



Scottish  
Society for  
Art History

# Newsletter

No. 22 Spring 2006



## From the Chair

As many of you will know, our former chair, Robin Nicholson, has left for sunnier climes to take up the position of Associate Director of Exhibitions at the Virginia Museum of Fine Arts in Richmond, USA. It is my great honour to succeed him as chair of the SSAH and my first act must be to thank him for his superb work during his three years in office and to wish him well for the future.

Scottish art is enjoying an unusually high profile at present, not least due to the hype surrounding the recent sale at Lyon & Turnbull's of the Drambuie Collection, of which Robin formerly served as curator. More than 15 world records were apparently broken at this event, the sale ultimately making a total of £3.75 million, the largest ever for a regional auction house. One has to wonder, however, whether the breaking up of such an important collection quite justified the overwhelmingly positive media coverage that the event received. A great many of the pieces in the collection will doubtless never be seen in public again, and the boom in sale prices makes it even harder for the desperately under-funded museums and galleries in Scotland to prevent this happening by purchasing works for their collections. I also can't help wondering how many other corporate collections will be inspired by Drambuie's example and attempt to follow suit.

Whatever the difficulties around us, our society has never, I think, been in a stronger position, thanks largely to the efforts of Robin and the committee in organising the major 21st anniversary colloquium held last year. It's tough to follow something like that this year but we are currently planning events to take place in Edinburgh, Glasgow and Dundee (more on the first two coming up), and I'm confident that the society can expand still further and become more fully representative of art history throughout Scotland.

I am also pleased to say that we are adding new faces to our committee, firstly Dr Venda Louise Pollock whose name will already be familiar to you having enthusiastically taken on the role of newsletter editor last year. Vee has

a degree and PhD in Art History from the University of St Andrews. Since then she has worked as a lecturer in Visual Culture at the University of Central Lancashire and is currently masquerading as a geographer working as a Research Fellow in Urban Cultural Regeneration at Glasgow University.

More committee news next time. Meanwhile I hope you enjoy this issue of the newsletter and I hope to see many of you at some of our forthcoming events.

Matthew Jarron



## News & Notices

### RECENT BEQUEST TO THE HUNTERIAN

The Hunterian received an early Christmas present in 2005, in the form of a bequest from Mrs Ann-Margaret and Thomas Ferrie Young. A previous member of staff at the Hunterian Art Gallery, Mr Young had inherited a number of Scottish oils and watercolours from his father Thomas Ferrie Young, a timber merchant based in Glasgow and Kilmarnock. Following in the tradition of many Glasgow benefactors of the Hunterian, such as Professor Macfie, George Smith, and Gilbert Innes among others, Mrs Ann-Margaret and Thomas Ferrie Young left two of their most important pictures to the University.



William McTaggart *Eoch Arden* (1866)  
Watercolour on board, Hunterian Art Gallery

*Enoch Arden*, a watercolour study for a painting whose present whereabouts is unknown, is named after a poem by Lord Tennyson. A priceless record of a lost painting, *Enoch Arden* is also an important addition to the Hunterian's holding of works by William McTaggart. Illustrating a critical moment in McTaggart's early career, it belongs to a group of works inspired by the joys and sorrows of the common people as enshrined in old Scottish ballads, and occasionally in contemporary poetry. In a letter to William Simpson dated 25 March 1866, the painter Sir William Chalmers wrote 'I went out last night to see McTaggart's picture (*Enoch Arden*), I thought it very fine—I also went out today to see it in daylight and the impression which it made on me last night was much stronger when I saw it today ... In composition it is decidedly the finest - it is also beautiful in colour and there is a quiet sentiment and mysterious magnitude in the long stretch of sand and calm bit of ocean, the latter melting imperceptibly into the sky - which is perfectly splendid-...' (Lindsay Errington, *William McTaggart 1835-1910*, National Gallery of Scotland, 1989, pp. 39-40).



Thomas Faed; *The Milkmaid* (1860s)  
Oil on canvas, Hunterian Art Gallery

Previously unpublished, the charming *Milkmaid* is a good representation of the artist's work from the 1860s. It adds significantly to our late 19<sup>th</sup> century Scottish Art holdings, and forms a delightful pair with the other Thomas Faed in our collection, *Boy with a Hound*.

