

## From the Chair

Winter is drawing upon us once again and another year's activities for the Society are coming to a close. I'm pleased to say that we have had a successful year with membership numbers on the increase, a variety of interesting and popular events, the launch of the new issue of the Journal imminently upon us as I write, and most recently a very successful conference organised by Andrew Watson at George Watson's College, the papers from which will be published in next year's Journal.

A successful new initiative was the Society's first evening class, run by myself and Lesley Lindsay over the past two months through the University of Dundee's Continuing Education department. On the topic of Scottish Art in the 20th Century, it included visits to the Fergusson Gallery, the McManus: Dundee's Art Gallery & Museum, and the art collections of the Universities of Dundee and St Andrews; as well as featuring guest talks by Joanna Soden, Tom Normand, Claire Robinson and Helen Scott. The students were given membership of the society as part of their course fee, and it is hoped that they (and indeed all of you!) will want to renew subscriptions for next year.

Finally, after seven years, this is my last 'From the Chair' as I handed over the reins at the AGM. I will continue to serve on the committee but I would like to take this final opportunity as Chair to thank my fellow committee members for all their help and to thank all of you for your on-going support for the Society. Merry Christmas!

Matthew Jarron

## New Committee Member

### **Dr Robyne Erica Calvert:**

Dr Robyne Erica Calvert is currently a Lecturer in Architectural, Design, and Fashion history at the Glasgow School of Art. She completed her PhD in early 2012 at the University of Glasgow, titled *Fashioning the Artist: Artistic Dress in Britain, 1848 - 1910*. Her research interests are on 19th and early 20th century art and design in Britain, with particular focus on Glasgow. Previous research has centred on Margaret Macdonald Mackintosh, and her essay on exploring Macdonald's work in the Willow Tea Room in relation to Dante Gabriel Rossetti's *Willowwood* sonnets was published in the December 2012 SSAH Journal. She is currently preparing her research on Artistic Dress for publication, and working on a project investigating autograph fans, with the goal of creating an electronic resource for these unusual objects.

## 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: 30 November and 31 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  
sculphurtado@yahoo.co.uk

## SSAH events

### **Tour of the *Rembrandt and the Passion* exhibition, Hunterian Gallery, Glasgow, Saturday 27<sup>th</sup> October 2012**

*Review by Benjamin Greenman*

The exhibition *Rembrandt and the Passion*, the first show in the newly re-opened Hunterian gallery, was a rich and thought-provoking look into one of Western art's most famous protagonists. Our tour was led by curator Peter Black who provided an invaluable insight into the aims of the exhibition as well as a deeply knowledgeable account of the artist's life and career.

A particularly compelling aspect of this exhibition, especially for those familiar with the Hunterian, was the central place it gave to the Hunterian collection's own Rembrandt painting, *Entombment Sketch*, around which the exhibition was organised. This small painting, which notably was the first painting by the artist to be exhibited in Britain, poses some intriguing questions for the art historian and provided the impetus for the exhibition itself. The sense of investigation and research that underlay the exhibition was evident from Black's narration and explanation of the exhibits. This was an exhibition borne out of questioning the specific character of the *Entombment Sketch* and considering the artist's particular manner of working and its relation to his other works. The first significant feature of the sketch, which was supported by technical analysis,

is that it was made in two stages in Rembrandt's career, which corresponds with periods of works that he produced on the theme of the Passion. In addition to the two distinct ways of painting that are present in the one work, the second significant aspect concerned the status of the work as a preparatory sketch, which is something the materials used – oil on oak panel – suggest was anything but a preparatory work. It is as an exploration of these questions that the exhibition unfolds.

Of particular interest are two moments in the exhibition where the relationship between sketches and works were examined. On the opposite wall to the *Entombment Sketch* was the Munich painting commissioned by Frederik Hendrik, Prince of Orange, which although unfinished provided a comparison on the same theme. Also, in the final room there were a number of similarly sized paintings on the theme that were used as sketches for editions of prints, a practice that Rembrandt adapted from Peter Paul Rubens.

A strong feature of the exhibition, and one where we greatly profited from a curator's narrative, was the relationships between works and what it told us about Rembrandt's way of working. In the same room as the *Entombment Sketch* was a copy by Rembrandt of Jan Lievens' painting and etching *The Raising of Lazarus*, which is known to have been on display in Rembrandt's front room. Rather than a mere copy Rembrandt's drawing illustrates the formal and thematic inventiveness of the artist, and of particular relevance for the exhibition the way that he transformed the scene into a depiction of entombment.

The central space of the exhibition was devoted to reconstructing elements of Rembrandt's *kunst caemer* (or museum) that adjoined his painting studio and contained his collection of prints. This section conveyed a clear sense of the Italian precedents that the artist sought to understand and rival. The final room looked extensively at the prints of the Passion, showing both the way in which Rembrandt understood the value of prints as well as what he

sought in depicting the Passion in a sustained way, which was concisely expressed by his first biographer as a study of 'the movement of the soul.' With great appreciation to Peter Black's patient account this tour was as much an enjoyable and insightful perspective on the exhibition as a real look into the nature of art historical research itself.

## Features

### The Black Watch Castle and Museum – Artwork Focus

*By Leonor Blackhall and Emma Halford-Forbes with assistance from research conducted by Helen Smailes and Allan Carswell*

The Black Watch Castle and Museum holds impressive collections of both official and personal materials that reflect the life and activities of Scotland's oldest Highland Regiment. The Museum has a particularly fine collection of paintings, including items deemed of National significance. This article will highlight three of the artworks that will be displayed within the Museum when it re-opens in late Spring 2013 following a £3.5million Redevelopment Project. The building work includes an extension that will provide a new café, shop, reception area, improved storage for archives and artefacts and a designated learning space. The existing Museum building and galleries are being redeveloped to realise the full potential of the building and exhibit the collection in its full glory.



William Barnes Wollen, *The Black Watch at Bay*

*The Black Watch at Bay* is one of the most magnificent paintings in the collection and has become an icon of the Museum, due in no small part to its topic and its size, an impressive 156 by 215cm. The painting was brought to the Museum in 1950 with the assistance of an endowment from the late Major-General A H Marindin.

*The Black Watch at Bay* was painted in 1894 by the artist William Barnes Wollen (1857-1936). He was a leading practitioner in historicising battle painting in the 19<sup>th</sup> century. He was later engaged by *The Sphere* newspaper as its official war artist covering the Boer War but is highly regarded for his battle paintings of the Napoleonic era. Wollen's work is included in the collections of the National Army Museum, the National War Museum of Scotland and several English Regimental museums.

