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Newsletter

No 35 Winter 2010/11

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## From the Chair

Sadly the weather prevented us from holding our AGM as planned, but we aim to reconvene in January and will let you know the date as soon as we can. One matter we had intended to raise is the discouraging fact that the society has for some time been struggling to cope with the ever-increasing paper and printing costs involved in producing our annual journal. This is coupled with a time of decreasing institutional sponsorship as university and art college budgets continue to shrink. Sadly the economic recession has also hit our membership numbers, meaning that the money we have available to produce the journal is simply not adequate for the task.

I hope you would agree with me that (as the only academic periodical devoted to publishing new Scottish art historical research) the journal is an extremely important endeavour and we need to ensure its survival. We are very grateful to the institutions who continue to provide sponsorship (the University of Aberdeen, the University of Edinburgh, the University of Glasgow, the University of St Andrews, Duncan of Jordanstone College of Art & Design at the University of Dundee and now the Glasgow School of Art as well), which collectively covers about one third of the publishing costs. I would however like to take this opportunity to ask whether any members might be willing to make a personal contribution towards the costs of the journal as well, however small? If you would be willing to help with this, do please get in touch with me on [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk) or 01382 384310, or simply send a cheque payable to Scottish Society

for Art History to me at Museum Services, University of Dundee, Dundee DD1 4HN.

Of course you can also help by encouraging anyone else you know with an interest in art history to join us – or indeed re-join us if they're former members who have lapsed! We are introducing a special new student membership rate of just £5 for 2011 so if you're an art or art history tutor then do please try to get your students interested – and of course you can remind them about our grant scheme at the same time!

As ever, thank you all for your support of the society – we need your help more than ever in these difficult times.

**Matthew Jarron**

## New Committee Members

Last issue we reported that three new members had been co-opted onto the committee. Sadly, due to changing commitments, Arielle Juler has had to resign after just a few months, but we present here details of our other two new members:

**Peter Burman** read History of Art at Cambridge as a student of Professor Michael Jaffé and from that time dates his interest in 17<sup>th</sup> century Baroque architecture, painting and sculpture. After two decades at the Council for the Care of Churches and the Cathedrals Fabric Commission for England, twelve as their Head, he was for twelve years Director of the Centre for Conservation Studies at the University of York, five years as Director of

Conservation at the National Trust for Scotland, and now is half-time Professor of Cultural Management at the Brandenburg Technical University which he combines with being a consultant specialising in cathedrals, country houses, churches, stone and metals sculpture conservation and World Heritage Sites. He has published a book on *St Paul's Cathedral* (where he has been Chairman of the statutory Fabric Advisory Committee since 1990) and has elsewhere published on Thomas Gambier Parry, Philip Webb, WR Lethaby, John Ruskin and his relevance today, and on various aspects of conservation theory and philosophy. He also studied Mural Paintings Conservation at the International Centre for Conservation in Rome (ICCROM) attended the Royal Collections Course. He is Chairman of the *Buildings of Scotland Trust* and a trustee of two Scottish country houses, Hopetoun House and House of Falkland. His conference on *The State Bed* at Hopetoun, in October 2010, brought together specialists in furniture and textiles from the USA and various European countries.

**Helen E Scott** is Manager of the Barns-Graham Charitable Trust, an organisation which protects and promotes the artistic legacy of 20<sup>th</sup> century painter Wilhelmina Barns-Graham. Helen has been involved with the Trust since 2005, first employed as a research assistant and then as Collections Manager, before becoming Manager in June 2010. Prior to this, she volunteered in a variety of museums, galleries and arts organisations, including the Crawford Arts Centre, the University of Dundee Museum Services and the McManus Galleries.

Helen received her PhD from the University of St Andrews in 2009, having previously graduated with an MA (Hons) in Art History in 2004 and a Postgraduate Diploma in Museum & Gallery Studies in 2005. Her doctoral research examined the issue of iconoclasm perpetrated in museums, highlighting response strategies for curbing the problem more effectively. This study was funded by the AHRC, and culminated in the thesis 'Confronting Nightmares: Responding to Iconoclasm in Western Museums and Art Galleries'. Helen has presented at academic conferences in the UK and USA, and has been published in various books and journals, most recently *The Journal of Art Crime*. Other areas of interest include Russian Modernism, Cubism and the St Ives Group.