**Anne Dulau**  
Curator

## MSc in SCOTTISH VISUAL CULTURE — UNIVERSITY OF EDINBURGH

History of Art at the University of Edinburgh invites applications for their MSc in Scottish Visual Culture for the next academic session 2007-8. This dynamic one-year postgraduate degree draws extensively on the collections of Edinburgh and its environs, offering students the opportunity to engage directly with objects, as well as with the critical literature around their production, consumption, reception and display. For full details of the programme, please consult our website at:

<http://www.arthistory.ed.ac.uk/Postgraduate/ScottishVisual/index.htm>

Informal enquiries should be directed to Vicky Coltman by e-mail: [vicky.coltman@ed.ac.uk](mailto:vicky.coltman@ed.ac.uk)

**Vicky Coltman**

## ELECTRONIC NEWSLETTER

At the last Committee Meeting it was suggested that members might prefer to receive the newsletter by e-mail rather than in hardcopy by post. This has a number of advantages including saving the society some money, being beneficial to the environment and also more images would be in colour. We understand that some members would still prefer to receive a hardcopy but if you are interested in receiving future copies of the newsletter via e-mail (Acrobat pdf file) please send a note of your e-mail address and postal address to Vee Pollock at [vendalouise@yahoo.co.uk](mailto:vendalouise@yahoo.co.uk).

### Privacy

The SSAH will store and use the contact details you provide solely for the purpose of issuing the SSAH newsletter. We will not share your contact details with any other company or organisation unless we are obliged to do so by law. We will hold the information you provide for as long as you are a subscribed member of the Society. If you cease to be a member or no longer wish to receive the newsletter electronically your details will be removed from our database. We will ensure that personal details supplied are stored securely.

**Vee Pollock**  
Newsletter Editor



## Features

### Close-up on Collections

Scotland has many fine art collections outwith the major national and regional galleries. In the second of our series highlighting lesser-known collections around the country, **Hildegarde Berwick**, Curator of the Lillie Art Gallery in Milngavie, tells us the history of the gallery's fascinating collection.

**T**he Lillie Art Gallery owes its existence to the generosity of bank agent and artist, Robert Lillie (1867-1949). His father was an employee of The British Linen Bank and in 1864 his work entailed a move to head office in Edinburgh. It was in Edinburgh that Robert Lillie was born, on 29 June 1867. Five years later, the family moved to Glasgow.

At the age of 15, Robert Lillie followed the family profession of banking and he started work with The British Linen Bank. An interest in art also led him to attend evening classes, where he studied for his Art Class Teacher's Certificate and then his Art Class Master's Certificate. This resulted in a second career as an evening class teacher with Glasgow School Board.

Robert Lillie worked in oils, watercolour and etching. His work focused mainly on landscape and he travelled extensively across the west coast of Scotland and also England and Ireland. Portraiture and still life compositions were other areas of interest.

In 1902, Robert Lillie's father resigned from the Bank and the family moved from Glasgow to Milngavie. The house at 1 Heathfield Drive is a short distance to the north of the site on Station Road where the Lillie Art Gallery was to be built 60 years later.

In 1938 Robert Lillie drafted his will, noting his intention to leave the residue of his estate for the building and furnishing of an art gallery in Milngavie. His own artworks were also to be included in the bequest, which amounted to over 700 works. The gallery was to be named *The Lillie Art Gallery*. Robert Lillie died on 26 April 1949. However, his will was subject to a liferent and it wasn't until his youngest sister Jane died in 1959, that his will came into force.

In January 1960, Milngavie Town Council accepted Robert Lillie's bequest based on a report prepared by Dr Tom Honeyman, former Director of Glasgow Art Gallery. Coincidentally at this time, plans for a new Town Hall in Milngavie were under way. The Lillie Art Gallery and the Town Hall, although not designed at exactly the same time, were designed by the same architect and built under the one contract. Both buildings were formally opened on 31 March 1962 by Lady Cunninghame Graham, wife of the Lord Lieutenant of the County of Dunbarton.