*The Black Watch at Bay* captures the moment when the 42<sup>nd</sup> Regiment were ordered to hold the cross roads at Quatre Bras on 16 June 1815. This was a critical point in the Regiment's history. Advancing through head-height rye, they were caught out of square by French cavalry. Lieutenant Colonel Macara is pictured (near the Colours at the top left), shouting orders to his troops. During the battle, Macara was killed and Robert Dick took command. Despite losing its Colonel and other senior officers, the 42<sup>nd</sup> managed to form a square, forcing the French to retire. They held the cross roads and this allowed Wellington to pass onto Waterloo and his great victory two days later, in which both the 42<sup>nd</sup> and the 73<sup>rd</sup> Regiments took part. In the upper left corner of the painting, in the background, two flags are depicted. These are the Regimental Colours. The Regimental Colours carried at Quatre Bras and Waterloo are currently under restoration and will be displayed in the redeveloped Museum.

*The Black Watch at Bay* is the largest painting in the permanent collection and, prior to the Museum's temporary closure, the work hung in the Napoleonic and Crimea Gallery. It is planned that this outstanding painting will be a key piece in the redeveloped Museum, hanging at the end of a principle room where everyone will be able to admire it, a situation worthy of its importance.



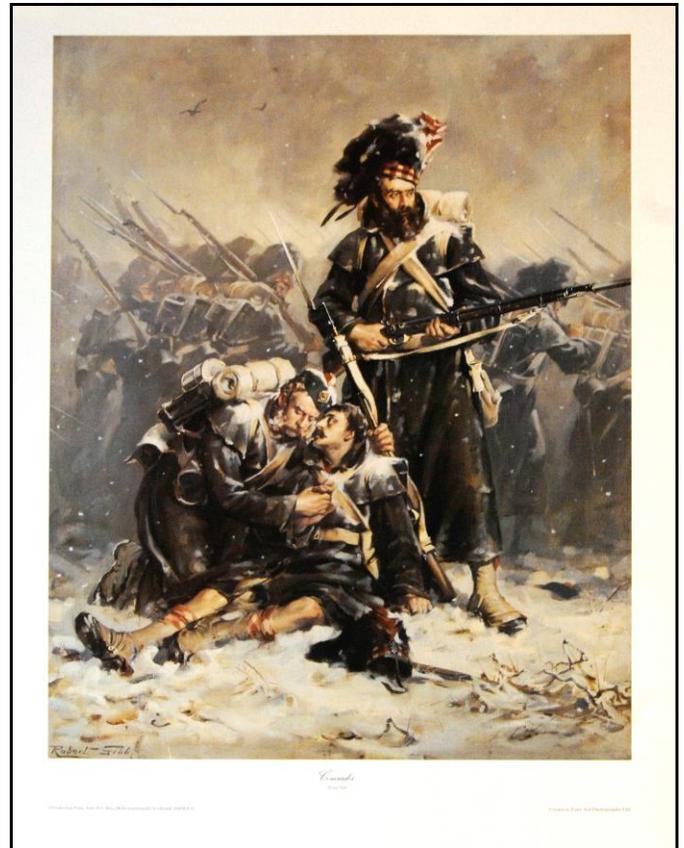
James Giles, *Marriage Portrait of Lieutenant Colonel James Stewart to Williamina Kerr*

A favourite painting of the Museum staff is the *Marriage Portrait of Lieutenant Colonel James Stewart to Williamina Kerr* by James Giles (1801-1870), as it is one of the few paintings in the collection which portrays a female. This is an oil painting on canvas, 102 x 75cm.

Born in Aberdeen, Giles was the son of a designer at the local calico printing factory, an artist of some repute. His father's early death threw Giles upon his own resources at an early age. Giles was a versatile artist; he specialised in portraiture and landscape painting, but in addition was a successful landscape architect. Giles became an academician of the Royal Scottish Academy, and contributed numerous works to its exhibitions from that time until near the close of his career. He also exhibited frequently at the British Institution in London, and occasionally at the Royal Academy and the Society of British Artists.

Lieutenant Colonel James Stewart joined The Black Watch as a Lieutenant in 1777. He retired as a Lieutenant Colonel in 1804 and died in

1819. He married Williamina Kerr in 1803. This painting is dated 1846-1849 so is likely to be a retrospective or copy of an earlier portrait. The pensive expression on Williamina's face is one that is much talked about amongst the female staff: what was she thinking?



Robert Gibb, *Comrades*

An iconic image of the military art genre is *Comrades* by Robert Gibb (1845-1932), which was first exhibited at the Royal Scottish Academy in 1887. The location of this original painting is now unknown.

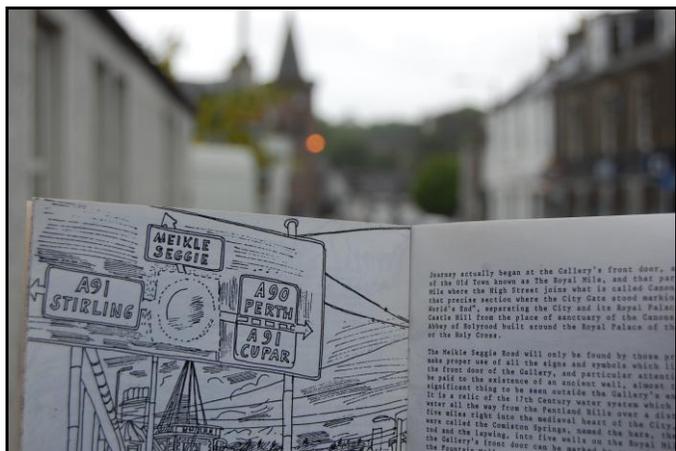
Whilst studying the life of Napoleon, Gibb had made a sketch of the retreat from Moscow. The dominant group of three figures in the foreground was then isolated and adapted to form an independent composition depicting a young soldier whispering a dying message to a comrade who seeks to comfort him amidst the snowy wastes of the Crimean winter. It was during the winter of 1854-5 that The Black Watch suffered particularly heavy losses from the severe weather and disease.

The original *Comrades* picture was purchased by Archibald Ramsden, a major patron of Gibb, and it was recorded to be in his possession in 1897. The Museum holds a fine autograph replica by Gibb in oils, signed and dated 1894. This work is of national significance given the disappearance from public records of the 1878 original. Additionally the Museum has a spectacular piece of Scottish stained glass with a design deriving from *Comrades* and portraying a Seaforth Highlander standing guard over two Black Watch soldiers. Its original provenance is unknown. The replica painting of *Comrades* will be exhibited in the new Museum when it re-opens.

Images © The Black Watch Castle and Museum

### The PhD Journey: Richard Demarco (1930 - ) and 'The Road to Meikle Seggie'

By Giles Sutherland, Art Critic for *The Times*



Demarco's sketch of the Milnathort Junction road sign (now removed) showing Meikle Seggie.