## SSAH Events



William McTaggart, *Consider the Lilies*, 1898  
(Fife Council, Kirkcaldy Museum & Art Gallery)

### **Guided Tour of the *McTaggart's Children* exhibition, Kirkcaldy Museum & Art Gallery, Saturday 25 September 2010**

Review by Shannon Hunter-Hurtado

Iain Clark, Exhibitions Outreach Curator for Fife Council Museums, guided us through this very intimate and biographical exhibition of works by William McTaggart, representing the full span of his career. Many of the paintings comprise part of a collection gathered together by John Blyth, a Kirkcaldy linen merchant; and later given to the city. Throughout his career, McTaggart's favourite subjects were children and the sea. He began by painting family portraits featuring his own children whose distinctive expressions and facial features are carefully observed. In addition to his own children, he used child models often portraying different life stages in a single image beginning with infancy and concluding with adulthood. *Going to Sea* is a prime example of this; *Spring Figures* depicts children in the springtime of their lives, closely bound to nature.

His earlier style bears some resemblance to that of Millais, whom he admired. But his seascapes, especially the tempestuous ones, began to move away from the precise brushwork to employ much looser handling and a more restricted palette. These paintings reflect a fractured engagement with nature, eliciting an emotional response to the sea and its association with emigration forced by the Highland Clearances. His departure from the crisp forms of his earlier works to a sketchier style suggests possible influence from Turner or Constable, both of whom he admired. We saw how he increasingly rendered landscapes through the use of colour over line, but

were warned not to confuse McTaggart's approach to that of Impressionism, which lacks his emotional charge.

Throughout the tour, Iain identified the transitional works that characterised McTaggart's varied oeuvre, concluding with *Consider the Lilies*, a depiction of the garden at Dean Park, Broomieknow. In the garden children are dancing and singing yet, rather than being the primary focus, they are but one element of the whole which conveys exuberance and harmony within nature. Fittingly, as we left the gallery we were bathed in the warm sunshine and vibrant colours of early autumn.



### **Guided Tour of Hospitalfield House, Arbroath, Saturday 16 October 2010**

*Review by Shannon Hunter-Hurtado and Matthew Jarron*

Hospitalfield House is a delightfully eclectic blend of medieval elements contained within a dominantly gothic revival and Arts and Crafts edifice. Originally established in c.1352 as the Hospital of Saint John the Baptist, it was dedicated to the care of lepers and plague victims. Traces of the original structure can be seen in the low-ceilinged foyer punctuated by post and lintel portals, now blocked off. From the quiet dimness of the entry way we mounted a broad staircase of 19<sup>th</sup> century vintage that leads to a landing lit by an immense skylight. This is said to signify the emergence from the dark ages into the age of enlightenment. At the top of the stair a small statue of local stone alludes to geological and evolutionary discoveries of that period—itsself revealing the fossil of an ancient fern. A cosy ante room panelled in local rustic cedar punctuated with Arts and Crafts wallpaper opens onto a grand gallery which was transformed during the 19<sup>th</sup> century by Patrick Allen-Fraser, erstwhile architect and eventual husband of the widowed heiress of Hospitalfield House. The gallery has a high hammer beamed ceiling, the walls bear the historic crests and

monograms of the family and an elaborate fireplace supported by three caryatid-like figures, is the focal point of the room. Marble sculptures by Scotland's John Hutchison and the American William Rinehart, along with a tarsia work piano, are graceful counterpoints to the decor.

Our tour was conducted by director Willie Payne, whose enthusiasm and exceptional knowledge kept members spellbound for well beyond our allotted time! After viewing the rest of the house (including a fascinating Library), we ventured outside to see the coach house (complete with family coach!), the printmaking workshop (adapted by Ian Fleming from old kennels and now being re-equipped thanks to support from the DCA Print Studio in Dundee), and Patrick Allen-Fraser's original painting studio, where we found Toby Messenger hard at work – one of three artists-in-residence currently based at Hospitalfield. When Patrick Allen-Fraser died, he left the house and its collections to his trustees to be used for art education, and this continues to be its primary purpose today.

A new board of management has recently taken over the running of Hospitalfield, and Willie concluded a superb afternoon by telling us about their plans for the future, which include a new accommodation block and an application to the AHRC for research into the house and its history, involving the Universities of Aberdeen, Dundee and Edinburgh, the DCA and the National Galleries of Scotland.

## Notices

### **Become a voice of the AAH History Project**

Were you a member of the Association of Art Historians in its early years, between 1973-1980? The AAH is undertaking an oral history project to revisit the founding era of the Association. We welcome your recollections, anecdotes and insights. Your contribution would become part of the AAH archives held in the V&A Archive of Art & Design and may be used as part of an AAH podcast series currently under development. For more information visit [www.aah.org.uk](http://www.aah.org.uk) or contact Liz Bruchet, AAH History Project Coordinator, Association of Art Historians, 70 Cowcross Street London, EC1M 6EJ or by email on [liz@aaah.org.uk](mailto:liz@aaah.org.uk).

And don't forget that membership of SSAH entitles you to a 15% discount of AAH membership (and vice versa)!