Robert Lillie *Kilchurn Castle* (n.d.)  
etching on paper  
Courtesy of the Lillie Art Gallery,  
East Dunbartonshire Council

Milngavie's Robert Lillie is not to be confused with Dr Robert Alexander Lillie (died 1977) who lived in Edinburgh. The two Roberts were cousins. Dr Robert Lillie was a notable art collector, particularly of the work of William Gillies. He bequeathed to the National Galleries of Scotland, the choice of any, or all, of his art collection.<sup>1</sup> Edinburgh's gain was Milngavie's loss, as no works from Dr Robert Lillie's collection were offered to the Gallery bearing his family's name.<sup>2</sup>

In the financial year 1963-1964, Milngavie Town Council allocated a budget to the gallery for the purchase of artworks for the first time. The area of collecting then, as now, focuses on Scottish artists by birth or residence, from the 1880s, or the period of the Glasgow Boys, to the present day.

In 1964, four paintings and one sculpture formed the first group of works to be purchased for the collection. The collection has since developed to include over 450 artworks, in addition to Robert Lillie's works. The collection concentrates mainly on oil painting but also includes watercolours, drawings and most methods of printmaking. The Scottish landscape, particularly the west coast, is strongly represented, as are still life compositions. Artists include Edward A Walton, George Leslie Hunter, William Gillies, Alan Davie, Robin Philipson, June Redfern, Willie Rodger, Philip Reeves, Bruce McLean, Craigie Aitchison, Adrian Wiszniewski and Alison Watt.

There is a small collection of sculpture and contemporary ceramics. Traditional ceramics are represented by Allander Ware produced in Milngavie from 1904-1908 by the artist and potter Hugh Allan (1862-1909). The collection also contains some pieces of decorated pottery by Bearsden-born Jessie M King (1875-1949).

One of the earliest paintings to enter the collection in

1964, was a still life composition by Mary Armour (1902-2000) *Still Life with Leaf* (1961). It was included in Milngavie Art Club's summer exhibition at the Lillie Art Gallery. Mary and William Armour (1903-1979) moved to Milngavie after they married in 1927 and they remained for 26 years. In 1953, they moved to Kilbarchan but they continued to maintain their link with Milngavie Art Club. They included paintings in the Club's exhibitions held at the Lillie Art Gallery after it opened in 1962.



David Gauld *The Mill* (n.d).  
oil on canvas, Courtesy of the Lillie Art Gallery,  
East Dunbartonshire Council

The Gallery has strong ties with Milngavie Art Club. Robert Lillie noted in his will that the proposals for the new Gallery were to receive the approval of the President of Milngavie Art Club. The Art Club was also to be permitted use of the Gallery for exhibitions, from time to time.

Another artist who exhibited with Milngavie Art Club during the 1950s and early 1960s, was Joan Eardley (1921-1963). In 1939, Joan had moved from London to Bearsden with her family after the outbreak of war, whilst she was still a student. She included work in the 1962 and 1963 Art Club exhibitions held at the Gallery. The latter exhibition was mounted only a few months before her death.

Three years after Joan's death, her mother, Irene, gifted a pastel drawing to the Gallery. *Flood Tide*, a large seascape painting, was gifted to the Gallery in 1982 after Irene Eardley's death by Joan's sister, Pat Black. Five years later, Pat Black gifted a further 58 pastel, chalk and pencil drawings.<sup>3</sup> These works included figure studies from Joan's student days, sketches executed in Italy during her travelling scholarship year in 1948-1949 and sketches of the cottages and stormy skies at Catterline.

Major General John M Macfie (1891-1985) and his brother Professor Alec L Macfie (1898-1980), were also generous benefactors to the Gallery. The brothers had moved to the Macfie family home at 10 Heathfield Drive in Milngavie by the 1950s. Their home was just a few houses along from where Robert Lillie had lived. Between 1966

and 1989, the brothers gifted 39 artworks.<sup>4</sup> Paintings and watercolours by artists including William York Macgregor, David Gauld, David Young Cameron, John Duncan Fergusson, William Strang, William Crosbie, Bet Low and also local artists Jean Irwin and Helen Carrick Anderson, were gifted to the Gallery.