Image courtesy of Giles Sutherland

This article attempts to chart the beginnings of my own PhD 'journey' and to set out some of the progress made to date on part-time doctoral research based primarily on the Demarco Archives, currently held in three locations: 1) The Archive and Special Collection of Modern Two (previously The Dean Gallery) at the National Galleries of Scotland, purchased from the Demarco European Art Foundation in 1995; 2) The personal

collection of Richard Demarco, currently located at Craigmack Castle, Edinburgh, mainly consisting of material collected after 1995; 3) The digitised collection of photographs, documents, images and publication held by Duncan of Jordanstone College of Art and Design (DJCAD) at The University of Dundee. Public access to the latter material was made possible by a partnership between Arts and Humanities Research Council (AHRC), The National Galleries of Scotland (NGS), The Demarco European Art Foundation (DEAF) and The University of Dundee. Some of the material is accessible by means of a dedicated website ([www.demarco-archive.ac.uk](http://www.demarco-archive.ac.uk)). My investigations into this artist and promoter of visual and performing arts have been enabled by a PhD studentship from DJCAD, funded by the AHRC.

Somehow, Richard Demarco has been part of my life from a young age. I have a distinct memory of my mother, the artist Lys Hansen, taking me to The Demarco Gallery in the late '60s when it inhabited the grandeur of 8 Melville Crescent, Edinburgh. I recall Demarco's passionate exuberance and the fuss he made of my mother and her work.

As a student at Edinburgh University in the early 1980s some of my first articles centred on shows and events at The Demarco Gallery. These included Will Maclean, Marilyn Smith, Fred Stiven, Kettles Yard and Jim Ede and, perhaps most controversial of all, the Canadian sculptor Royden Rabinowitch. I struggled to explain convincingly how the artist's 'de-constructed' whiskey barrels assumed an anthropomorphic form by means of some kind of transformative geometry. My article, clumsy as it was, nevertheless resulted in an invitation to accompany Rabinowitch and Demarco (along with The Demarco Gallery Assistant Director, Jane MacAllister) to Cambridge University. Demarco was to give a talk on what he called, enigmatically, 'The Road to Meikle Seggie,' while Rabinowitch was in discussion over a fellowship at Clare College. We also visited the near-sacred space of Kettle's Yard, the former home of Jim Ede. Ede, who had been a curator at the Tate Gallery, had given the house (a collection of cottages cleverly connected and lovingly

restored) and its contents – one of the best collections of early 20<sup>th</sup> century Modernism – to the university.

The expression ‘Road to Meikle Seggie’ has multiple meanings for Demarco, many of which are explained in his autobiography ‘*Too Rough to go Slow*’ – *The Road to Meikle Seggie* (Paul Henderson Scott, *Spirits of the Age: Scottish Self-Portraits*, 2005). On one level, Meikle Seggie ‘is the name of a Kinross-shire farm; but not that long ago, it was a village. It represents all the lost villages and their communities whose names have slipped off the maps of modern Europe. It symbolises all the historic roads and bye-ways which have been used by cattledrovers, shepherds, travelling folk and their fellow tellers of tales [...]’. It has also been described as the route taken by Celts, Romans, Demarco’s ancestors and others between Scotland and Italy.

Part of Demarco’s continuous narrative which bound his surroundings together with the people he met (or re-met) and past events, were the terms ‘Meikle Seggie’ and ‘Joseph Beuys’. At the age of nineteen, I was neither interlocutor nor interviewer. I observed and I listened. Much made little or no sense. But I formed the judgement that Demarco was on a clearly defined intellectual path, despite the apparent randomness and chaos of some of his actions. Demarco was on a mission. It is interesting to note as part of the continuing religious trope of Demarco’s narrative that the term ‘mission’ which became current in the 1590s, is defined as ‘a sending abroad’, originally of Jesuits, from the Latin *missionem* - an ‘act of sending, a despatching; a release, a setting at liberty; discharge from service, dismissal’. Demarco knew this and those around him, who shared and connected with his vision, also understood the vastness and complexity of his intellectual project.

The German artist Joseph Beuys (1921-1986) made his first visit to Scotland in May 1970 at the behest of Richard Demarco. Demarco recalls that he first met Beuys during *Documenta 4*, in 1968, and persuaded Beuys to visit Scotland by showing him a series of postcards of the Scottish landscape. Demarco travelled to Düsseldorf (the city where Beuys taught) several times between

1968 and 1970 in order to organise the *Strategy: Get Arts* exhibition (with its titular palindrome) that was held at Edinburgh College of Art during the 1970 Edinburgh Festival. During Beuys’ first visit it is significant that Demarco chose to primarily ‘introduce’ Beuys to the Scottish landscape (not the notional art-word) by taking him on a trip to Argyll, via Loch Awe. In my research I hope to demonstrate my contention that Beuys’ and Demarco’s mutual friendship and creative influence were crucial factors in Demarco’s development of ‘The Road to Meikle Seggie’ metaphor.

I do not recollect much from Demarco’s lecture in Clare College, Cambridge, organised at the last minute with a small but engaged audience of students and academics. But what remains even now is the urgency and focus of his speech; the conviction and moral truth of his words; the passion, unbending enthusiasm and complete lack of cynicism of his utterances. The final slide showed Donaldson’s School for the Blind in Edinburgh. Demarco claimed this as a future home for his activities. It was stated as fact, not aspiration. It was a useful lesson in Demarco’s way of working (*modus operandi*) and his way of thinking (*sententia*).

Although I had awareness of ‘The Road to Meikle Seggie’ and Demarco’s friendship with Beuys, my knowledge of Beuys back then extended only as far as his ‘look’. I had no idea who Beuys was or what he stood for as an artist. From a snowy Cambridge, Demarco, Royden Rabinowitch and Jane MacAllister set off for Düsseldorf in a van. Recently recollecting the trip MacAllister comments:

*The purpose from my perspective, if memory serves me well, was to introduce Royden to the European art scene and him to it. The intention was to meet the best art gallery/museum directors of the day who Richard all knew personally and importantly to introduce Royden to Joseph [Beuys] which is why [we went to] Düsseldorf on that occasion. I remember it well as I was driving the van with Royden in the middle and Richard on the offside. It was freezing and I had been driving for so long we*

*had to open the windows to keep me cold and awake. I will never forget Royden unashamedly wearing a big scarf around his head so he looked like an old woman huddling in the cold. We had some great conversations that trip. Royden is a wonderful person to converse with as he is always exploring ideas.*

It seemed clear to me, even at that stage, that amongst everything else which he did, one of Demarco's greatest concerns was with the 'connectedness' of things and people. Later in life, Demarco's approach brought to my mind some of the thinking of the poet Gerard Manley Hopkins (1844-1889). Hopkins coined the term 'inscape' to convey the notion of the uniqueness of things that also simultaneously existed in an interconnected state. At one level it is a description of 'ecology'. Hopkins was an English Jesuit priest who worked in Ireland. One of the most important influences on Hopkins was the philosopher, John Duns Scotus (1266-1308). Demarco worked as Art Master at Duns Scotus Academy in Edinburgh from 1957 to 1967.

