From the Chair

This year has been both varied and enjoyable as my first and also final year as Chair. There has been a lot to learn but the main focus throughout has been on keeping a continuity in what the society does. And the experience and tireless work of our committee has been an invaluable factor in maintaining our range of activities, from this newsletter, our forthcoming journal through to the tours that we have organised this year.

As the final issue of the year, the pages of this newsletter recall some of these more recent activities, including reviews of our two most recent tours. Shannon Hunter Hurtado describes an afternoon spent in early September at the newly renovated Black Watch Castle and Museum, Perth, and I report on our visit to the Dovecot Studios, Edinburgh, where we had a practical demonstration of the skills and techniques of weaving as well as a chance to see the current work being produced at the studio.

Another important aspect of the society’s activities is the research that we have funded through our Research Grant awards. In this issue, two previous recipients report on the work that they have undertaken. Nel Whiting used the grant to visit three paintings central to her current research on Scottish family portraiture during the 18th century, a topic that is pursued with a view to understanding issues such as nationhood as well as gender and identity. Carey Gibbons travelled to Scotland to research the work of illustrator Jesse Marion King, making good use of the collections and archives in Glasgow and Edinburgh. This relates to her broader research on two other illustrators from the Pre-Raphaelite circle, Arthur Hughes and Frederick Sandys, but also promises to lead to a separate study on King.

In relation to art historical research, there is a report on the recent conference ‘Et in Archiva Ego: Artists in the Archives’, which some of our members had the chance to attend. This was a succinct but enlightening one-day event that explored different aspects of what is involved in researching the life and work of artists as well as the intriguing ways that artists use and respond to the archive. And, finally, there is a feature article by Fiona Pearson on the late Sir Eduardo Paolozzi, in which she draws on her in-depth knowledge and acquaintance with the artist from her years working with his gift to the National Galleries of Scotland. In this article she takes the time to explore the philosophical ideas that informed his practice as well as the diversity of interests that drove him as an artist.

This issue of the newsletter coincides with the release of our latest issue of the journal, which is based on the theme of French artists working in Scotland in the 18th and 19th centuries. As we look forward to the new year ahead, I am glad that the newsletter and journal prove to be venues for the latest ideas and activities in the history of Scottish art.

Ben 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 £500 to assist with research costs and travel expenses. Applicants must be working at a post-graduate level or above and should either be resident in Scotland or doing research that necessitates travel to Scotland. Application deadlines: 31 May and 30 November.

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

Address applications to:
SSAH Research Support Grants, c/o Dr Shannon Hunter Hurtado, sculpthurta@yahoo.co.uk

Project report by Carey Gibbons
PhD candidate at the Courtauld Institute of Art

I used my grant from the Scottish Society for Art History to travel to Scotland to research the work of the Scottish illustrator Jessie Marion King. Although my dissertation at the Courtauld Institute of Art is focused on the illustrations of Arthur Hughes and Frederick Sandys from the Pre-Raphaelite circle, I have long been fascinated by King’s illustrations and wanted to give her the scholarly attention she deserves. I used the grant to see her drawings, manuscripts, correspondence, notebooks, and ephemera at the National Library of Scotland and the University of Glasgow. I also took advantage of the opportunity to view works by King and other Scottish artists in the collections of the Kelvingrove Art Gallery and Museum, the Scottish National Gallery of Modern Art, and the Scottish National Gallery.

I began my research with the intention of looking at the influence of the Pre-Raphaelite, Aesthetic, Arts and Crafts, and Art Nouveau movements on King’s work, as well as her place within ‘The Glasgow Style’ movement. I was also fascinated by her belief that individuals possessed ‘auras’, and wanted to know more about the halos or circlets of stars or petals often ringing the heads and bodies of her figures. Through my research, I was able to make some interesting discoveries about her inspiration and preoccupations. For example, while reviewing King’s notebooks, I came across quotes from the writings of Christian D. Larson, founder of the New Thought Movement, and the Scottish anthropologist Sir James George Frazer. This encouraged me to think about King’s illustrations in terms of the fluid relationship between the external world and the subconscious realm, the enormous latent power of the subconscious, the relationship between the soul and the body, and the deep connections between people and the natural world. I am planning to continue my research on King and develop it into an article for publication.

My travels in Scotland also provided me with the opportunity to view studies, finished designs, and proofs for illustrations by Frederick Sandys at the Scottish National Gallery. Viewing the materials was very helpful for my dissertation research. I am discussing the illustrations of Sandys and Arthur Hughes alongside one another in order to show how they approached issues of identity and bodily representation through different artistic practices. My dissertation examines the illustrations the artists produced for books and periodicals, showing how they responded to fantasy literature, fairy tales, novels, short stories, and poetry. A large portion of my research focuses on Hughes’ illustrations for the Scottish author, George MacDonald.

My visit to Scotland was productive and inspiring, and I am extremely grateful to the Scottish Society for Art History for the grant that enabled me to travel there to complete my research.
I am a part time PhD student at the University of Dundee and I was thrilled and grateful to receive a grant this year from the SSAH to enable me to undertake three field trips to view at first hand three portraits which I am using as primary sources in my research. My project uses family group portraits from c.1740 to c.1790 to contribute to our historical understanding of nationality and nationhood, gender and identity, dynasty and family life. Two portraits are in private collections and one is in a public collection. While I had been able to gain access to reproductions of the portraits through the offices of the Scottish National Portrait Gallery, this could not replace time spent with the portrait itself. It is only in seeing the portrait in real life that you get a true sense of its material presence; its size, colours, details and texture. It is, for me, a vital part of the research process and I take detailed notes when I am with the portrait, in the same way I do when I am reading a letter in an archive. These field trips then were essential to my working process and the reality of the field trips in no way disappointed!