John Macfie was a member of Milngavie Art Club and he painted in watercolour. Five of his works were late inclusions in the total gift, along with sketchbooks. He was a member of the Lillie Art Gallery Committee from 1962 until he left Milngavie in 1979. In this role, he was also involved in decisions regarding the development of the permanent collection through identifying works to be purchased and accepting gifts to the collection. The Lillie Art Gallery will be displaying the Macfie gift in its entirety this year from 25 March until 24 May, to commemorate the first gift of paintings by the Macfies in 1966.

The Gallery currently presents 12-13 exhibitions each year, four of which are drawn from the permanent collection. One exhibition focuses on mainly historic artists who once lived and worked in East Dunbartonshire. Although Milngavie was formerly a Burgh, since 1996 it has been located within the much larger Council area of East Dunbartonshire. The other three exhibitions from the permanent collection are organised around specific themes, or focus on groups of associated artists or art historical subjects.

In 1961, whilst laying the foundation stone for the Gallery and the Town Hall, Milngavie Provost Robert H M Kennedy stated that 'No doubt Mr Lillie hoped that his fellow citizens would derive as much pleasure and happiness in art as he did and we hope that in erecting this building to his memory, that we will be carrying out his wishes'. The Lillie Art Gallery has been seeking ever since to enable visitors to 'derive as much pleasure and happiness in art as he [Robert Lillie] did'.

#### Notes:

1 Over 300 works were accepted by the National Galleries of Scotland. See exhibition catalogue *Masterpieces from the Lillie Bequest*, Scottish National Gallery of Modern Art, 18 March – 16 April 1978.

2 One watercolour, *Shin, Summer Evening* was purchased for the permanent collection from a fundraising exhibition of Gillies' work held at the Royal Scottish Academy in 1983 for the benefit of The Scottish National Orchestra Endowment Trust. Music, as well as art, was a significant aspect in Dr Lillie's life.

3 Similarly generous gifts of Joan Eardley's work were made at the same time in 1987, to Aberdeen Art Gallery and also to the Scottish National Gallery of Modern Art. The latter also received supporting material including letters, catalogues and photographs.

4 Alec Macfie was appointed Professor of Political Economy at Glasgow University in 1946. He developed a collection of Scottish art with the view to gifting his collection to the Hunterian Art Gallery. He began to transfer his collection to the Hunterian Art Gallery during the 1970s but he died a few months before the opening of the new Gallery in 1980.

## Art in the refurbished Kelvingrove Art Gallery and Museum – opening soon in Glasgow

*Patricia Collins, Curator of Medieval & Renaissance Collections at Glasgow Museums, describes some fresh approaches to the display of art in Kelvingrove Art Gallery and Museum.*

The refurbished Kelvingrove Museum opens this summer. The building has been given a thorough clean and overhaul, thus providing a fitting setting for fresh new displays. The first thing you will notice is that the long-familiar layout has been changed. The west wing of the building is now dedicated to displays on the theme of *Life*, while the east wing features *Expression*. But – as you will see – art exhibits are certainly not limited to the east wing; they also complement and illuminate stories displayed on the west side of the building.

Many gallery displays in the new Kelvingrove are multi-media, mixing fine with decorative arts, and these exhibits are often set in a wider context, via vividly illustrated graphic panels, and – sometimes – by means of unexpected juxtapositions. For instance, aesthetic issues are addressed, using a wide variety of exhibits, in two stories entitled *Beauty and Ugliness*, and *The Body Beautiful*. Both stories explore how different cultural experiences colour peoples' concept of beauty and its meaning.

In more traditional mode, large galleries are still devoted to the major schools of painting represented in the collection – French, Dutch and Scottish. A large gallery is also dedicated to *The Glasgow Style*, featuring Charles Rennie Mackintosh, his colleagues and followers. In these larger galleries, groups of exhibits are divided into bite-sized chunks or 'stories', which concentrate on a particular theme or subject. The Dutch Gallery, for instance, includes stories entitled *Seafaring, Trade & Prosperity* and *Landscapes and the Art Market*; the French Gallery houses *People out of Doors* and *Light on Water* among other subjects. Italian and Northern Renaissance art are housed together in a smaller, corner gallery. Displays here include arms and armour of the period, and a section on methods and materials used by Renaissance artists. In an adjoining small room hangs just one beautiful, newly-conserved Tuscan religious painting, which has not been displayed for a very long time.