As Demarco and his entourage set off from Cambridge on that snowy January morning, I now realise that on this occasion 'The Road to Meikle Seggie' was via Dusseldorf; and that the introduction of Rabinowitch to Beuys was also part of this road – had I understood what Demarco truly meant then. The road was Demarco's metaphor for connection. It was one that served him well for over 40 years.

As an integral part of my primary research I decided to interview key characters in the Demarco history: observers of and commentators on Demarco's activities over the years; his supporters – who offer crucial practical, moral, intellectual and financial assistance; and participants who have joined with him on 'The Road to Meikle Seggie'. These are not mutually exclusive groups. As part of this methodology, I decided to interview Demarco himself as we travelled, literally, along 'The Road to Meikle Seggie'. I imagined a running narrative, a travelogue, and an interrupted monologue punctuated by asides, tangential observations and

narrative *culs de sac*. So, in May 2012, while Terry Newman, the DEAF Deputy Director, navigated a route from Kinross Services on the northbound M90 through Milnathort and thence into the eastern flanks of the Ochil Hills, I attempted (bearing in mind the provisos above) to discuss with Demarco what he meant by 'The Road to Meikle Seggie'. As an example of interviewing technique the recording was nothing short of disastrous but it was also revelatory. I reproduce this excerpt from the interview verbatim to give a flavour of our discourse:

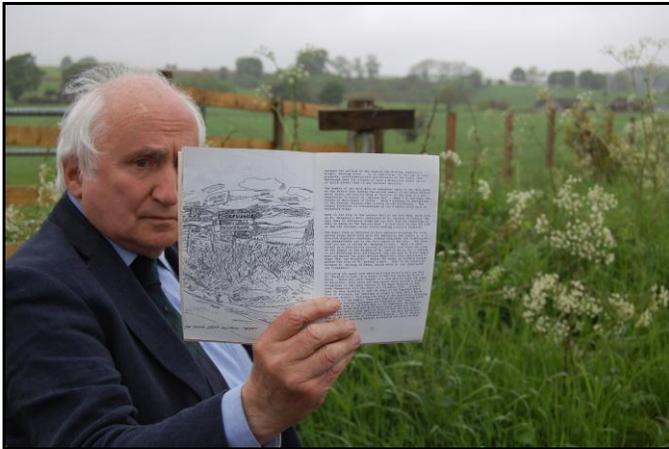
- RD: Look at that! See?  
GS: That's Little Craigow.  
RD: Craigow. I've got it illustrated there, in that book.  
Terry: Look at these birds, they're beautiful. It's fantastic.  
RD: Look at the lake! Look! Slow, slow, slow. That's it. That's where Jack Kennedy learnt how to swim – with this.  
Terry: Yeah, okay.  
GS: It's beautiful, eh?  
Terry: That actually is marvellous, and it's like [inaudible 00:48:38]  
GS: Which Jack Kennedy are we talking about?  
Terry: J. F. Kennedy.  
GS: Really?  
Terry: Mm.  
RD: His father was [inaudible 00:48:45]  
GS: That's quite a story. Where did that come from?  
RD: Well, because he was here with his father, who was the American Ambassador. The house is in the woods on the left.  
GS: Ledlanet?  
RD: Ledlanet Lake.

The book to which Demarco refers in the interview is a small illustrated typewritten and photocopied pamphlet entitled *The Road to Meikle*

*Seggie*. It was originally conceived as a catalogue to an exhibition hosted by Tom Wilson at the Henderson Gallery, Edinburgh in 1974. The booklet contains a number of ink line drawings in Demarco's characteristic style showing a number of key points on the route. As we passed by those places illustrated in the pamphlet, Demarco would stop the car, get out and hold up the drawing so that it could be compared with what he had seen and drawn almost 40 years before.



Meikle Seggie farm with Lord Balfour, 1975  
© Demarco European Art Foundation



Richard Demarco at the Meikle Seggie  
– Ledlanet Crossroads, May 2012.  
Courtesy of Giles Sutherland.

I felt a significant moment was approaching as Demarco indicated that Meikle Seggie itself was near. Again, Demarco got out of the car and held up the catalogue next to the sign indicating Meikle Seggie. The parallelogram lettering on the sign consisted of black letters on a gold alloy background. The individual characters were self-adhesive and had been stuck on. Although the signs from the early 70s and 2012 were similar, they were also different. The maker had used the same lettering but the signpost was different. In the photograph from 1975 the 'M' and 'I' from 'MEIKLE' have been renewed while in the recent sign, it is the 'I' and 'E' of SEGGIE which have had to be replaced. I do not know if the sign for Meikle Seggie is in itself a metaphor but as the only apparent signpost indicating this 'famous' place it is indicative of the owner's wish to signal it as such. It is a caring gesture and one of pride.

Over the years hundreds or perhaps thousands have been taken on this route through the Ochil Hills and have been subjected to Demarco's intoxicating mixture of Scottish history, mythology, geography, art history and so on. Many have believed and many have returned. A great number were the students, mainly from North American universities who attended Demarco's experimental summer school, Edinburgh Arts, which ran through the summers of the 1970s and 80s.

One of these was my seventeen year-old self, taken by a girlfriend, Val Rutherford, at Dollar Academy where Demarco had recently given a talk. Val took me on her road to Meikle Seggie and in particular to Auchtenny where an 18<sup>th</sup> century marriage lintel above the doorway of a small cottage, had caught her imagination. She outlined the heart at the centre of lintel, repeatedly running her forefinger over the carved contours of the symbol.

This was my road to Meikle Seggie. Then and now. As we arrived at Auchtenny I looked for the cottages but they were no longer there. They had been demolished to make way, ironically, for an art gallery. But the lintel had been laid to one side. Moss covered and almost illegible it remained the only part of the lovers' cottage from centuries past. I knelt down and traced the carved relief of the characters with my fingers. This was where the road had taken me. But the real journey was yet to unfold.

### *Acknowledgements*

I would like to thank a number of individuals and organisations without whose help this article, and a significant additional body of doctoral research, would not have been possible: Prof Richard Demarco, David Gibson, Euan McArthur, Robert MacDowell, Kirstie Meehan, Dawson and Liz Murray, Terry Ann Newman, Eliot Rudie, Kerry Watson, Duncan of Jordanstone College of Art and Design and The National Galleries of Scotland.

## Exhibitions and associated talks

**Artist Rooms on Tour - Robert Mapplethorpe  
Perth Museum & Art Gallery,  
10.11.2012 – 30.04.2013**

*By Eleni Vasiakosta and Sinae Lee*

Perth Museum & Art Gallery in partnership with the ARTIST ROOMS and the Art Fund is hosting a unique exhibition of photographs by the American artist Robert Mapplethorpe, one of the most famous photographers of the last 40 years. His work could be described as controversial and often contains explicit images. The exhibition consists of 40 black and white photographs of abstract beauty including his favourite human themes, self-portraits and the poet and singer Patti Smith with whom he lived for a number of years. It also includes portraits of the most influential artists, writers and musicians of the period, female and male nudes, pictures of flowers and - surprisingly - children.

