrated facility, combining the library, museum and gallery and adding a whole host of other services such as a family and local history room and VisitScotland information point.

Although joined, there was no internal route between the library and gallery, which were only accessible from their own separate entrances. Now entry to the building is through a single doorway, leading quickly through to a large central (and much bigger!) café. The aim is to encourage as much audience crossover as possible and create a building in which visitors can flow freely from one activity to another. Behind the scenes there has also been an enormous amount of work, with a new larger lift, improved environmental controls and a complete roof overhaul with 70% reused and 30% new slate.

We could not overhaul the building without also looking at the name. After all, as one venue the full title should now by rights be ‘Kirkcaldy Museum & Art Gallery & Library & VisitScotland Centre’ – hardly catchy! A number of possibilities were considered, many referring back to the man responsible for the creation of the building, but the John Nairn Centre or Nairn Galleries offered just too much possible confusion with the Moray town of the same name. In the end the title of ‘Kirkcaldy Galleries’ won the debate and was agreed by Councillors in January 2013, just in time for advance publicity for the opening of the Galleries during the weekend of 7th to 9th June.

Kirkcaldy Galleries Re-open

With building work on track, plans for the Gallery re-opening began in earnest in early 2013. It was quickly decided that with a project of this size and so many fans of the building, one opening wouldn’t suit all. Instead a series of events were organised, beginning with a special private view for some of our most loyal supporters, the Friends of Kirkcaldy Galleries. With around 200 members this active group has helped raise valuable funds over the years and most recently paid for the acquisition of a new work: Fent by Alison Watt. Our new museum display ‘Moments of Time’ also includes some items conserved thanks to the Friends, from a model loom to a quirky pottery chair.

Next up was the VIP opening on Friday 7th June, and a trio of local famous folk led the proceedings. All raised within a mile or two of the building, Gordon Brown, Val McDermid and Jack Vettriano were all able to speak about their childhood memories of the Gallery and Library with real affection. A football fan, Brown even went as far as to say the reopening was the biggest landmark moment in the town’s history since Raith Rovers won the cup in 1994 – high praise!

Finally it was the turn of the biggest event: the opening of the building to the general public. On Saturday 8th June and Sunday 9th the crowds descended and were rewarded for their patience with a whole host of events in a family fun weekend. There were author talks and theatre workshops, living history and circus fun – and the chance to meet some figures from Kirkcaldy’s past including economist Adam Smith and the participants in the last fatal duel in Scotland, which took place just outside the town. Music came from Radio Lollipop and the Beatles (a tribute act for those who missed the real group when they visited in 1963). A whole host of local groups were involved, such as the town’s amateur dramatic and operatic societies, and the feeling of the weekend was fun filled chaos, all helped by some wonderful weather. In total the Galleries had just over 7,000 visitors in the first week.
The opening events were also the first chance to see the new exhibitions in the upstairs art galleries and the results of The People’s Pick. Since the summer of 2012 the general public had been asked to choose their favourite works from the Gallery’s collection. With nearly 500 pictures to select from, over 1000 votes were cast – and it was a huge administrative task gathering the votes and comments and producing a list of the winners.

Nearly 60 have now gone on display, each with a label explaining what it is that makes the painting so special to the public. Often it is a local or personal connection, such as this comment about a painting of Wellesley Colliery by George Beckwith: ‘Coming from a mining background it brings back so many memories – Grandad coming home black as soot’.

Although there were a few surprises, many of the paintings picked were old favourites, as this comment about Seashore Roses by E.A. Hornel shows: ‘[I] fell in love with it when I first saw it in Kirkcaldy Gallery and my father painted it in oils for my Christmas as a surprise. Beautiful.’

In fact it was an old favourite that won The People’s Pick, receiving 44 votes in total. Spring Moonlight by John Henry Lorimer was popular for a number of reasons – after all it shows not only a local subject, the Great Hall at Kellie Castle, but it was painted by a local artist - Lorimer was raised at the Castle, which was owned by his family. However, it seems to be the subject matter that strikes a chord with so many. Painted in 1896 it shows a woman dressed in an elegant evening dress waltzing with her baby by candlelight, while a nursemaid looks on. As an image of maternal love, as well as a romantic image of the past, it is hugely popular, voters commenting ‘it brings joy to the soul’, and ‘you cannot not have this on display’. See the SSAH December 2012/13 newsletter for an image of this winning work.