The emphasis of interpretation in many of the art-themed galleries in Kelvingrove favours art appreciation rather than art history. Two stories, *Investigating art* and *Looking at art* exemplify this approach quite explicitly. The range of information in each gallery, and between the individual stories into which exhibits are divided, is tailored for a number of different audiences. These include family groups, young people and non-expert visitors. Various methods of interpretation include manual and audio-visual interactives, and 'swatch labels' (each one of which features

several layers of information). Three French paintings are hung at a low level, so as to be more accessible to children (anyone who has ever had to lift toddlers up to see paintings more closely will, we are sure, be grateful for this!). A few major works of art, such as Rembrandt's *Man in Armour*, are interpreted individually in depth; others, such as *The Adulteress brought before Christ* and its associated *Head of a Man* (once given to Giorgione, but now attributed to Titian) form part of a larger story. In this instance these two works are displayed with other paintings, alongside Venetian glass, in a story featuring products from Renaissance Venice. Another fascinating painting, *La Faruk Madonna*, is something rather different. This is a Renaissance-style triptych, depicting an image of the Virgin and Child, painted on flour sacks by an Italian prisoner-of-war called Giuseppe Baldan. The evocative artwork has been specially conserved for display in a setting that echoes its humble origins during World War II.

Another of the smaller galleries is themed around the concept of Design. Subjects here range from *Does it hold water?*, which uses ceramic and silver coffee pots and coffee machines (historic and contemporary) to focus on both the aesthetics of form and effectiveness of function, to *Strutting your Stuff*, featuring three stunning eighteenth century dresses and associated items selected from Glasgow Museums' until now infrequently-exhibited costume collection. Also from the costume collection you will see on display an extremely rare man's tartan coat, made in the eighteenth century. The coat is incorporated in the context of a fascinating story linked to the theme of *Scottish Identity in Art*.

From far back in time, ancient Egyptian and Chinese art objects are not just attractively displayed, but also interpreted in light of their deeper meaning and original context, as are Benin bronze sculptures and aboriginal items from North America. The Egyptian stories are enriched by a substantial number of important loans from The British Museum.

In addition to these galleries, a wide selection of paintings and sculptures from the collection will be on display along routes throughout the building. *Picture Promenade* will feature paintings of subjects which link to adjacent galleries along the first floor arcades, and *Sculpture Highlights* is self-explanatory. Salvador Dali's *Christ of St John of the Cross* is returning from St Mungo Museum to its previous position upstairs, at the end of an impressive vista (by popular request), and other large-scale paintings and sculptures will also be placed in prominent locations on main routes around the building.

One of three activity-related 'Discovery Rooms' will be devoted to art. This area will contain selected exhibits from the fine and decorative art collections, themed in groups entitled *Colour, Texture, Pattern* and *Line, Shape and*

Form, in accordance with the schools' curriculum. However, this room will certainly not be limited to use by booked-in school parties, and will be accessible to all visitors for much of the time. Hands-on activities feature strongly here, and Learning Assistants will be on duty to guide and advise. A purpose-built and fitted-out Display Study Centre, which includes IT access, shelves of books on subjects covered by story displays, and regular object-handling sessions will be situated upstairs. We really hope that all visitors who 'want to know more' will take full advantage of this facility.

This brief outline is barely sufficient to give an accurate impression of the riches waiting to be discovered in the new Kelvingrove. We hope you will find that the visitor experience has been well worth the wait!



## Featured Exhibitions

### Clotilde Peploe and the Peploe Family

To mark the opening of a significant new exhibition, **Selina Skipwith**, Keeper of Art at The Fleming Collection, describes the life and career of one of the less well-known members of a famous artistic family.