## Burlington Magazine Online Index

By Barbara Pezzini, Index Editor



In this difficult moment of cuts for universities and museums alike, SSAH members may be interested in an initiative that is going against the gloom: a new digital resource for art history completely free to use. The new Burlington Magazine Online Index is an in-depth resource for searching and browsing both the contents and illustrations of The Burlington Magazine. Access to all part of the index website is free. I believe that the Index is going to be of great interest to students, art historians and museum professionals alike as it contains a critical census of over 6,000 artists, 1,000 museums and private galleries all over the world, and finally over 800 international collectors and curators.

The address of the index is: <http://index.burlington.org.uk> Further information can be obtained by emailing Barbara Pezzini on [pezzini@burlington.org.uk](mailto:pezzini@burlington.org.uk)



## Call for Papers: “wilderling phantasies”: an inter-disciplinary conference devoted to the Pre-Raphaelites, University of Dundee, 7-10 July, 2011

A quick reminder that the deadline for abstracts is 15 January. This interdisciplinary conference will bring together researchers from a range of backgrounds to explore the work of the Pre-Raphaelite Brotherhood (PRB) and assess their legacy across several media. The conference will be held in association with the **Scottish Word and Image Group**, and therefore papers related to the interface between word and image in the work of the PRB are particularly welcome. See the previous newsletter for further details.

Please submit abstracts of 300 words for 20 minute papers with a brief biography or cv to Dr Jo George [j.a.george@dundee.ac.uk](mailto:j.a.george@dundee.ac.uk) and Dr Brian Hoyle [b.p.hoyle@dundee.ac.uk](mailto:b.p.hoyle@dundee.ac.uk)

## Acquisitions

### The Eglinton Watercolours

By Jo Dunlop, Collections Officer, East Ayrshire Council Museum & Arts Service

East Ayrshire Council Museum & Arts Service were recently successful in a bid to acquire 20 watercolours by James Henry Nixon of the Eglinton Tournament of 1839 along with several heraldic shields which had been used at the event.

The Eglinton Watercolours are the only first-hand representations of The Eglinton Tournament. The event was the last great endeavour of the Gothic Revival; a phenomenon which gripped Europe during the mid 18<sup>th</sup> to 19<sup>th</sup> centuries. The movement revived and reinvented medieval forms in architecture (eg Glasgow University) and decorative design leading to an increased interest in classical romanticism, painting and literature (works such as *Ivanhoe*, for example).



James Henry Nixon, *The Melee (no 2) at the Eglinton Tournament (1840, detail)*  
(Courtesy of East Ayrshire Council)

The Eglinton tournament was held on 28 August 1839 at the Earl of Eglinton's Ayrshire Estate, between Irvine and Kilwinning. Although marred by poor weather on the day it was attended by 100,000 spectators from across Britain and Europe and attracted many prominent gentlemen as competitors. The spectacle involved a procession, jousting by tilt and melee, a banquet and a ball. Adaptations of the tournament were played out in London Theatres and accounts were reported in newspapers across the globe.

James Henry Nixon (1802-1857) was an illustrator of Sir Walter Scott and exhibited paintings of literary and historical subjects in the 1830s, including *Queen Victoria's Progress to the Guildhall* (1837). His watercolours however are scarce. Drawn in pencil, then painted and heightened with gouache and touches of gold, they are part unfinished. They were drawn to be used by the lithographers Day & Hague for a folio account of the tournament which was published by Colnaghi and Puckle in London 1843.

The shields were used on the day, hung above the martial tents of the competing knights and can be seen in the paintings. They were produced for the tournament by Samuel Pratt, a London dealer in antiquities and 'gothic' replicas who was commissioned by Lord Eglinton to supply all the armour, costumes and tents for the tournament, banquet and ball.



Shield of Sir Charles Monolieu Lamb  
(Courtesy of East Ayrshire Council)

East Ayrshire Council's successful bid to acquire these works now assures that this significant record of the event will remain within Scotland and Ayrshire. Next year we're planning a major exhibition around the Eglinton Tournament, the Gothic Revival and the Romanticism which surrounded the period and inspired the Earl of

Eglinton to hold his event. For the first time since 1839, we plan to bring together, in one place, many of the existing collections which remain from the event. We are currently working on loans with the Royal Armouries, the V&A, some of the families which had members involved and North Ayrshire Council among others. We also plan to hold events throughout the course of the exhibition including a tournament. Find out more on our website at [www.futuremuseum.co.uk](http://www.futuremuseum.co.uk)

Funding for the acquisition of the watercolours and shields, and for the exhibition and events has come from East Ayrshire Council, the Heritage Lottery Fund, The Barcapel Foundation, The Art Fund and the National Fund for Acquisitions.