Mapplethorpe was born in 1946 in New York and grew up as a Roman Catholic. He started his studies for a BFA at the prestigious Pratt Institute in Brooklyn. He never completed his degree, as he dropped out in 1969. When he was living with his partner and close friend Patti Smith, he began taking photographs of a wide circle of friends and acquaintances, including artists, composers, and socialites using a Polaroid camera. He died in 1989 from AIDS.

Mapplethorpe's works of art are characterised by a dark representation of the human form. Sexuality and death are his main themes and also humanity and emotion are clearly

stated in his art. He mastered the art of using light and shadow in his photography. Mapplethorpe produced hundreds of studies of the naked human form through the medium of light that falls on it, examining its curves and crevices, often at such magnification or unusual angles. In 1988 Mapplethorpe stated: 'I don't like that particular word "shocking". I'm looking for the unexpected. I'm looking for things I've never seen before ... I was in a position to take those pictures. I felt an obligation to do them.'

It is remarkable that Mapplethorpe succeeds capturing his famous friends in their perfect moments revealing their real identity but he takes a different approach in his self-portraits, where he explores different aspects of his personality with each image. Mapplethorpe was also very conscious of the religious undertones in his work and during an interview he stated: 'I was a Catholic boy, I went to church every Sunday. A church has a certain magic and mystery for a child. It still shows in how I arrange things. It's always little altars.' Rigidity and symmetry are obvious in most of his works and carry over into his nudes as well. *Derrick Cross*, for example, features a narrow image of a black man's arm stretched straight out.

Robert Mapplethorpe's personality and controversial works of art are inspiring but many people still find the images challenging. As the artist stated in the past, 'The point of making art is educating people' and this exhibition will definitely increase awareness of the human condition.

The extraordinary Silver and Gelatin images by Robert Mapplethorpe at Perth Museum and Art Gallery are part of ARTIST ROOMS On Tour with the Art Fund. Established through the generous donation of collector Anthony d'Offay, ARTIST ROOMS is jointly owned and managed by NGS and Tate. As its name suggests, ARTIST ROOMS is a collection of international contemporary art with the guiding concept of showing the work of individual artists in dedicated and monographic displays. Since its establishment in 2008, some of the major works by contemporary masters such as Andy Warhol, Gerhard Richter and Ron Mueck have travelled to reach the farthest and widest audiences across the UK. Before arriving Perth,

Mapplethorpe's black and white photographs were shown in Dunoon and Linlithgow as part of the Mapplethorpe Scottish Tour and will head to the next destination Galashiels in May 2013. ARTIST ROOMS' recent announcement of the 2013 tour includes nineteen exhibitions of well-known artists including Jeff Koons, Joseph Beuys and Damien Hurst. It is expected to break its already record high number of visitors throughout the UK providing an unprecedented resource with a particular focus on inspiring young audiences.

On 14 January at 7.30pm, Professor Martin Kemp will give an illustrated lecture entitled *Mapplethorpe & the Masters*. Robert Mapplethorpe is remembered for his provocative and challenging nude studies. However the various kinds of photographs he made can readily be set within the traditions of the 'Old Master' in terms of content, form, expression, and not least visual refinement. The comparisons will range from

representations of martyrdom to Renaissance portraits.

Martin Kemp is an Emeritus Professor of the History of Art, Oxford University and world-renowned authority on Leonardo da Vinci. He has published extensively on Leonardo da Vinci and has also curated and co-curated a series of exhibitions on this artist and other themes. Kemp's more recent book is *Christ to Coke - How image becomes icon* (Oxford) which looks at eleven representatives of types of icons across a wide range of public imagery. Tickets for the lecture are now on sale at Perth Museum & Art Gallery Reception Desk. Lecture prices: £5.00(waged), £3.50 (unwaged) Perth Museum & Art Gallery, 78 George Street, Perth PH1 5LB

### **Mathematical Beauty: D'Arcy Thompson and the Science and Art of Form**

*By Naomi Muir (University of St Andrews) and Matthew Jarron (University of Dundee)*

One year ago, the University of Dundee Museum Services became one of only six museums in the UK to receive funding from the Art Fund's RENEW scheme, being awarded £100,000 over two years to build a collection of art inspired by the extraordinary polymath D'Arcy Thompson, who was the first Professor of Biology at what was then University College, Dundee (1885-1917), then Professor of Natural History at the University of St Andrews (1917-1948).

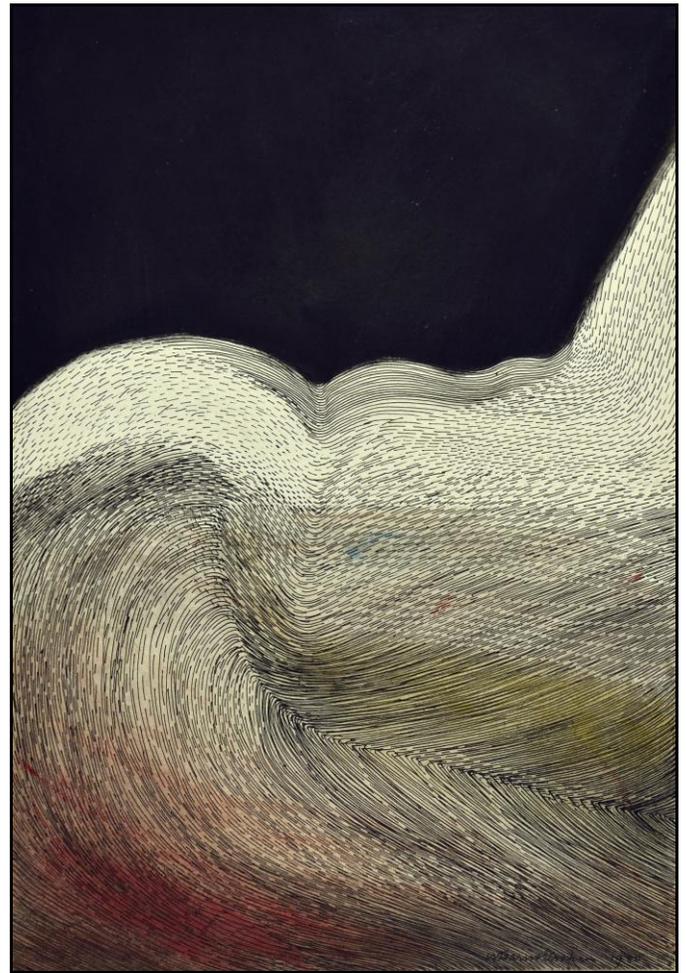
According to the renowned art historian Professor Martin Kemp, 'In the worlds of art and architecture, D'Arcy Thompson probably exercised a greater impact than any scientist of the 20<sup>th</sup> century.' His classic 1917 textbook, *On Growth and Form*, pioneered the science of mathematical biology, proposing for the first time that the apparently complex ways that organisms grow and the forms that they take could be explained by fundamental rules of physics and mathematics. He showed that there were hidden patterns in nature, and that all organisms were constantly being affected by the forces acting upon them. Most controversially, he appeared to challenge Darwinian theory by demonstrating that sudden

transformations could occur from one type of animal to another, according to mathematical principles.