Clotilde Peploe (1915-1997), daughter-in-law of the Scottish Colourist Samuel John Peploe (1871-1935), was a talented painter who early in life knew exactly what it was she wanted to do, and yet remained singularly disinterested in promoting herself or her work. She exhibited rarely and irregularly and is now almost unknown. The new exhibition at The Fleming Collection focuses on Clotilde's works, which are shown alongside those of Samuel John Peploe and other members of the Peploe family.



Clotilde Peploe, *Self Portrait* (n.d.)

Descended from a family of artists who settled in Florence during the second half of the nineteenth century in pursuit of an aesthetic and harmonious ideal, Clotilde Brewster Peploe, known as Cloclo, was born and grew up in the villa at San Francesco di Poala in Florence. Clotilde's father, Christopher Brewster, was the son of Henry Bennett Brewster, known as HB, and Julia Stockhausen. Clotilde was named after Christopher's sister one of the first women architects in Italy. Her mother, the artist Elisabeth Hildebrand, known as Lisl, was the daughter of the sculptor Adolph Hildebrand and Irene Schäubfelen.



Clotilde Peploe, *Oranges, Sessa Aurunca* (1935)

Clotilde began to paint at a very young age, learning from her mother; from early on she was drawn to the landscape of the Mediterranean, which was to become the subject matter for years to come. During the 1930s Cloclo and her mother spent long months painting together in southern Italy, and later in Corfu and on mainland Greece. All thoughts of a career in painting, had there been any, were banished in 1939. Cloclo's relationship with Willy Peploe, a friend of her brother Harry's at Oxford, combined with the worsening international situation, came to a head.

At the time Willy Peploe had been sent to America by the Lefevre Gallery to learn something about the American art market and to oversee their gallery in New York. As war was declared he caught the last boat out of New York sailing to Greece where he married Clotilde in Athens in November 1939. As the world war closed in around them, the Peploes were ordered to Cyprus then Palestine and then finally Kenya where Willy became Controller of Imports and Exports and they lived at Karen outside Nairobi on part of the farm that had belonged to Karen Blixen. Their first child, Clare was born in Tanganyika and followed soon after by a second child, Mark, in Nairobi. Cloclo wrote of her time there that

'One of the greatest trials of these years in Africa has been never having enough time to paint'.

The family returned to a semi-destroyed Florence at the end of 1946, where their third child was born, before moving to London in 1948, where Willy resumed working as an art dealer - and subsequently became director of the Lefevre Gallery. At first Clotilde found it hard to adapt to London life but became more at home once she has discovered the National Gallery, the theatres and concerts and Westminster Cathedral. She painted very little while in London; the only picture being a cityscape of Limehouse in the East End, where she kept a studio for a short while.

It was not until the mid 1950s that Clotilde, slowly but determinedly, was able to resume her pattern of work, which required extended periods of solitary, almost monastic existence in what were often very remote Mediterranean locations - Ponza, Crete, the Cyclades or Calabria. Throughout these years Clotilde remained strangely reluctant to exhibit or part with her work except to very close friends - though she was finally persuaded to do so on three occasions in London at the New Grafton Gallery in 1973, 1978, and 1982. She died where she was born, in Florence in 1997. In 2004 there was a retrospective exhibition of Clotilde's works at the Palazzo Pitti, Florence. The exhibition at The Fleming Collection (which runs from 4 April to 10 June) is the first UK retrospective of her works and shows her paintings alongside those of the Peploe family.

#### Further Reading:

*Clotilde Peploe: Tuscany to the Aegean*, ed. Susanna Ragionieri, Sillabe, Livorno, 2004 – available from The Fleming Collection in person or by mail order.



### For Keeps: Contemporary Collecting in Scotland

*Curated by postgraduate students at the University of St Andrews, the theme of the latest exhibition at the Crawford Arts Centre is a highly topical one. We asked two of the students, Stephen Donahue and Kristen Carstensen, to explain some of the issues that lie behind it.*

This year the Museum and Gallery Studies post-graduate students at the University of St Andrews address the problems of modern day collecting through the exhibition, *For Keeps: Contemporary Collecting in Scotland*, held at the Crawford Arts Centre from 17 March – 7 May 2006. The exhibition explores the important issue of how public bodies acquire contemporary art and the implications this has for museums and the public alike. *For Keeps* contains a variety of contemporary artwork from Scotland and beyond, thanks to the help of a

selection of public institutions across the country. *For Keeps* explores some of the financial and social issues involved with the research, collection and maintenance of contemporary art. The importance of these challenges being overcome is necessary for the continued success of the visual arts in Scotland.