It may seem surprising that neither of the stars of our collections, McTaggart or Peploe, made it in to the top five paintings. However, with over 30 works to choose from by each, their vote was split and we would have had to encourage tactical voting for them to have climbed higher in the rankings!

Another thing that should be remembered is that people were making their selection either from one of five leaflets or online, and often the image they were looking at was not much larger than a big postage stamp. While some images adapted well to this format, such as the rather endearing head of A Basset Hound by Robert Alexander, large-scale works such as John Houston’s Rain Clouds over the Forth were always going to lose much of their impact on this scale.
However, we have ended up with a fascinating show. There is a real mix of styles, periods and subject matter, and while this made the exhibition difficult to hang, it has also created a really intriguing and surprising show. It is not easy for a curator to let go of the control when it comes to how the galleries look, but the thoughtful comments and careful selections have shown just how seriously people took the responsibility of choosing their favourite for The People’s Pick.

As well as The People’s Pick, it is worth giving a brief mention to a family friendly spin off – Art Lab. In recent year we have focussed very much on the family audience over the summer months, and have been rewarded with high visitor figures. To continue to build on this we have created a family friendly art show to sit alongside the main exhibition, which combines looking at art with the chance to get hands-on and enjoy a range of activities from giant wall doodling to fuzzy felt portraiture. It has been another hit with families, and we hope to continue this tradition with a show using our museum and gallery collections to illustrate children’s stories and fairytales next year.

Also coming up is a return of a perennial favourite: our open amateur art exhibition Fife Art. Sponsored by Shell, it celebrates its 30th anniversary this year, and with over 400 entrants annually goes from strength to strength. Further ahead are exhibitions of work by Toby Paterson (next spring/summer) and an Artist’s Room exhibition of work by Diane Arbus in 2015.

Then finally, we have another big building project on the cards. Thanks to funding from the HLF, Dunfermline Carnegie Library will be renovated and extended to create a new cultural hub in the town, complete with museum and touring exhibition space. Excavation work is just about to begin on the site and the new venue will open in 2016 so watch this space!

Upcoming Conference

A New Platform for Scottish Renaissance Studies,
Perth Concert Hall, 26th & 27th October 2013
By Sue Hewer

The purpose of this conference is to set a new platform for future research in the field of Scottish Renaissance Studies by bringing together research undertaken in the last decade into a coherent whole. In addition to the five paper sessions there will be two site visits: one to the privately owned Megginch Castle on the Carse of Gowrie and the other to Huntingtower to the west of Perth, ancient paternal seat of the earls of Gowrie, which Historic Scotland has recently reinterpreted.

The conference is by way of celebration of the contribution of Professor Charles McKean to the field of Scottish Renaissance Studies, with particular reference to the architecture of the Scottish countryseat, on the occasion of his retirement from the University of Dundee.

For further details and a draft programme, see: www.dundee.ac.uk/humanities/research/conferences/seminars/newplatform/. There will be two talks that may be of particular interest to SSAH members:

- Angela Callaghan, University of Glasgow
A Narrative Articulated in Paint: An Exploration of the Ceiling Paintings of Skelmorlie Aisle’
- Monique Chatenet, CNRS Paris
Understanding French 16th century interiors.
Monique is Conservateur en chef du Patrimoine (heritage/patrimony), Ministère de la Culture et de la Communication in Paris.

New Network

OPEN: the Oil Paintings Expert Network
By Andrew Greg, Director, National Inventory Research Project

The Oil Paintings Expert Network will be a free-to-use online interface bringing together public art collections in search of specialist information regarding their collection, specialist knowledge from academics, the art trade and other experts, and informed members of the general public. The fundamental aim of OPEN is to improve the knowledge curators and other collection managers have about the art in their care. But OPEN will also improve communication between curators and scholars whilst engaging the public in discussions
OPEN is being created by the Public Catalogue Foundation (PCF) in collaboration with the University of Glasgow and the network is funded in its first year by a grant from Arts Council England. It has its origins in the Your Paintings project through which the BBC, in collaboration with the PCF, has put online all 212,000 oil paintings in public ownership in the UK (http://www.bbc.co.uk/arts/yourpaintings/).