D'Arcy's ideas have proved enormously influential on an amazing number of artists, from the 1930s up to today. There is also an increasing interest in natural history collections, as shown by the number of artists using the D'Arcy Thompson Zoology Museum at the University of Dundee (which houses D'Arcy's surviving collection of specimens, models and charts) and the Bell Pettigrew Museum at the University of St Andrews. The RENEW project aims to increase awareness among contemporary artists of the potential of such collections and introduce them to D'Arcy Thompson's revolutionary ideas.

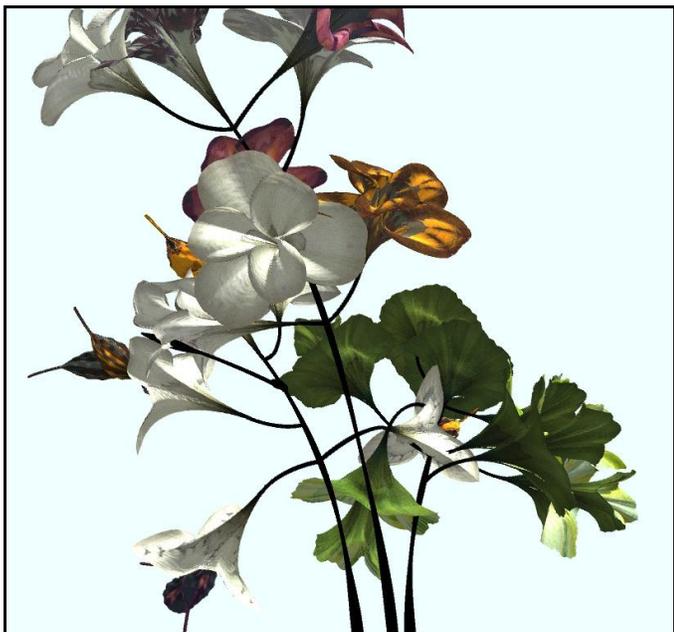
As part of the project, January 2013 will see the opening of three related exhibitions. Many of the works acquired so far through the RENEW scheme will be shown in an exhibition being hosted by the University of St Andrews Museum Collections Unit at the Gateway Galleries from 17 January to 2 March. Entitled *Mathematical Beauty: the Science & Art of Form*, it will also feature related works from both universities' collections.

The artworks displayed explore morphology – the study and art of form and the structure of organisms. D'Arcy Thompson's ideas on morphology and morphogenesis (the process of developing form) can be clearly seen in works by modernist artists Henry Moore, Barbara Hepworth and Wilhelmina Barns-Graham, while D'Arcy Thompson's desire to collect, catalogue and explain the natural world has informed Scottish artist Will Maclean's mixed-media box construction, *Portrait of a Polymath – D'Arcy Thompson's Daybook* (2008). Also included are works by painter Roger Wilson, sculptors Bruce Gernand and B E Cole, ceramicist Fiona Thompson, digital artist Daniel Brown and recent graduates from Duncan of Jordanstone College of Art & Design such as Lauren Gentry and Jennifer Robinson. The exhibition also offers the opportunity to see some of the objects from D'Arcy Thompson's collections that provided the impetus for many of the pieces on display.



Wilhelmina Barns-Graham, *Overflow*, ink and mixed media on card, 1980. Presented by the Art Fund to the University of Dundee Museum Collections, 2012 © Barns Graham Charitable Trust

At the same time, the University of Dundee Museum Services will be hosting two contemporary art exhibitions of artists involved with the project. In the Tower Foyer Gallery, London-based painter Mark Wright will show large-scale abstract paintings suggestive of cellular forms, while in the Lamb Gallery three artists are showing: London-based Lindsay Sekulowicz (who recently completed a residency in the D'Arcy Thompson Zoology Museum in collaboration with the Barns Graham Charitable Trust and the Royal Scottish Academy), Falmouth-based Gemma Anderson and Dundee-based Mirna Sarajlic. All three use drawing as a means of understanding the art and science of the natural world.



Daniel Brown, *Flowers*,  
Still from digital art installation, 2012  
Presented by the Art Fund to the University of  
Dundee Museum Collections, 2012, © the artist



Gemma Anderson, *Isomorphology: Four Fold  
Symmetry, Animal, Mineral and Vegetable*,  
hand-painted copper etching, 2012,  
courtesy of the artist

To accompany these exhibitions, there will be an exciting programme of events and activities. The D'Arcy Thompson Zoology Museum will be housing installation pieces by current Masters of Fine Art students from Duncan of Jordanstone College and also hosting an adult drawing workshop and other activities. There will also be talks at the University of Dundee by artists Mark Wright and Lindsay Sekulowicz, and by art historian Petra Lange-Berndt from UCL. The University of St Andrews will be holding art sessions and hands-on workshops for schools and families and will have talks by Roger Wilson and Matthew Jarron as well as other activities.

For full details of the St Andrews events, visit [www.st-andrews.ac.uk/musa/](http://www.st-andrews.ac.uk/musa/) or contact Naomi Muir at [neem@st-andrews.ac.uk](mailto:neem@st-andrews.ac.uk) or 01334 461663. For the Dundee events, visit [www.dundee.ac.uk/museum](http://www.dundee.ac.uk/museum) or contact Matthew Jarron at [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk) or 01382 384310. The exhibition at the Gateway Galleries, North Haugh, St Andrews will be on show 17 January - 2 March 2013. Opening times are Monday to Friday: 9am-3:45pm, Saturday 12-4pm. The exhibitions at the Tower Foyer & Lamb Galleries, Tower Building, University of Dundee will be 19 January – 23 March 2013. Opening times are Monday to Friday: 9.30am-8.30pm, Saturday 9.30am-4.30pm. All exhibitions are free.

**The People's Pick,  
Kirkcaldy Museum and Art Gallery, Fife**

*By Alice Pearson, Exhibitions and Outreach Curator*

Gallery curators often feel they know they know their regular audience well, and could easily identify which works or objects are firm favourites. However the curators of *The People's Pick* project are actually putting this to the test with a public vote – and the results are (nearly all) in!

Since August a publicity campaign has been encouraging people to pick their favourite work from the oil and acrylics in Kirkcaldy's art collection. The winning works are due to go on show next year in *The People's Pick* - the inaugural show at the town's newly refurbished museum. It has been closed since the end of 2011 for major

refurbishment, along with the adjoining library. Fife Council has invested £2.5 million in the development, and it will reopen in early summer 2013 as a single venue for heritage, art, books and information - managed by the recently formed Fife Cultural Trust.