The first portrait I visited was a David Allan portrait of the 3rd Earl of Hopetoun. This portrait is of huge interest to me as it contains not just portraits of family members but a servant, a little Oriental boy, and working people in the background. A range of ages is represented from a baby through to older adults. It is enormously rich therefore for the purposes of considering many of the themes I wish to explore, such as the intersections of gender and class. It is also significant as the Hope family were such important and influential patrons of David Allan and exploration of the nature and scope of patronage is part of what I hope to investigate.

The second portrait I visited was a David Allan portrait of Sir James Grant and Lady Grant. This portrait is of relevance because Sir James was very much involved in the improvement project through the Highland Society and the development of the model town of Grantown, a map of which is shown in the portrait. This portrait also depicts a servant in full Highland costume. The different ways that nationality is displayed between Laird and retainer is fascinating; the former a true North Briton and the latter very much a Highlander. A note on the importance of visiting the portrait—my time enabled me to make out the titles on the spines of the books included in the portrait which I was unable to do in the reproduction provided to me by the owners. As these include key improving texts they prove highly significant. The Grants too were key patrons of Allan and correspondence between them provides fascinating insights into the production process and patronage.

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Finally, the third portrait I visited was Archibald McLauchlan’s portrait of the Glassford family at the People’s Palace in Glasgow. This portrait is interesting because the Glassfords were a merchant family and part of a self consciously Scottish urban elite trading with the world and engaged in Empire. The portrait also contains a portrait of an unnamed black boy which is naturally noteworthy.

I am still at the beginning of my research journey and am truly grateful to SSAH for their support in helping me start the process.

SSAH events

Tour of the Dovecot Weaving Studios,
21 August 2013
By Benjamin Greenman, The Open University/Glasgow School of Art

A delight of this afternoon at the Dovecot Studios was to see the activities of the studio in situ and to gain a real appreciation of the processes involved in tapestry weaving. The master weaver Jonathan Cleaver talked to us about the history of the studio, the unique building in which it is housed and the way in which they have worked with artists on numerous commissions. Originally established in 1912 to complete tapestries for the Isle of Bute, the studio had brought up weavers from William Morris Craft Studio at Merton Abbey, Wimbledon, who were in turn to train weavers in an unbroken line to the present day. Formerly based in Corstorphine, the studio has been housed since the 1990s in its present building, which had previously been a public bath. And since the 1940s the studio has worked by commission, specialising in its work with artists. There was a notable range of works on display in the upper balcony overlooking the weaving floor that we could look at to understand the diversity of what the studio does.

The real insight came when Jonathan explained the processes of weaving using a loom to demonstrate on. From basic distinctions such as that between the warp, the thread held upon the loom, and the weft, the coloured yarn weaved through the warp, he introduced us to various techniques for making a tapestry. Of particular note, is the way that great subtlety in colour can be achieved by combining different yarn in the
weaving. This is one of the areas in which expertise plays a fundamental role, and weavers in mixing colours will often work by eye from the original. This subtlety was evident in the works on display. Jonathan invited questions and both those familiar and unfamiliar with tapestry weaving took this opportunity to find out more about the processes as well as the way that the studio operates as a commercial enterprise. While Jonathan was talking two weavers - master weaver Naomi Robertson and junior weaver Freya Sewell - were preparing a large loom for what has subsequently been announced as Alison Watt’s Butterfly Tapestry, a year-long project commissioned by the Scottish Opera. The process of gun tufting was also explained, a technique that involves firing thread through the warp. Another large-scale work specifically using this technique was also in the process of being made, and we were able to see the particular qualities that could be achieved in this way.

Dovecot Studios' weaving floor
Courtesy of Dovecot Studios

For the final part of the tour Jonathan brought us into the Fleece to Fibre exhibition that charted the making of a tapestry based on Victoria Crowe’s painting Large Tree Group, commissioned by Dovecot as part of their centenary celebration. Unlike other tapestries that usually use commercially dyed yarns, this work consisted of many varied donated fleeces from around the country that were spun into yarn. The subtleties of the work were evident from both the features that Jonathan was pointing to and comparison to the original painting that was on display. For those amongst us who were less familiar with the craft of tapestry weaving, which certainly included myself, this was an engaging and thoroughly enjoyable introduction to the subject.

Tour of Black Watch Castle and Museum, September 2013
By Shannon Hunter Hurtado, Independent Scholar

Eleven SSAH members enjoyed a tour of the Black Watch Castle and Museum in early September. Our guide, Museum Manager Emma Halford-Forbes, led us through the multi-layered history of the Black Watch. It was in 1739 that the Black Watch tartan was devised for the regiment of Highlanders who were raised by King George II to police the Highlands. It has since been adopted by the Royal Regiment of Scotland. We learned that the distinctive red hackle, which features prominently in Angelica Kauffmann’s full-length portrait of Archibald, Lord Montgomerie in Highland dress, was first used during the American War of Independence, 1776-83.