## Exhibitions

### **The Young Vermeer** **National Gallery Complex, Edinburgh**

By Christian Tico Seifert, Senior Curator (Northern European Art), National Gallery of Scotland

Johannes Vermeer of Delft (1632-1675) is today one of the world's most famous painters – despite there being only thirty-six of his works in existence. He is best known for his genre pieces, quiet interiors showing figures in everyday activities. *The Young Vermeer* brings together the three earliest paintings by the artist, created between 1653 and 1656: *Diana and her Nymphs* (c.1653-54) from the Royal Picture Gallery Mauritshuis in The Hague, the National Galleries of Scotland's *Christ in the House of Martha and Mary* (c.1654-55), and *The Procuress* (1656) from the Gemäldegalerie Alte Meister Dresden. These works differ considerably from his later production in terms of subject-matter, size, and style. However, they already reveal Vermeer's exceptional interest in the depiction of colour and light and tranquil compositions. *The Young Vermeer* is the first exhibition in Scotland devoted to the artist and presents a unique opportunity to compare these works and discover more about the formation of this celebrated artist. Edinburgh is the only UK venue of this show.

On 29 December 1653 Johannes Vermeer registered as a master painter with the Saint Luke's Guild in his hometown of Delft. This marks the start of his career as an independent painter allowed to sign and sell his own work. He was charged the full membership fee despite his father, an innkeeper, also being a registered art dealer. Sons of members were

eligible for a reduced rate providing they had been apprenticed for at least two years to a local master. Obviously, Vermeer had either received some or all of his training elsewhere – or was largely self-taught. Earlier this year, on 20 April 1653, Vermeer had married Catharina Bolnes. She came from a wealthy Catholic family. While there is no written evidence, Vermeer most likely had converted to Catholicism shortly before the marriage. The young couple probably moved in with Vermeer's mother-in-law Maria Thins in Delft.

Vermeer began as a history painter, depicting mythological and biblical subjects. History painters were regarded as occupying the highest rank among artists as, in addition to their artistic skills, they also had to be well educated in order to depict their subjects properly. Clearly, Vermeer initially wanted to make a career in this prestigious sector of the art world.

*Diana and her Nymphs* shows a subject popular in Delft and at the court of the stadholder in nearby The Hague. Vermeer probably chose it with an eye on future clients. *Christ in the House of Martha and Mary* is Vermeer's largest painting. Given the unusual size it is likely that the painting was a specific commission, possibly intended for a clandestine Catholic church or – more likely – for a Catholic patron, perhaps even Vermeer's mother-in-law, to whose first name Maria, the subject of the painting may have alluded. Signed and dated 1656, 'The Procuress' is Vermeer's first genre painting. What at first seems to be a tête-à-tête is, in fact, a brothel scene. In choosing the theme of the procuress as well as the half-length format, Vermeer was carrying on the pictorial tradition popularised in the 1620s and 30s by the Utrecht Caravaggists.

During his lifetime, Vermeer was known only to a rather small circle of collectors and connoisseurs. After his death in 1675 he was quickly forgotten. Right into the nineteenth century his paintings were often misattributed to artists with greater reputations, such as Pieter de Hooch and Frans van Mieris. It was only in 1859 that the French connoisseur Étienne Thoré-Bürger discovered the signature on 'The Procuress' in Dresden and identified it as the earliest work of Vermeer then known. In 1901 the 'young Vermeer' took on a more distinct shape and character. The London dealers Forbes & Paterson offered for sale *Christ in the House of Martha and Mary*. Recent cleaning had brought to light Vermeer's signature and the re-discovery of this early Vermeer sparked considerable attention in Dutch and British newspapers. This discovery finally confirmed Vermeer's long disputed authorship of the

*Diana and her Nymphs. Christ in the House of Martha and Mary* was subsequently bought by the wealthy Scottish collector William Allan Coats and after his death presented in his memory by his sons to the National Gallery of Scotland in 1927.



Johannes Vermeer, *The Procuress*, 1656  
(Dresden, Staatliche Kunstsammlungen, Gemäldegalerie  
Alte Meister)

*The Young Vermeer* is a collaboration between the National Gallery of Scotland, the Royal Picture Gallery Mauritshuis in The Hague, and the Gemäldegalerie Alte Meister, Dresden. The Edinburgh venue has been supported by the Abellio Foundation, the Embassy of the Kingdom of the Netherlands, KLM, and Shell UK. The exhibition runs 8 December 2010 – 13 March 2011. For further information call 0131 624 6200 or visit [www.nationalgalleries.org](http://www.nationalgalleries.org)



Rosemarie Trockel, *Untitled*, 2000  
 (Copyright the artist; Image courtesy of Sprüth Magers  
 Berlin London and Museum Ludwig Cologne)

**Rosemarie Trockel: Drawings, Collages and Book Drafts**  
**Talbot Rice Gallery, University of Edinburgh**  
 By James Clegg, Exhibitions Assistant