When the visitors come they will be able to enjoy a new museum and café, and improved facilities such as a new family and local studies room. With *The People's Pick* they will also get the chance to see a range of old favourites and hidden gems on show in the galleries, all selected by the general public.

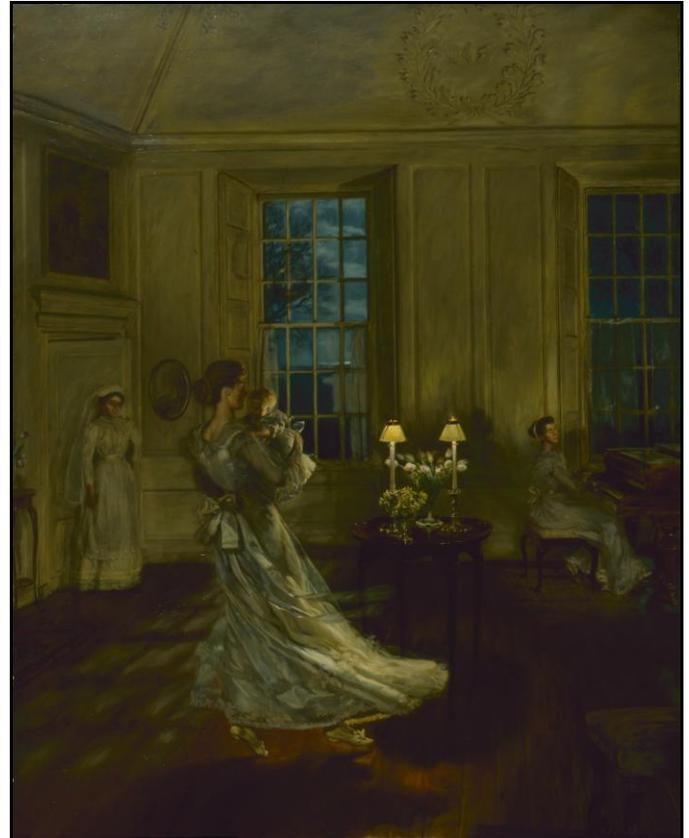
The project has been made possible thanks to the Public Catalogue Foundation's initiative to photograph every oil and acrylic held in a public collection – and to publish these images online at [www.bbc.co.uk/yourpaintings](http://www.bbc.co.uk/yourpaintings). Last year our curators worked alongside the Foundation over a number of weeks to photograph our entire collection of relevant paintings.

It was an impressive task. Made easier by photographing works behind glass, it still meant opening stores and creating access, as well as collecting and checking documentation on even the most obscure parts of the art collection. But the results have easily justified the effort, and we now have a fantastic record of all our oils and acrylics. Where once we struggled with a mix of good quality images of popular works, alongside grainy black and whites of less well-known pieces - now all the oils and acrylics are covered. The BBC's website makes screen resolution images of the whole collection available, and we have good quality tiffs of every work for use in print and for research.

It has also made *The People's Pick* possible. A series of leaflets and a publicity campaign in the local press has encouraged people to go online to discover the full breadth of our collection, and to make their selection. About 70% of the nearly 500 votes cast so far have been online, using an electronic form to tell the curators which work they would like to see on show, and also importantly why.

So which paintings have made the grade? Some choices have been unsurprising. *Spring*

*Moonlight* by John Henry Lorimer (1856 -1936) has always been the subject of visitor affection, and has come out as a top pick – as one voter says because 'It makes me smile'. No surprises too in the popularity of Fife born Jack Vettriano (b.1951), whose *One Moment in Time* is a firm favourite.



John Henry Lorimer, *Spring Moonlight*  
Fife Cultural Trust (Kirkcaldy Museum & Art Gallery) on behalf of Fife Council

Personal connections have been important too - there have been a high number of votes from nearby Methil all for one artist, George Beckwith (b. 1958), whose images bring back to life the mining industry that was once the lifeblood of the town. For some the connection is even more personal – one voter picked the artist who had been best man at her wedding!

Some unexpected choices will also be on show come next summer too. The dark, atmospheric gloom of early morning in *Gathering Seaweed* by French artist Jean Charles Cazin (1841-1901) would seem a slightly unlikely choice, but has struck a real chord with many Fifers. However, voting continues until the end of December, and it

won't be possible to fully judge *The People's Pick* until it makes it on to the walls next summer. It is also not too late to make your voice heard, so please do go online and vote – anyone with an interest can make a choice, and voting is not limited to Fifers alone. Simply go along to [www.fifedirect.org.uk/peoplespick](http://www.fifedirect.org.uk/peoplespick) to find a link to the Your Paintings website, and an online form to complete your vote.

**Charchoune: The Exhibition is Open,  
Talbot Rice Gallery, Edinburgh,  
17 November 2012 – 16 February 2013**

*By Stuart Fallon*

Serge Charchoune (1888-1975) may not be as well-known as some of his Dada and Surrealist associates, but for that reason his work comes as a fresh discovery; evading easy categorisation, it has not been over exposed or explained. In his lifetime Charchoune seemed partly to lament and partly value his relative invisibility. He often seemed to be hiding in plain sight, as encapsulated in a couplet from his 1921 Dada Poem, *Foule Immobile*: 'The exhibition is open. / And still no-one sees it.'

This exhibition provides a rare opportunity to appreciate something of the range of the Russian-born painter's enigmatic work, from aleatory mark making, obscure landscapes and arcane symbolism, to almost gothic religious imagery, calligraphic drawing and dense monochrome abstraction.

By 1927, the date of the earliest work in this exhibition, Charchoune was firmly enmeshed in the avant-garde circles of the day. He had assimilated Cubism, contributed to the Dada journal *391* and at various stages associated with Francis Picabia, Max Ernst, André Breton, Tristan Tzara, Arthur Craven and other influential artists and thinkers. From the outset Charchoune shared the open and experimental attitude of his peers, embracing poetry, music and performance.

Charchoune's openness to artistic possibilities was broadened by time spent in Moscow, Berlin, Barcelona and above all Paris, where he would spend much of his artistic career. By the late 1920s Purism, particularly the work of Amédée Ozenfant, was having the greatest impact

on him. Charchoune was starting to demonstrate a knowing way with the vocabulary of painting, deployed as a series of tropes. He was starting to gain recognition. Charchoune's relative obscurity today might have something to do with the awkward relationships he had with galleries and dealers in subsequent decades. He was not interested in sales or maintaining a clearly defined 'progressive' career, as evident in the obstinate, capricious character of his output.