As Kauffmann’s portrait suggests, from early in their existence, the Scottish regiments evoked a picturesque romanticism that attracted considerable admiration. Their reputation was well deserved. Remarkably, following the unsuccessful Battle of Fontenoy on 11 May 1745, the Black Watch were hailed by their French opponents as Highland Furies, so fierce were they. William Skeoch Cumming’s watercolour of The Black Watch at Fontenoy depicts the regiment badly battered yet holding the standard aloft. By contrast, William Barns Wollen’s The Black Watch at Bay of 1815 presents a closely packed group of Highlanders encircled by the rearing horses of the French cavalry. Both Cumming and Wollen were noted for their battle paintings.

Whilst some of the images are quite visceral, others demonstrate more subtlety in their choice of people and events to depict. In some instances, battle is portended but not portrayed. For example, The Highland Regiment Exercising on Glasgow Green c. 1758 (artist unknown), presents the regiment in training before their deployment
to North America where the French, British and indigenous peoples each fought for dominance of the continent. In the foreground, soldiers are drilled in the volley and fallback system employed by the battalion. The figures are small and regular, formed into lines, unlike the townspeople enjoying the leisure of the green in the background or, more chillingly, the implied combatants. This painting was recently ‘rediscovered’ among the National Gallery holdings. *Quarter Master Donald McIntosh* (artist unknown) is an imposing figure in an immaculate uniform, coolly surveying the viewer. His firm-set jaw and direct gaze give him an unwavering quality. As quartermaster he is responsible for the administration of the barracks, layout of the camp and its provisioning - to prepare the Highlanders for their part in the Battle of Waterloo (1815).

Not all was glorious. The maquette of the Aberfeldy Memorial (unveiled 1887) records the execution of Private Farquhar Shaw and two others who were lured into desertion under false pretences. A different kind of betrayal is evoked in Robert Gibb’s *Comrades, the 42nd Highlanders* (copy of a missing original) which conveys the pathos of the ragged soldiers dying of exposure and malnourishment as they retreated from Moscow during the winter of 1854-55. Gibb’s intimate and emotive treatment of the Crimean subject bears comparison with Elizabeth Thompson’s famous painting, *Calling the Roll*, 1874.

As we would expect, regimental honours are celebrated. Medals, designed by Benjamin West and struck by G.F. Pigeon, were commissioned by the London Highland Society for the Battle of Alexandria, to commemorate the battle of 21 March 1801. Louis Desanges gives a dramatic rendering of *Lt Francis Harry Farquharson Winning his VC at Lucknow, 9 March 1858*.

Various portraits vie for our attention. The stiff figure of Colonel the Honourable John Maitland by Sir Joshua Reynolds contrasts strongly with the engaging expression and relaxed demeanour of T.C. Dugdale’s unfinished *Regimental Sergeant Major Smart, MC*. Representations of the regiment engaged in different battles are similarly varied. Joseph Gray’s painting, *The 4th Battalion, the Black Watch in the Attack*, shows the regiment charging ahead in the short-lived Battle of Neuve Chapelle. Their khaki uniforms are barely distinguishable from the mire of the battleground, denuded of its trees and foliage. Edgar Bundy’s scene of *The Landing of the first Canadian Contingent at Saint-Nazaire, France* exudes a strange sense of anticipation. An almost casual gathering of uniformed men, regimental pipers, children and townspeople shake hands and chat as storm clouds form in the background.

Edgar Bundy, *The Landing of the first Canadian Contingent at Saint-Nazaire, France*, c. 1918
Courtesy of the Black Watch Castle and Museum

Our tour concluded in front of sparkling portraits of the Colonels-in-Chief of the Black Watch: HM King George V, HM Queen Elizabeth, the Queen Mother, and HRH The Prince Charles Duke of Rothesay. Afterwards, we enjoyed a hearty lunch in the newly extended Copper Beech Café.

**Conference Review**

*Et in Archiva Ego: Artists in the Archives conference, Perth Concert Hall*

*8th November 2013*

*By Benjamin Greenman, The Open University/Glasgow School of Art*

This one-day conference, organised by the Scottish Record Association and the Archives and...
Records Association, sought to explore the wide range of concerns that may be encountered in researching the life and work of artists as well as the use of the archive by artists. The morning session was firmly based in the practicalities of researching the life and work of artists. Rose Roberto, co-editor of the recent book *Art Researcher’s Guide to Edinburgh*, introduced us to basic questions about how and where to start researching an artist, referring to and discussing the merits of various databases. Kirstie Meehan drew on her own experience as the Scottish National Gallery of Modern Art’s archivist in working on their current exhibition on the Scottish colourist J.D. Fergusson, explaining the various sources involved in understanding an artist’s life and career. Francesca Baseby considered the practical skills and etiquette involved in exploring the private and often un-catalogued archive. And Joanna Sodden, former Collections Curator at the Royal Scottish Academy, spoke of the living, evolving nature of an archive in this artist-run organisation.