The exercise of data gathering, photography and digitisation undertaken by the PCF for Your Paintings revealed that a significant proportion of paintings in the database lacked reliable information about, for example, artist attribution, identification of sitters and production date, and that curators often lacked the resources or specialist knowledge to access the expertise they needed to address these problems.

OPEN is managed by the PCF (http://www.thepcf.org.uk) and the University of Glasgow and overseen by a Steering Panel of senior figures in museums, academia and the art world. Steering Panel members are:
- Val Boa, Curator, McLean Museum and Art Gallery, Greenock
- Professor David Ekserdjian, Leicester University
- Rupert Featherstone, Director of the Hamilton Kerr Institute, Cambridge
- Dr Susan Foister, Director, Public Engagement and Deputy Director, National Gallery, London
- Dr Peter Funnell, Curator of 19th Century Portraits and Head of Research Programmes, National Portrait Gallery, London
- Dr Bendor Grosvenor, Director, Philip Mould & Co.
- Dr Pat Hardy, Curator of Paintings, Prints and Drawings, Museum of London
- Dr Mathew Hargraves, Curator for Collections Research and Head of Collections Information and Access, Yale Center for British Art, Yale University
- Professor Nigel Llewellyn, Head of Research, Tate, London
- Professor Robert Meyrick Head of School of Art and Keeper of Art, Aberystwyth University
- Andre Zlattinger, Head of Modern British Art, Christie’s

OPEN staff, in consultation with the Steering Panel, are putting together groups of specialists in a number of distinct areas reflecting the composition of art collections across the UK. Each Specialist Group will have a leader who will coordinate the responses of the group members to a particular enquiry. OPEN will work closely with the museum sector’s existing Subject Specialist Networks and professional bodies in the field of art history and wider historical scholarship.

The OPEN interface is being designed this summer and autumn and will be tested live in November for public launch in December 2013. As part of the testing we will pilot OPEN with queries and discussions within five of the Specialists Groups: Scottish Artists and Subjects, Continental European Paintings before 1800, British Portraits, Military Paintings and History, and Marine Paintings and Maritime History.

If you would like to contribute your expertise to helping museums research and document their collections or would like any further information about OPEN please send an email to andrew.greg@glasgow.ac.uk.

New Website

New website widening access to the Orchar Prints
By University of St Andrews staff

A rarely shown collection of artworks can now be viewed 24 hours a day thanks to a new online catalogue created by the University of St Andrews. The University has helped launch a new website celebrating a Victorian print collection too delicate to display regularly. The Orchar Collection, which is now in the care of The McManus: Dundee’s Art Galleries and Museums was created by Dundee-born engineer and industrialist James Guthrie Orchar. His collection of etchings includes more than 100 works and features a large number by James Abbott McNeill Whistler. He also owned a fine set of impressions by Whistler’s brother-in-law Sir Francis Seymour Haden, Jozef Israëls, James Tissot and many other important printmakers of the 19th century.

As well as displaying the collection of artworks, the new online catalogue, The Orchar Collection: Prints, features a series of essays which place the work and collection in context. Managed by Dr William Rough of the University of St Andrews’
School of Art History, the website is a collaboration between the School of Art History and The McManus and is supported by a grant from the Arts and Humanities Research Council. Dr Rough said:

As light can discolour the paper prints they are rarely exhibited. The website makes this wonderful collection accessible to the public. The collection highlights Orchar’s importance as a collector during a period, known as ‘the Etching Revival’, in which there was an unprecedented rise in the collecting and making of prints. In his choice of works and willingness to share his collection through exhibitions Orchar demonstrated remarkable taste and generosity. By bringing these works to the attention of the wider public, The Orchar Collection: Prints follows in that same spirit.