Within the Academic tradition of Fine Art, drawing was exclusively part of a (predominantly male) artist's preparatory work and training; it was a starting point for a longer process that was intended to result in a fully resolved oil painting, meticulously worked to remove all brush strokes and signs of uncertainty. Within Rosemarie Trockel's contemporary practice this uncertainty has become a central part of a strategy to undermine the authoritative systems that have, and continue to, administer specific representations of reality and prescribe certain subjective positions. As Christoph Schrier writes in the exhibition catalogue, "Trockel mistrusts the evidence of the pictorial, the clarity and lack of ambiguity of the absolutist approach, and prefers to populate her pictures with chimeras and grotesques that at times seem comical, at times inscrutable". Trockel's 'mistrust' stems from the fact that she has continually encountered opposition within a male

dominated art world; although the artist builds upon a strong German artistic context, which includes Joseph Beuys and Martin Kippenberger, she is critical of its implicit machismo. Against an Enlightenment tradition to treat the self as a rational, finite entity, the anthropomorphic figures in Trockel's drawings blur the boundaries between representations of conscious and unconscious, human and animal states.

Since 2004, collages have become a distinct part of Rosemarie Trockel's oeuvre, often allowing her to recombine aspects of her multifaceted practice, which has included photography, film, sculpture and installation. If drawing allows Trockel, "both springboard and experimental space [that] for all its heterogeneity evinces continuities of both form and space" (Gregory Williams, exhibition catalogue), then collage allows those forms and spaces to be reworked and re-contextualised.

Rosemarie Trockel has long worked on book drafts – small examples of books that could possibly be produced – but she has only recently made them a central part of her practice, culminating in this exhibition. Bearing a similarity to sketchbooks, they, "reveal much about Trockel's thinking process while keeping the inquisitive reader at a safe distance" (Williams). Like her drawings, the book drafts consciously play with expectations and negate easy readings. They open up the possibility of interpreting Trockel's work in a non-linear fashion, seeing them as potential ideas for future works, while simultaneously being a record of her past ideas. These works also suggest art therapy in which fears might be realised and faced. Indeed, the exhibition as a whole seems to reveal a much deeper set of fears, where all that is repressed by strict systems of representation appears to return.

Rosemarie Trockel (b.1952) became prominent in the mid 1980s with her now famous 'knitted pictures'. Today Trockel is highly regarded internationally and has won several awards for her sophisticated practice, represented Germany at the Venice Biennale (1999 and 2003) and her work is represented in collections worldwide. Rosemarie Trockel lives and works in Cologne.

Talbot Rice Gallery is the only UK venue for *Rosemarie Trockel: Drawings, Collages, and Book Drafts*, the largest display of works on paper to date by the internationally renowned artist. The exhibition is a partnership between Talbot Rice Gallery, Kunstmuseum Basel and Kunstmuseum Bonn. Due to the scale of the exhibition, featuring 106 drawings and collages and 88 book drafts it will be hung in all rooms of the gallery. The exhibition runs 29 January – 30 April 2011, opening hours Tues–Sat, 10am–5pm.

## Features

### **Glasgow Print Studio: Developing an Archive for a working Print Studio**

By Kerry Patterson, Archive Curator, Glasgow Print Studio



Elizabeth Blackadder in King Street workshop, with her book *Autumn Kyoto*, 1996  
(copyright Glasgow Print Studio)

Glasgow Print Studio has been at the forefront of Scottish printmaking for nearly four decades. The organisation sprang from humble beginnings, with its first home in a ground floor flat in the city's west end. It was established in 1972 in a co-operative spirit by Philip Reeves and a group of like-minded young artists. Reeves had previously been involved in setting up Edinburgh Printmakers in 1967, and as an artist and lecturer in Printmaking at Glasgow School of Art was aware of the lack of facilities for graduating printmakers. The St Vincent Crescent premises were found via an advert in the *Glasgow Herald*, and the organisation was very much reliant on the hard work of members to get the premises fit for purpose. However by 1974, the Studio had 50 regular members and began to commission prints and establish an education programme.

The following year, Calum MacKenzie was employed as Director and, full of ideas for the development of organisation, he secured larger premises in the city centre. In 1976 GPS moved to 128 Ingram Street. This move provided an exhibition space for the first time. The gallery was invaluable in the promotion of art by members and Scottish artists but also allowed the organisation to attract international exhibitions, such as the highly successful LS Lowry show of 1978. MacKenzie encouraged artists of all disciplines to exhibit in the gallery, providing a varied and popular exhibition programme, from photography and cartoons to murals and theatre design. It was also used for

performances, including the debut of John Byrne's play *Writer's Cramp*.