The afternoon session looked at the other side of the coin: how artists respond or use the archive. The artists Joanne Soroka and Hugh Buchanan each spoke about their practices, each having quite different relations to the archive. Soroka produces work that poetically responds to the insights of archival research into her own genealogy, whereas Buchanan directly depicted the fragility and sublimity of the library and the antiquarian archive. Kate Wheeler, a Collections Knowledge Manager at The National Archives, spoke in advocacy of the possibilities and advantages of involving the artist with archives, and showing the exemplary ways in which artists have been able to engage new audiences with the objects and artefacts of the past.

The final part of the day brought us up to date with a recent AHRC-funded project to archive the so-called ‘Glasgow Miracle,’ a term coined in the 1990s to describe the perceivable importance and activity of the city’s art scene on the national and international stage. Susanna Waters, archivist at Glasgow School of Art, described the aims and processes of the project. And, to conclude, Tiffany Boyle and Jessica Carden discussed their response as Mother Tongue, a research-led curatorial project, to the Third Eye Centre/Centre for Contemporary Art archives that have been compiled as part of the AHRC project. The focus of their discussion was the absence of Scottish black artists Maud Sulter and Oladélé Ajinoyé Bamgboyé from the celebratory narrative of the Glasgow Miracle, which they posed as a broader question about how one writes a history of this period of art. There was lively conversation throughout the day, both in response to the ideas presented and informally, and ranging from the practical to the more speculative; Richard Demarco asked us to think about what one does with an archive that is an artwork, echoing themes that came up in various papers. The scope of the themes discussed certainly went beyond what was actually said on the day and I am sure that this will prompt further thought amongst those who attended. One of the things that I found most engaging about this conference was the discussion about these two different aspects of the archive and the dialogue it sets up between the researcher, the archivist and the artist.

**Feature article**

**Paolozzi and Freedom**  
*By Fiona Pearson, Former Senior Curator Scottish National Gallery of Modern Art (1983-2008)*

In the decade 1994–2004 I had the privilege of working with the artist Sir Eduardo Paolozzi (1924–2005) on his gift to the National Galleries of Scotland. The resulting studio reconstruction, which can still be seen today in the Scottish National Gallery of Modern Art, contains over 3800 sculptures and fragments and 3000 books which were all put onto a computer database. In doing that work I learnt a lot about Paolozzi’s key interests and obsessions. Since my retirement in 2008 I have been reading widely on the theme of freedom, inspired by what Paolozzi said about his personal experience of making art and the work of the art philosopher Ernst Cassirer plus the critical
writings of Herbert Read. It has been a rich vein to mine going back to Jean Jacques Rousseau, David Hume, Goethe, Immanuel Kant, Friedrich Schiller, Martin Heidegger, Jean Paul Sartre, Martin Buber, Paul Tillich, and Martha Nussbaum. Building on this good grounding, I have through Paolozzi also been introduced to earlier civilisations and periods of western art, African culture, science and technology, film, music, radio, fashion and collage in all its forms.

One student at the Royal College of Art asked Paolozzi what it was all about, looking at his desk piled high with tearsheets and materials in the Ceramic Departments technician’s office following his retirement and Paolozzi just gestured the shape of the globe. He was indeed inspired by everything within the human experience and had a huge curiosity to know as much as possible. In one of his interviews Paolozzi said that he was not trying to communicate anything through his art but that like Michelangelo it was something he did for himself.

In an interview for Jacob Bronowski’s 1961 television series *Insight*, he said:

In the last 50 years science seems to be the outstanding leading direction, the most considerable direction man has taken. It is trying continually to go beyond what was possible till that very moment. I think there is a possibility in what I call, crudely, higher science, a tremendous possibility of man being free. And I think it can give me a certain kind of moral strength, in the sense that art can move into a similar category of freedom. In my sculpture I am trying to speak for the way people are freeing themselves from traditional ideas. I’m a sculptor and so I put these ideas into images. If I do this well they will be heroic images, ones that will survive and ones which other ages will recognise. Image making gives me the sense of freedom in a way that nothing else can.

This insight is mirrored in the ideas of the exiled German art philosopher Ernst Cassirer who said:

‘Art is a way to freedom, the process of the liberation of the human mind which is the real and ultimate aim of all education, it has to fulfil a task of its own, a task that cannot be replaced by any other function.’ Herbert Read said:

Truth is in reality, in the visible and tangible world of sensation; but beauty is in unreality, in the subtle and unconscious world of the imagination ... We must surrender our minds to universal truth, but our imagination is free to dream, is as free as the dream, is the dream. I balance anarchism with surrealism, reason with romanticism, the understanding with the imagination, function with freedom.

There is a case to be made for seeing Eduardo Paolozzi as a liberator of the human mind. The way to freedom was found in his espousal of surrealism, collage juxtapositions of disparate images, collage texts and breaking sculptures in order to re-make them. To visit an exhibition with Paolozzi he would skim through the exhibits and just point to the key images that struck him as breaking the barriers of normality, i.e. the bizarre.

In his radio interviews for *Desert Island Discs* and *Private Passions* he moved seamlessly from Kabuki theatre to plants to steam trains. There was an amazing sense of excitement and curiosity in the way that Paolozzi experienced all aspects of the world.

In categorising his collection of source slides and cataloguing the books in his library one soon became aware of his obsessions. The studio contents he gave to the Scottish National Gallery of Modern Art included a tin leg with a radio set in the top. It was only in looking at his slide collection it became clear that he was referencing the photograph of the false limbs piled up in a concentration camp. The radio had been the great liberator for Paolozzi. He said it had been his university. His father built radios and so Paolozzi learnt about jazz, another obsession.