Considered an important patron of the Arts, Orchar fostered a number of personal relationships with the artists whose work he collected. This is evident in the personal dedications to Orchar himself on a number of the prints. Orchar was keen for the people of Dundee to have access to his collection and regularly exhibited the works at the Dundee Fine Art Exhibitions from the 1870s to the 1890s. The Orchar Collection: Prints catalogue can be seen at http://www.st-andrews.ac.uk/orchar/.

New Acquisition

In the Orchard by Sir James Guthrie (1859-1930)
By Helen Smailes, Senior Curator of British Art, Scottish National Gallery

For the first time ever, the National Galleries of Scotland and Glasgow Museums (GlasgowLife) have combined forces to secure one of the last outstanding Glasgow School paintings still in private possession. Last November, assisted by generous grants from The Art Fund and the National Heritage Memorial Fund, the Galleries and GlasgowLife purchased at Sotheby’s Guthrie’s In the Orchard (1885-6) which had been one of the ‘star’ exhibits in Pioneering Painters at Kelvingrove and the Royal Academy in 2010. For the Scottish National Gallery, this is the most recent strategic investment in a whole series of exceptional Glasgow School works. All purchased since 1999 with Art Fund support, these have transformed this area of the Scottish national collections: Miss Helen Sowerby (1882) by Guthrie, A Day Dream (1885) by E A Walton, St Agnes (1889/90) by David Gauld, A Cabbage Garden (1877) by that honorary Glasgow Boy Arthur Melville, and A Herd Boy (1886, watercolour) by Walton.

James Guthrie, In the Orchard © National Galleries of Scotland

The mid-1880s was a time of renewed creativity and intensive self-reinvention for James Guthrie after a crisis of identity when he almost abandoned a career in art. In the Orchard (or The Apple Gatherers) - one of the most complex and experimental paintings by any of the Glasgow Boys in their most innovative phase – was Guthrie’s first major composition after he was persuaded to resume painting by his shipbuilding cousins the Gardiners. Begun in 1885 at the Berwickshire coastal village of Cockburnspath, where he had been working en plein air alongside E. A. Walton, this challenging composition took almost two years to finish. As with Walton’s A Day Dream, which is conceptually and stylistically more obviously indebted to Bastien-Lepage, Guthrie’s large canvas was highly unusual for such simple rural subject matter – in fact, on a scale normally reserved for grand history or literary narrative painting. His prolonged struggles and changes of mind are revealed by exploratory drawings in a sketchbook in the National Gallery’s
collection – more than for any other surviving picture. Fascinatingly, this same sketchbook includes sketches by Walton recording his own works in progress or completed in 1885 and including A Day Dream. This suggests that Guthrie was particularly mindful of his friend’s most important picture when attempting to resolve his own equally ambitious composition. Moving away from the naturalism of his early masterpiece A Hind’s Daughter (1883, also in the National Gallery), Guthrie himself was developing a fascination with decorative pattern-making through deftly distributed touches of vibrant colour.

Launched together at the Royal Glasgow Institute of the Fine Arts in 1887, In the Orchard and A Day Dream were both selected for the International Exhibition at the Glaspalast in Munich in 1890 and the sensational European debut of the Glasgow Boys – a venture brokered by Guthrie and the great Glasgow dealer Alexander Reid. In the Orchard had already been seen in 1889 at the Paris Salon. The Boys having upstaged many of the European avant-garde in Munich, In the Orchard returned to Germany for the Berlin exhibition of 1893.

The first owner of the picture was Thomas George Bishop of Helensburgh, originator of the leading Scottish grocery chain, Cooper & Co. His son having married one of the daughters of (Sir) Robert McAlpine, founder of the construction and civil engineering dynasty, the picture eventually entered the McAlpine family collection. Both families then being in the ascendant, both commercially and socially, they had begun to seek out the best of modern Scottish art.

In the Orchard will be displayed alternately in Edinburgh and Glasgow. Currently on view at the National Gallery, it will travel to Kelvingrove in early December for a Christmas launch. For further information, please contact Edinburgh’s and Glasgow’s British specialist curators: Helen Smailes (hsmailles@nationalgalleries.org) and Dr Joanna Meacock (joanna.meacock@glasgowlife.org).