Among other developments, the appointment of John Mackechnie as General Manager in 1983 brought collaborative printmaking to the fore. Master printers employed by the Studio had previously worked with artists such as Alasdair Gray and John Byrne to make editions. However Mackechnie put in place a more formal publications programme, which saw artists being invited to work together with master printers. As the international arts scene became increasingly focused on Glasgow, the publications programme grew to match. Artists who have made publications with the Studio include Elizabeth Blackadder, John Byrne, Ken Currie, Peter Howson, Adrian Wiszniewski, Eduardo Paolozzi and Alasdair Gray. Today, we also work with the next generation of artists such as Martin Boyce, Scott Myles, Moyna Flannigan, Richard Wright and Claire Barclay, and with organisations including Sorcha Dallas and the Modern Institute.

Although the organisation's time at Ingram Street saw it become a leading member of the Glasgow arts scene, new premises were sought in the mid-1980s, due to ongoing issues with the state of the building. Finally, in 1988, GPS moved to a former garment factory in King Street. The workshop now had over 200 members, a popular programme of weekend and evening classes, a full exhibition schedule and a thriving publications programme. The Studio can still be found on King Street today, but is now part of the Trongate 103, a major centre for the visual arts. After four years in temporary premises, the organisation re-opened in the building in September 2009. Now spread over three floors, new facilities include a digital suite, archive room and education room, as well as a shop, gallery, framing service and large workshop area for screenprint, etching and relief printing.

During the period that the organisation was housed in temporary premises, a new and vital project was undertaken to catalogue and re-house the collection of prints and related material which had been built up since the foundation of the organisation. Known as the Print Archive, the collection had been greatly boosted by the publications programme, as a print from each edition was signed as an archive proof and retained. A number of prints have also been donated by members and by visiting artists. Over the years, the collection grew to fill several plan chests, but with no single person in charge, there was no record of what it contained, nor were storage conditions ideal. The award of £49,458 by the Heritage Lottery Fund for

the project *Past Impressions – 30 Years in Print* allowed the Studio to employ an Archive Curator to accession prints and develop interpretative materials. Volunteers assisted with cataloguing and with making acid-free folders for the prints, ready to be stored in brand new plan chests when we moved back into our premises. Working closely with GPS's Education Officer, school sessions were developed and artists worked in schools on sessions inspired by the Archive. Interpretation panels for the new premises were designed and a leaflet entitled *What is a Print?* was created. The original project proposal estimated over 1,000 prints and related items, but over 1,500 prints were accessioned during the project and the Archive is still growing.



John Byrne, *Untitled*, etching (plate lost), 1991  
(copyright John Byrne / Glasgow Print Studio)

The process of cataloguing the collection revealed some fascinating items. John Byrne had spent an intensive period of time at GPS in the 1990s and also worked on plates at home, sending them to Glasgow to be printed. As some plates had unfortunately been lost in the post we now had proof prints which were absolutely unique, plus drawings and examples of other prints with which he had experimented and later decided not to edition. In 1992 Ken Currie worked with master etcher Stuart Duffin to produce the series of 27 prints *The Age of Uncertainty*. In

addition to examples of each of these prints were a number of stage proofs. These proofs are akin to drafts of a poem, showing the development of the images and any changes made. The artist who is best represented in the Archive is Adrian Wiszniewski, who has over 200 items in the collection. He began working at the GPS in 1985, as a recent graduate of the Glasgow School of Art, and through working at GPS learned about, and experimented with, all the printmaking processes. The works we hold by Wiszniewski chart his artistic career to the present time, and items include etchings, blocks for relief prints, drawings, an artist's book and a painting. We hold the four large wood blocks (117 x 89cm) which form the ambitious woodcut *Chez Nous*, a copy of which is in the collection of the Tate.

As a print studio, we believe that we are unique in maintaining our collection in a dedicated and accessible area on site, with a curatorial presence and an Acquisitions Policy. The great advantage to this is the close connection between the collection and the workshop in which the prints were created. This relationship between GPS and the artists who use the workshop has the advantage of making it easier for interesting and unusual items, such as stage proofs and printing plates, to become part of the collection. Any member who joins the GPS workshop as a member agrees to donate up to two prints per year to the Archive. Although this agreement has not been enforced formally, it ensures that our collection reflects the most current developments in Scottish printmaking.

The *Past Impressions* project ended in 2009, with an exhibition of the same name in our new gallery space on re-opening. The Archive website was launched in June 2010. The project was absolutely invaluable in ensuring the fundamental care and cataloguing of the collection, but felt like the tip of the iceberg. Moreover, as the Curator post was project funded, it was imperative to ensure that we had someone dedicated to the further development of the Archive. We were successful in being awarded £20,000 over two years by the Esmée Fairbairn Foundation as a contribution towards the work. Central to this new phase would be cataloguing items of archival material, research into the collection to enrich records of previously accessioned items, and a 'knowledge harvesting' process, speaking to artists and to staff members who have worked at GPS for over twenty years. It is vitally important that the knowledge of these staff members about GPS and the publications we have produced is recorded and kept within the organisation.