One of the art historians beloved by Paolozzi was Erwin Panofsky who wrote on Paolozzi’s favourite renaissance painter, Piero di Cosimo. At the beginning of his *Studies in Iconology, Humanistic Themes in the Art of the Renaissance* 1939 Panofsky said that even now ‘The writer finds it hard to separate the present from the past.’ It was also the case for Paolozzi who drew much inspiration from the past. In a 1958 lecture Paolozzi said: ‘My own reading or source material is largely that of previous art works, technical magazines and
books, a world of intricate problems and a lucid language.’ From Plato and Ovid to Leonardo and Michelangelo, from Giorgio de Chirico to the Battle of Monte Cassino, Paolozzi searches for more information on what it is to be human.

The Italian heritage of Paolozzi was reinforced by the fact that he spent the summers of 1933-39 in fascist youth camps at Cattolica, south of Rimini which were modernist in design with a huge statue of Mussolini. He learnt proper Italian at home, and also spoke the peasant Italian of his parents and the native Scots of the streets of Leith, the port for Edinburgh which had a close knit Italian community. At evening classes at Edinburgh College of Art he drew from a plaster cast of the head of Michelangelo’s David. He aspired to draw like Leonardo when called up to the Pioneer Corps. He called himself Donatello when feigning madness prior to his discharge from the army. Later, when assigned fire watching duties at the Ashmolean Museum in Oxford, he discovered Piero do Cosimo’s painting The Forest Fire and was hooked on his world of detail, looking at the microcosm and the macrocosm. He discovered Ozenfant’s Foundations of Modern Art book which quotes Leonardo on the supremacy of the senses over unproven things like the Godhead. Ozenfant finishes: ‘Art is the demonstration that the ordinary is extraordinary.’

During 1947-49 in Paris, Paolozzi sought inspiration from the ethnology in the Musee de l’Homme and the disparate planes and modes of transport in the Arts et Metiers museum. In 1948 he visited Rome and tried to see de Chirico with Freda Elliott. In 1952 he visited Italy again for his showing in the Venice Biennale with Nigel Henderson and went to Pompeii and then Naples to see the famous aquarium which inspired a series of screenprints. Among the works on show at Venice were sculptures made in the late 40s with the help of Terence Conran. (Front Row interview July 2013). The large fountain and the Cage sculpture made for the 1951 Festival of Britain were very modernist with references to Giacometti and nature. In his 1990 Design Museum Head he put a quote from Leonardo on the back: ‘Though human genius in its various inventions with various instruments may answer the same end, it will never find an invention more beautiful or more simple and direct than nature, because in her inventions nothing is lacking and nothing superfluous.’

Paolozzi’s library was rich in references to the renaissance. He had several copies of Michelangelo’s Sonnets which showed that Michelangelo’s aspiration moved from loving persons to loving God. ‘One love draws towards heaven, the other draws down to earth, One dwells in the soul, the other in the sense and draws its bow at base and vile things.’ Paolozzi read on renaissance sculpture in the books of John Pope Hennessy and Charles Avery. He read Ted Hughes Tales from Ovid. It was perhaps in the 1980s that Paolozzi got into the work and ideas of Aby Warburg, perhaps more for his Atlas pinboards of recollected disparate images and his thematic library of books and images than for his renaissance studies. But Warburg, like Paolozzi and Panofsky, saw the past in the present.

Paolozzi talks in the 1987 Murray Grigor Film EP Sculptor of the need for ‘Freedom for the muscles of the imagination to work.’ He was inspired by the renaissance illustrated book the Hyperotomachia Poliphili 1499 and the 17th century work of the Jesuit astronomer Athanasius Kircher, both of which he used in slide lectures. The renaissance discovery of the antique Laocooon sculpture group and its discussion by Lessing in the enlightenment was also potent for Paolozzi: he placed it in his Blueprints for a New Museum set of 1991 prints set in the interior of Cologne Cathedral alongside a giant flea and dancing girls. There was a cast in the Royal Academy schools in London. References to it are made in the As Is When screenprint A Tortured Life 1965 and also The Wealth of Nations sculpture at Royal Bank of Scotland old HQ, South Gyle, Edinburgh, 1993 which bears the quote from Einstein that ‘Knowledge is great but imagination is even greater.’

Paolozzi’s favourite museum was the house of Sir John Soane in Lincoln’s Inn Fields, London with its collection of plaster fragments from antiquity. Paolozzi went to Frankfurt to see the
German showing of the French exhibition *Le Corps en Morceaux* which explored Rodin’s use of plaster fragments of the human body. In cataloguing Paolozzi’s studio contents we likewise found boxes of body part fragments ready to be collaged together into such works as a re-working of *The Three Graces* or in life size the University of Edinburgh King’s Buildings’ figures in bronze.

In the 1940s and 50s Paolozzi used popular imagery from American magazines and comics for his collages and *Bunk* lecture as a visual language. In the 60s he looked to technology for his imagery. The 1920 illustration of organ music became his geometrical abstract language of the 1970s reliefs and prints. However, in the 1980s, based near the Munich Glyptothek, he returned to the human form and was liberated by antique sculpture. Latterly his 1999 giant figure of *Vulcan* was half man, half machine. It was a sort of self-portrait: Paolozzi’s father had wanted him to become an engineer so in a strange way this late figure of the god fabricator fulfils that dream.