New Print Collection

The D’Arcy Thompson Print Folio
By Matthew Jarron, University of Dundee Museum Services

D’Arcy Wentworth Thompson (1860-1948) was the first Professor of Biology at University College, Dundee (now the University of Dundee) and his landmark 1917 publication On Growth and Form has inspired generations of artists, architects and designers as well as profoundly influencing scientific thought. As part of an ongoing project to explore the visual influence of D’Arcy Thompson’s work, the University of Dundee Museum Services has commissioned sixteen of the leading artists at Duncan of Jordanstone College of Art & Design to create new print works drawing on Thompson’s ideas as well as the collections held in his Zoology Museum. These limited edition prints will be available either collectively in a high-quality presentation portfolio or individually. All proceeds from sales go directly to support the University’s ongoing work to engage artists with D’Arcy Thompson’s work and to facilitate residencies and exhibitions with his Zoology Museum.

Fourteen prints have been created, all of which will be exhibited in the Tower Foyer Gallery at the University of Dundee from 17th August to 21st September as part of Print Festival Scotland and to accompany the major international print conference Impact 8 being held at the University. They feature a wide variety of printmaking techniques, from traditional etching and lithography to embossing and digital printing. The artists involved are: Delia Baillie, Calum Colvin, Dalziel and Scullion, Graham Fagen, Gareth Fisher, Paul Harrison, Mark Hunter, Tracy Mackenna and Edwin Janssen, Jim Pattison, Norman Shaw, Elaine Shemilt, Iain Sturrock, Edward Summerton and Peter Yearworth.

The folio is being produced in an edition of twelve plus three printers’ proofs. All prints measure 12 x 12 inches and are on White Magnani Litho paper, printed at Duncan of Jordanstone College of Art & Design’s Printmaking Workshop under the supervision and co-ordination of Mark Hunter and Jim Pattison, assisted by Peter Yearworth and several Duncan of Jordanstone students. Seven sets of prints
will be sold in a high-quality handmade box including text written by the artists and by Matthew Jarron. The remaining five will be available for sale individually. Portfolio boxed sets: £2,250 (seven available), individual unframed prints: £200 (five of each available).

The full edition of individual prints and portfolios will be available in September. In order to place an order or for further details, contact Matthew Jarron on museum@dundee.ac.uk or 01382 384310. The Tower Foyer Gallery is open Mon-Fri 09.30-20.30, Sat 09.30-16.30. Shorter hours may apply during University vacations. Free admission. Visit www.dundee.ac.uk/museum for further information.

Exhibition

**Allan Ramsay: portraits of the Enlightenment**
13 September 2013 - 5 January 2014
Hunterian Art Gallery
*By Hannah Dolby, The Hunterian*

This major new exhibition will be dedicated to one of Britain’s most accomplished 18th century painters. Allan Ramsay (1713-1784) is best known as a portrait painter whose elegant style set him apart from other portraitists of the time. Born in Edinburgh, his career took him from a small Scottish clientele to the Hanoverian court of King George III. Away from his studio, Ramsay was in close contact with a number of influential figures, and his published writing includes works on taste, politics and archaeology. The exhibition centres on a selection of portraits from across Ramsay’s 30 years as a painter and also features drawings, watercolours, published books, pamphlets, letters and other materials which demonstrate Ramsay’s fascinating place in the intellectual and cultural life of Edinburgh, London, Paris and Rome in the mid 18th century.

![Allan Ramsay, Portrait of William Hunter](AllanRamsayPortraitOfWilliamHunter.jpg) © The Hunterian, University of Glasgow

![Allan Ramsay, Portrait of Flora MacDonald](AllanRamsayPortraitOfFloraMacDonald.jpg) © The Ashmolean Museum, University of Oxford

The Hunterian Art Gallery is open Tuesday to Saturday, 10.00am – 5.00pm, Sundays 11.00am - 4.00pm, closed Mondays. Telephone 0141 330 4221. Admission charge tbc.
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