Workshop trainee Joanne Traynor cleaning the edges of a Ken Currie etching plate with a rag, around 1992  
(copyright Glasgow Print Studio)

Since receiving the Esmée Fairbairn funding, we have organised and begun to accession the collection of slides and exhibition invite cards, with the help of interns. The large collection of nearly 40 years worth of photographs is slowly being organised, with the knowledge of staff being invaluable to identify people, places and events. A small Steering Group of staff has been formed to help with retrospective collecting prints by members, using their experience to ensure that our collection fully represents not only the history of our organisation but also the past forty years of printmaking in the West of Scotland. However as current work is showing, these two things are inextricably linked. We hope to be able to share the results of our research with other organisations that have items made at Glasgow Print Studio in their collections.

Our Archive can be seen online at [www.gpsarchive.co.uk](http://www.gpsarchive.co.uk) or by appointment with Kerry Patterson on [kerry@gpsart.co.uk](mailto:kerry@gpsart.co.uk) or 0141 559 6913.

## University of St Andrews MUSA Collections Centre

By Claire Robinson, Project Officer (Stores)

The University of St Andrews was founded between 1410 and 1414 and has accumulated artefacts of significance since this period. The collections are, in their scope and depth, of immense historic, scientific, intellectual and social importance to the life and culture of Scotland. As material evidence of the history of Scotland's first University, the collections relate to its personalities, teaching practices and research innovations and inventions in the sciences and arts. Over the past five years, the University's museum collections have become more publicly accessible with the opening of the Gateway Galleries in 2005 and MUSA (Museum of the University of St Andrews) in 2008. Due to open officially in spring 2011, the new MUSA Collections Centre will provide 'behind the scenes' access to the University's reserve collections on open storage display. The public will be able to access the MUSA Collections Centre through public tours, events, researcher's facilities and a community and schools programme.

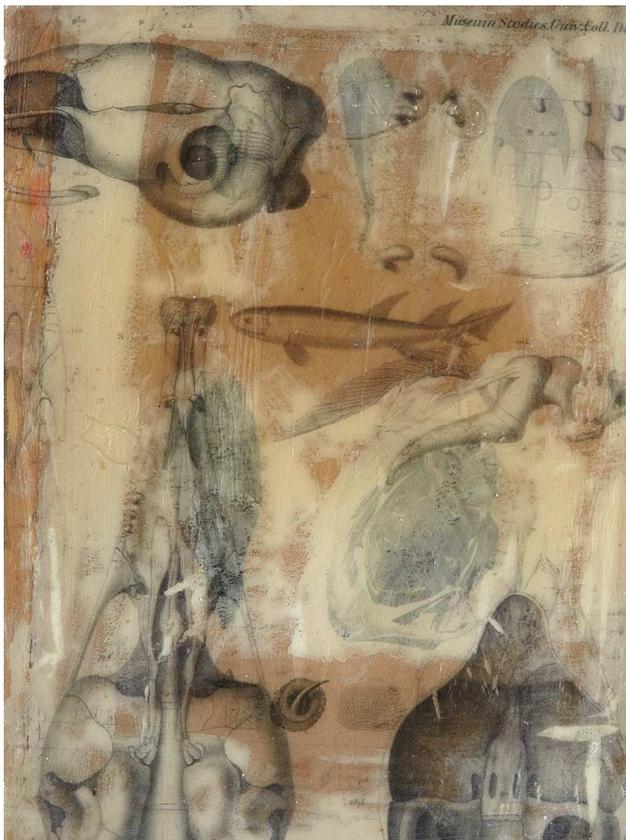
### *The Collections*

The MUSA Collections Centre will provide public access to the University's three Recognised Collections of National Significance encompassing the fields of Heritage (fine and applied art, silver, costume and textiles, furniture and numismatics), Chemistry and Historic Scientific Instruments. The fine art collection stored in the Collections Centre is comprised of oil paintings, watercolours and prints including portraits of eminent figures within the history of the University, many of whom are recognised figures in the social, intellectual, scientific and political development of Scotland. Highlights of the collection include portraits of George Buchanan by or after Arnold von Brounckhorst; Archbishop James Sharp (University Chancellor from 1661-1679) by Sir Peter Lely; Adam Ferguson by J T Nairn; John Stuart Mill; Sir D'Arcy Wentworth Thompson as a child by George Clark Stanton and a self-portrait by the explorer Fridtjof Nansen.