The memory of the past in liberating the mind was a very potent force for Paolozzi. He used an archaeological approach to much that had been thrown away and in reclaiming it and making installations such as the sea of rubbish in the 1991 *Noah’s Ark* exhibition or the 1996 lumber room of film memorabilia in the Hayward Gallery *Spellbound* exhibition he changes our perceptions. In the Scottish National Gallery of Modern Art Paolozzi studio reconstruction one can see fragments of casts from the Munich Glyptothek alongside *Star Wars* toys. Plastic *Action Men* toys are transformed with plasticine shields and helmets into Greek warriors. He played backwards and forwards with ideal forms of different ages.

Throughout his life Paolozzi’s restless search for cultures to liberate his mind led him to search out the detritus of society. He looked in skips, he went to children’s fleamarkets for old toys, he rescued from oblivion the contents of museums’ stores, and he made installations. *Lost Magic Kingdoms*, the first of these, explored the troubled topics of imperialism and the impact of tourism on the Third World. *Noah’s Ark* looked at ecology. *Spellbound* was redolent with cinema nostalgia.

The studio installation at the Scottish National Gallery of Modern Art, designed by his assistant Nick Gorse, presents the contents of Paolozzi’s studio as a vast catalyst for people’s imagination and children’s workshops. He was laying down layers of imagery as a basis for future conversations, future creativity and future ideas. In 1990 he said: ‘A sculptor in the urban world must concern himself with the contradictions of man and machine, with bizarre hidden currents of antiquity, religion and magic … he must use his vision to open wider views to others.’

The Paolozzi art and archive at the Scottish National Gallery of Modern Art are the legacy of a man who wanted to know how the world works and who knows that the only answer is to keep an open mind. In the 1987 Grigor film he summarises his philosophy by saying not only that one must just follow one’s obsessions but that: ‘You have to move towards that particular culture which will liberate you.’

**New Discovery**

**Turner’s Lost Ossian re-discovered**

*Based on text by Murdo Macdonald, Professor of History of Scottish Art at the University of Dundee*

Turner’s oil painting of *Ben Lomond Mountains, Scotland: The Traveller – Vide Ossian’s War of Caros*, once thought lost, has been
discovered at the Fitzwilliam Museum in Cambridge thanks to investigative work by Murdo Macdonald and Eric Shanes. Eric is a former chair of the Turner Society, and is well known north of the border through his regular lectures at the National Galleries of Scotland.

In conversation with Eric earlier this year, Murdo heard about John Gage’s suggestion made in 1974 that an oil painting at the Fitzwilliam entitled Welsh Mountain Landscape was in fact the lost Ben Lomond Mountains painting. J.W. Goodison, who catalogued paintings in the Fitzwilliam collection during the 1970s, had discounted this theory and decided that the scene was Welsh.

Upon learning of Gage’s attribution, Murdo began working to identify the scene, in close collaboration with Eric. A key point was Murdo’s discovery of a drawing in Turner’s Scottish Pencils series in the Tate Galleries’ online archive catalogue that bore strong resemblances to the Welsh Mountain Landscape painting. The drawing had been described in the catalogue as A Wooded Bay with Mountains Beyond; Perhaps Loch Lomond at Inveruglas. After making this discovery, Murdo drove to the said area in Scotland, with Eric reading maps in London, in order to try and pinpoint the exact location of the scene in the Tate drawing. The viewpoint was discovered c. six miles away from Inveruglas: Turner’s viewpoint is just north of Inverbeg, overlooking the Rubha Mor promontory and Loch Lomond towards the Ben Lomond massif.

Alongside the identification of the landscape, Murdo and Eric identified the poetical subject. The ‘Traveller’ mentioned by Turner in the title of this work refers to Hidallan, a character from James Macpherson’s Ossian. Hidallan can be seen in the incorrectly identified Welsh Mountain Landscape along with his father, Lamor. Lamor is seated, holding a sword, in the lower left section of the work with his son lying dead at his feet, slain by his father after being dismissed as Commander rather than dying an honorable death at war.

Turner’s Ben Lomond Mountains, Scotland: The Traveller – Vide Ossian’s War of Caros is known to have been on show in the Royal Academy in 1802 as part of the first group of paintings Turner exhibited after being elected Royal Academician. Murdo has highlighted the significance of the find, discussing the work in relation to the others shown by Turner in the 1802 exhibition:

When we look at the group of oil paintings as whole but add its fifth member, the Ben Lomond work becomes a pivot between Turner’s seascapes and his imaginary landscapes. It shares the reality of its place with Fishermen on a Lee-Shore in Squally Weather and Ships Bearing up for Anchorage, it shares the poetical drama of its subject with Jason and The Tenth Plague of Egypt.

The Fitzwilliam’s catalogue record for Welsh Mountain Landscape will be updated online once their collections database has been reconfigured to work with their new Collections Explorer. The find will also be noted by Eric Shanes in his forthcoming book on Turner due to be published by Yale University Press in 2014.

In making possible the speedy publication of this discovery, particular thanks are due to Cecilia Powell, editor of Turner Society News, and to the Turner Society. The full paper can be found in Turner Society News, no. 120, Autumn 2013.