In retrospect, Charchoune seems to have anticipated in very personal ways a number of diverse developments in painting. He was deploying Pollock-like dripping and other abstract-expressionist techniques by 1930. His use of the surface of the painting anticipated the evolution of the monochrome, preceding artists like Robert Rauschenberg, and his return to bizarre post-abstract figuration can be seen to foreshadow Philip Guston. His periodically morbid, distasteful or eccentric turns can even seem to share something with strains of recent post-conceptual painting.

This exhibition was curated by painter Merlin James. He trained at the Central School and Royal College of Art in London. His critical writing on art is extensive. With artist Carol Rhodes he runs the exhibition space 42 Carlton Place, in Glasgow.



Serge Charchoune, *Pluie Coloree No.1*, 1937

## New Books

### *The Etchings of John Clerk of Eldin*

**Geoffrey Bertram, with contributing essays by Iain Gordon Brown & Duncan Macmillan** (Enterprise Editions, 2012); hardback; 180 pp.; 3 colour and 147 black/white illustrations; RRP £35; ISBN 978-0-9571904-0-5.



Clerk of Eldin, *Craigmillar Castle from the South East*, 1777

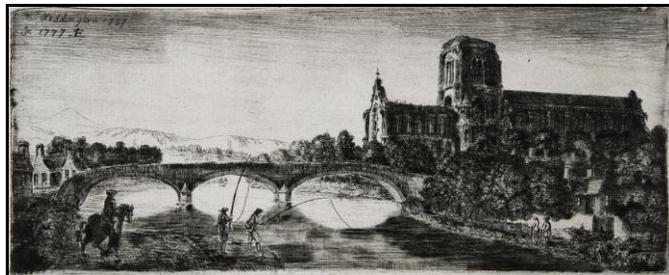
John Clerk of Eldin (1728-1812) was one of many remarkable individuals who made their mark in 18<sup>th</sup> century Scotland. He was connected with many significant Edinburgh figures who are recognised for their contribution to the advancement of Art, Science and Philosophy. Part of Clerk of Eldin's legacy is the collection of 104 landscape etchings that he made between 1770 and 1778-9.

As someone who always travelled with a sketchbook, he was encouraged by his 'virtuosi friends' to etch his views. This he did, teaching himself the technique at a time when etching was not widely used by Scottish artists.

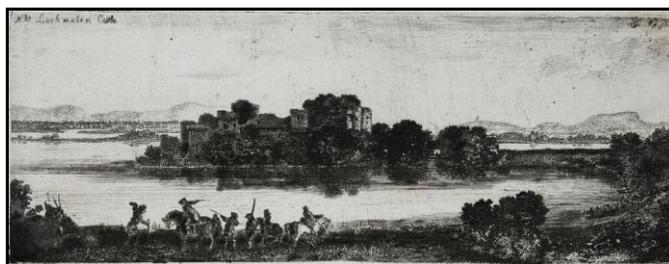
Published by Geoffrey Bertram to mark the 200th anniversary of Clerk of Eldin's death, the book outlines Clerk's background, his life, his etching technique and sources of influence, as well as his thoughts on art and landscape. Clerk's etchings reflect a growing new appreciation of Scotland and its historic landscape, from both within and without the nation.

An exhibition of Clerk of Eldin's etchings, with archival items that represent his other

achievements (author of *An Essay on Naval Tactics*, and the geology illustration for James Hutton's *Theory of the Earth*) is on at Edinburgh City Art Centre until 3 February 2013. The exhibition will be at the Fleming Collection, London 19 February - 6 April.



Clerk of Eldin, *Haddington*, 1777



Clerk of Eldin, *Lochmaben Castle*, 1776

### ***The Public Catalogue Foundation – Oil Paintings in Public Ownership: Dundee***

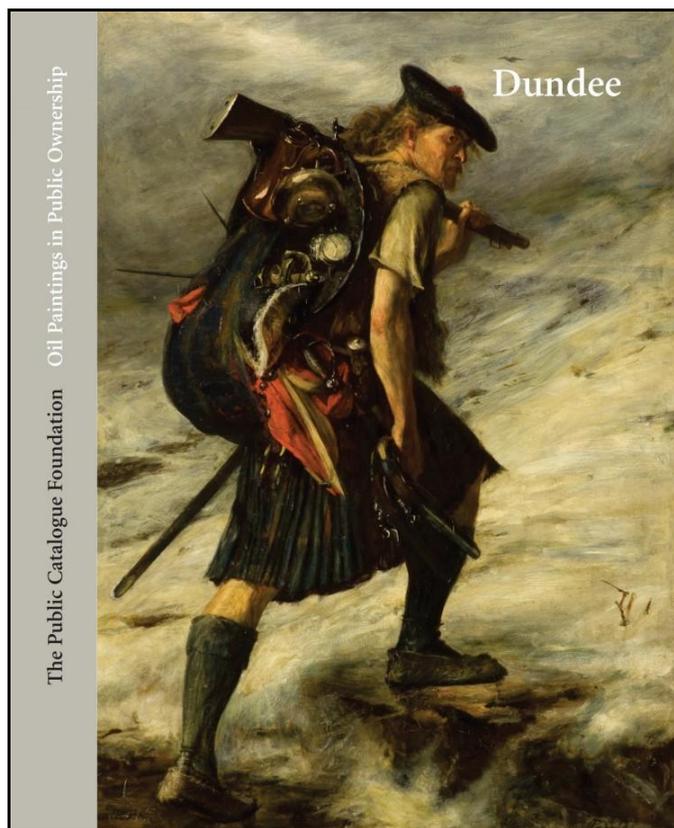
(Public Catalogue Foundation, 2012); hardback; 320 pp.

Thanks to the Public Catalogue Foundation charity, a complete catalogue of all oil paintings in public ownership in Dundee has now been published. Lavishly illustrated in full colour, this hardback book includes details and images of every painting in the city, including the Dundee Museums & Art Galleries collections at The McManus: Dundee's Art Gallery & Museum; the University of Dundee's Fine Art Collections (including the Duncan of Jordanstone College Collection) as well as paintings in the collections of NHS Tayside, the Maggie's Centre, the University of Abertay and Dundee Heritage Trust. The book also features essays about each collection and numerous full-page illustrations. The catalogue is now available for sale for £35 from the McManus shop, the

University of Dundee Museum Services office or online at:

[http://www.buyat.dundee.ac.uk/browse/extra\\_info.asp?modid=1&prodid=1374&deptid=36&compid=1&prodvarid=0&catid=167](http://www.buyat.dundee.ac.uk/browse/extra_info.asp?modid=1&prodid=1374&deptid=36&compid=1&prodvarid=0&catid=167).

More than 60% of the proceeds of each purchase go towards the care and development of the collections themselves. So if you're looking for a special Christmas present for any art-loving friend or relative in or from Dundee, here's the perfect choice!



## End of 2012 Committee Members

Chair:

Matthew Jarron, Museum Services, University of Dundee, Dundee, DD1 4HN

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