Particularly worthy of note is the Pilgrim Trust Recording Scotland Collection gifted to the University in 1953. The collection is the visual legacy of the Recording Scotland project, which was launched during the Second World War to provide employment for artists and record Scotland at a time of imminent change. The artists represented in the Collections Centre include Stewart Carmichael, Robert Eadie, Andrew Archer Gamley, Alan Ian

Ronald, David Foggie, John Guthrie Spence Smith, James Wright and Charles Oppenheimer. The works capture scenes that range from churches, castles and mills to village streets and fishing ports and the urban landscapes of Edinburgh and Dundee. Collectively, the works constitute a unique record of the Scottish landscape circa 1940 and thus are of immense national significance.

The Harry and Margery Boswell Collection was established and endowed by the Boswell family in 1996 to enable the University to make annual purchases of contemporary Scottish art. The collection comprises of works by leading Scottish artists, including William McCance, Alan Davie, Ken Currie, Calum Colvin, John Bellany, Steven Campbell, Alison Watt, Callum Innes, John Byrne, John Duncan Fergusson and Adrian Wiszniewski. To celebrate the 10th anniversary of the Boswell Collection in 2006, a public exhibition was mounted in the Gateway Galleries with an accompanying programme of educational events. Today, the Boswell Collection is an invaluable resource for art historians and in the teaching of Scottish art within the University.



Will Maclean, *Museum Collage for D'Arcy Thompson*, mixed media 2009 (copyright the artist)

In 2007 a private art collector, Murdo Macdonald, donated 20 artworks from his collection to the University of St Andrews and a further three works in 2008. The Murdo Macdonald Collection features works by contemporary Scottish artists, including Barbara Rae, Frances Walker, Will Maclean, Marian Leven, William Littlejohn and Jane Hyslop. Most recently, Murdo Macdonald gifted *Museum Collage for D'Arcy Thompson* by Will Maclean. It is particularly appropriate that this work was gifted to the University in 2010, the year of the 150<sup>th</sup> anniversary celebrations of the birth of D'Arcy Thompson. The work featured in an exhibition at the University's Gateway Galleries about D'Arcy Thompson, *The Parrot and the Polymath*, which was curated by postgraduate students on the Museum & Gallery Studies course in the School of Art History; it was then shown in the Lamb Gallery, University of Dundee, in the exhibition *Sketching the Universe: Artists' Responses to D'Arcy Thompson*. Today, works from the Murdo Macdonald Collection are on display in the Collections Centre and in MUSA.

#### *Care, Display and Interpretation of the Collections*

The open store at MUSA Collections Centre was developed by the University in 2009, with the assistance of Museums Galleries Scotland through the Recognition Fund, to facilitate public access to the University's stored collections. Housed in a building that was formerly the Crawford Arts Centre, the site has been fitted out with metal shelving units, glass fronted display cabinets (for fragile items) and drawer and hanging storage for textiles. A temporary Project Officer has been appointed to prepare the store and collections for the public, which is a position funded by Museums Galleries Scotland through the Recognition Fund. The store will demonstrate the best standards of museum practice in the management and care of collections and public service delivery.

To provide the best possible care for the art collection and all the objects on display, controlled lighting has been installed in the store and temperature and humidity levels are carefully monitored and maintained using an environmental monitoring system. In addition, a conservation programme has been initiated to identify artworks and objects from the collections that require conservation and fundraise for conservation work by specialist conservators.



The fine art collection is stored on purpose-built picture racking consisting of steel frames backed with double-sided mesh, which can be pulled-out to display artworks to visitors. With the help of volunteers, the Project Officer is currently unpacking, identifying and displaying the fine art collection in the Collections Centre.

Interpretation of the art collection will be provided through a variety of methods to suit different audiences. Visitors will be able to learn more about the art collection directly from a member of the collections team on a public tour. Specific information about the works on display will be provided in the form of an object label attached to each exhibit. For the specialist researcher, more detailed information about the art collection will be provided. Learning opportunities within the Collections Centre will also be made available by working with local community groups, schools and special interest groups. The MUSA Collections Centre has already hosted several exciting events, including public tours during Doors Open Day and a children's storytelling session.

The University of St Andrews MUSA Collections Centre will officially open in spring 2011. For further information, please contact Claire on [cr67@st-andrews.ac.uk](mailto:cr67@st-andrews.ac.uk)

## **Committee Members**

(pending elections at the forthcoming AGM)

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### **Journal:**

Lesley Lindsay (University of Dundee)  
Imogen Gibbon (Scottish National Portrait  
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Helen Scott (Barns-Graham Charitable  
Trust)

### **Membership:**

Maria Devaney (Perth Museum & Art  
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### **Research Grants:**

Shannon Hunter Hurtado (Independent  
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### **General members:**

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Sandra McNeil (University of Glasgow)