J.M.W. Turner, Welsh Mountain Landscape/ Ben Lomond Mountains, Scotland: The Traveller – Vide Ossian’s War of Caros
© The Fitzwilliam Museum, Cambridge
Walter Geikie (1795-1837): An Artist of Character
City Art Centre, Edinburgh
19 October 2013 – 2 March 2014
By Helen Scott, Curator (Fine Art),
Edinburgh Museums & Galleries

Walter Geikie, Fisher Folk at their Boats
Oil on Panel
(City Art Centre: Edinburgh Museums & Galleries)

Walter Geikie was one of the most remarkable artists working in Edinburgh in the early 19th century, but his talent and contribution is often overlooked.

The son of a pharmacist, Geikie was born in Charles Street, Edinburgh in 1795. His life took a dramatic turn during infancy: before his second birthday he contracted a serious fever that resulted in permanent hearing loss. The young Geikie grew up unable to hear or speak. However, his father was determined that he should receive as thorough an education as possible, and taught him to communicate, read and write.

Geikie’s artistic ambitions also emerged during childhood, perhaps as a necessary means of self-expression. According to his biographer Thomas Dick Lauder, he began drawing figures on the ground and walls before he was given his first sketchbook. The artist’s younger brother confirmed this early interest; writing in the 1850s he recalled that with Geikie ‘shut out from intercourse with boys of his own age, he found resources of his own, and getting chalk, began to draw figures on the floor, on doors, and any smooth surface within reach’. His ever-supportive family encouraged his budding talent, sending him to study under the painter Patrick Gibson when he turned fourteen. A few years later, in 1812, he was admitted to the Trustees’ Academy of Edinburgh.

At the Trustees’ Academy Geikie became a pupil of John Graham, who had previously taught the acclaimed portraitist and genre painter David Wilkie. He also received tutorage from the landscape artist Andrew Wilson. This period of formal training was an invaluable source of inspiration and professional contacts for Geikie. The young artist began exhibiting at the Edinburgh Exhibition Society in 1815, and by 1821 he was showing his work regularly.

Although Geikie was undoubtedly influenced by contemporary Scottish painters and 17th century Dutch masters such as Rembrandt and Adriaen van Ostade, he possessed his own artistic vision. From the outset of his career he demonstrated acute observational skills, and focused on the portrayal of Edinburgh’s poor and working classes, as well as their topographical environments. His genre studies of the city’s population are honest, witty and full of empathy. At a time when depictions of ordinary people tended to veer towards either lofty moralising or grotesque caricature, Geikie managed to maintain the role of casual observer. His imagery records everyday life in 19th century Scotland, from the revelry of fairground crowds to the quiet dignity of agricultural labour.

Geikie had a strong eye for detail, and this was reflected in his choice of media. Drawing with pencil or ink allowed him to capture fleeting facial expressions and swift gestures. He began printmaking in the mid 1820s, exploring the depth of detail he could achieve with etching techniques. Today Geikie is best known for his etchings, following the publication of over 80 prints in the 1841 volume Etchings Illustrative of Scottish Character and Scenery. However, Geikie was also a painter, and his work in oils adds another dimension to our understanding of him.

According to Geikie’s brother, the artist left over 1,100 original sketches when he died in 1837, aged only 41. He was a prolific talent, and while his
habit of leaving works undated makes it difficult to trace his development, his productivity was clearly not hindered by his disabilities. Geikie flourished as an active member of the artistic community in Edinburgh, and his contribution was recognised by his peers. In 1831 he was elected as an Associate of the Scottish Academy (now the Royal Scottish Academy), and in 1834 he became an Academician.

Despite his contemporary success, Geikie has received little acknowledgement in modern times as a serious artist. His work is seldom addressed by curators or critics; the last exhibition to focus on Geikie was held nearly 30 years ago, in 1984, at the University of Edinburgh’s Talbot Rice Gallery.

A major new exhibition at the City Art Centre, Walter Geikie (1795-1837): An Artist of Character, sets out to re-assert the artist’s significance. The exhibition, which concentrates on Geikie’s figurative work, explores his mastery of human expression and character. Over 60 artworks, including drawings, etchings and oil paintings, are displayed across eight thematic sections, indicating the breadth of Geikie’s achievements. The exhibition draws together artworks from the collections of the City Art Centre, Edinburgh City Libraries, the National Galleries of Scotland and the Royal Scottish Academy. Much of this material is rarely seen by the public. The painting Cottage Scene, for example, is on display for the first time in half a century.

To complement the exhibition, Edinburgh City Libraries have produced two online resources providing more information about the life and art of Walter Geikie. These can be accessed on Capital Collections:
http://www.capitalcollections.org.uk/index.php?a=ViewItem&i=29066&WINID=1384862221365 and Our Town Stories:
http://www.ourtownstories.co.uk/story/1299/


The Scottish Colourist Series: J.D. Ferguson
Modern Two,
Scottish National Gallery of Modern Art
7 December 2013 - 15 June 2014
By Alice Strang, Senior Curator, SNGMA

Walter Geikie, A Blind Fiddler, Etching on Paper
(City Art Centre: Edinburgh Museums & Galleries)
The National Galleries of Scotland’s landmark Scottish Colourist Series of exhibitions culminates this winter with the eagerly anticipated retrospective of the work of J.D. Fergusson (1874-1961). Fergusson was born in Leith, near Edinburgh and was essentially self-taught. He moved to Paris in 1907 where, more than any of his Scottish contemporaries, Fergusson assimilated and developed the latest developments in French painting. In 1913 he met the dance pioneer Margaret Morris (1891-1980), who became his lifelong partner. Morris, her technique, pupils and Summer Schools, became the main sources of inspiration for Fergusson’s work, before his death in Glasgow in 1961. More than 100 paintings, sculptures, works on paper and items of archival material, lent from public and private collections throughout the UK, can be seen on display. Admission: £7 (£5).

J.D. Fergusson, *Hortensia*, 1910
Courtesy of the University of Aberdeen
© The Fergusson Gallery, Perth & Kinross Council, Scotland

This exhibition has been created through a partnership between the National Galleries of Scotland, Edinburgh and The Fergusson Gallery, Perth & Kinross Council. A corresponding exhibition can be seen at The Fergusson Gallery:

**J.D. Fergusson: Picture of a Celt**
The Fergusson Gallery, Perth
7 December 2013 - 15 June 2014

J.D. Fergusson, *Cairngorm*
Courtesy of The Fergusson Gallery
© The Fergusson Gallery, Perth & Kinross Council, Scotland

This exhibition focuses on Fergusson's place as an important international artist and as a significant figure in the cultural nationalism of the post-war period in Scotland. His interest in Celtic design and themes stretch back to his Paris years and in particular to his painting titled *Rhythm* (1910), which was an early manifesto of his commitment to the cultural alliance between Celtic Scotland and Celtic France. Based in Glasgow from 1939, he consistently re-interpreted his pre-war art as he positioned himself within the debate on nationalism. He began to combine Celtic, Scottish and nationalist elements in his painting, most evident in his masterpiece, *Danu, Mother of the Gods* (1953).
Announcements

New Curator of European Art at Glasgow Museums

Glasgow Museums welcomes a new Curator for European Art, Pippa Stephenson. Pippa previously worked as Curatorial Trainee supported by the Art Fund for the National Gallery in London. During her 22-month post, she researched Tyne & Wear Archive and Museums’ Old Master painting collection, exhibiting a selection alongside modern and contemporary art in Divine Bodies at the Laing Art Gallery, Newcastle-upon-Tyne. The exhibition received ACE and HLF funding, and ran from June to September 2013. Prior to this job, she completed her Art History Masters degree at Bristol University and worked as a Gallery Manager in Devon. Pippa is also a trained German teacher. Since starting at Glasgow in September, Pippa has become involved with numerous projects, including a new publication highlighting Glasgow’s collection of Dutch and Flemish paintings, a display of Dutch and Flemish paintings on copper at Kelvingrove, and a redisplay of paintings at the Burrell collection.

New work: Alan Johnston, Tactile Geometry

Edinburgh-based artist, Alan Johnston, has recently created an artwork on the vaulted ceiling of the new café at the recently re-opened Tate Britain. It took Johnston and eight project assistants two weeks to produce Tactile Geometry. The work, comprising an abundance of pencil lines, gives the impression of shadows from a distance and reveals a very intricate pattern on closer inspection. So if you’re having a coffee at the Djanogly Café, make sure you look up! Tate Britain has uploaded a TateShots video online showing the process: http://www.tate.org.uk/context-comment/video/tateshots-alan-johnston

New book: The Arts and Crafts Movement in Scotland – A History by Annette Carruthers

A new book providing an authoritative account of the Arts and Crafts movement in Scotland has recently been published. Arts and Crafts ideas appeared in Scotland from the 1860s, but not until after 1890 did they emerge from artistic circles and rise to popularity among the wider public. The heyday of the movement occurred between 1890 and 1914, a time when Scotland’s art schools energetically promoted new design and the Scottish Home Industries Association campaigned to revive rural crafts. Across the country the movement influenced the look of domestic and church buildings, as well as the stained glass, metalwork, textiles and other furnishings that adorned them. Art schools, workshops and associations helped shape the Arts and Crafts style, as did individuals such as Ann Macbeth, W.R. Lethaby, Robert Lorimer, M.H. Baillie Scott, Douglas Strachan, Phoebe Traquair and James Cromar Watt, among other well-known and previously overlooked figures. Together, these architects, artists and designers contributed to the expansion and evolution of the movement both within and beyond Scotland’s borders.

Annette Carruthers is a senior lecturer in the School of Art History at the University of St Andrews. ISBN: 9780300195767; Cloth: £60.00; Pages: 403pp; 100 colour + 250 b/w illus.
Arts and Crafts exhibition on the internet

The complete text, including all display labels, used in the exhibition *Hand, Heart & Soul: The Arts & Crafts Movement in Scotland*, seen in Edinburgh, Sheffield and Aberdeen in 2007-8, has recently been published online by the Arts and Crafts Movement in Surrey. To access, please visit www.artsandcraftsmovementinsurrey.org.uk and follow the link under the heading 'What's New', or alternatively go direct to the following webpage: http://www.artsandcraftsmovementinsurrey.org.uk/Handheartsoul.php. The exhibition of more than 350 objects published much new research by curator Elizabeth Cumming.

We wish SSAH members all the best for 2014!

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