Kirsty Whiten, *Murdo and Mr Fraser [Detail]*, (n.d.)  
oil on canvas.

Collection of the Scottish Information Commission.

Recognising the necessity of having a growing contemporary collection that is properly maintained poses many new questions for public institutions. Shortage of money is a continual problem for regional galleries, making it harder for them to compete with private and international collectors. Schemes like the National Collecting Scheme for Scotland (NCSS), the National Fund for Acquisitions (NFA), the National Art Collections Fund (NACF), and the Contemporary Arts Society (CAS) were established largely so that national treasures were not completely lost to institutions abroad, but are also used for the purchase of contemporary art for Scotland. Other notable sources of funding are friends' organisations, endowments, donations and bequests, and also local authorities who provide an acquisitions fund for their museums service. Some funding schemes also offer curators opportunities for training, travel, and artist's studio visits.

The pressure to predict and choose the important works is intense. The public is not just interested in the content of the artwork their tax money goes towards, but in the longevity of the piece as well. Is it worth it to invest in a sculpture that only has the life span of five years at best? How can these fragile works be recorded in such a way that they will still be understood and valued fifty

years from now?

Beyond the practical issues of collecting contemporary art lies the challenge of forming a collection that properly represents the institution and the public it serves. Just as a private collection reflects the taste and style of its collector, so the public collection reflects the community it represents. Many establishments such as Aberdeen Art Gallery & Museum and Paisley Museum & Art Galleries have developed specific collecting policies for contemporary art to use in conjunction with the NCSS. As part of their contemporary collection, Glasgow School of Art and Duncan of Jordanstone College of Art & Design in Dundee acquire a selection of student works from their own degree shows, which best represent the institutions both stylistically and technically.

*For Keeps* aims to provoke thought and understanding of the above issues through the selection of artwork present in the exhibition. The success of the latest collecting schemes can be realised through the wide range of subject matter, media and the overall quality of the works being collected. Hanneline Visnes' paintings *In Flowers* and *Faces Fading* can be seen as a contemporary interpretation of the textile work of Paisley's past. The works acquired with funding from the NCSS helped bring works into Paisley Museum & Art Galleries that expand on the theme of the permanent collection and add an internationally renowned Scottish artist to the collection.

The Degree Show acquisitions by Duncan of Jordanstone College (now a Faculty of the University of Dundee) represent another successful format for creating public collections. Acquiring works from noted students is a way to collect at an early stage in the artists' professional careers. The three artists included in the exhibition show a wide range of media and visual aesthetics. Nick Waring presents a pair of visually challenging illustrative books; Gemma Stephenson's work in perspex provokes the viewer with issues of perspective and a meticulous use of material; and Patricia Rorie's striking self portrait in disguise offers a commentary on how we view ourselves.

Fine art-related works are not the only beneficiary of recent funding schemes. A wide range of craft related objects are also included in *For Keeps*. Aberdeen Art Gallery & Museum has also sought to connect its contemporary collecting policy with a scheme that relates to the history of Aberdeen and the museum's existing collection. Junk Mori's metal work *A Silver Organism* is one of a number of recent metal work pieces acquired which make reference to Aberdeen's historic silversmiths. The work's many carefully hand-forged pieces are assembled in a form that mimics the randomness of natural objects and sea life.

*For Keeps* draws from a wide range of public institutions that depend on a variety of schemes and other methods of acquisition in order to make contemporary artwork more

accessible to the general public. The importance of these different funding streams should be stressed and the value of their contributions acknowledged. Funding to the NCSS may cease in 2006, but it would be hoped that its success could be built upon and an alternative scheme developed in its place. It would be culturally detrimental for artists, museums and art galleries, and the public if contemporary artworks could no longer be collected for the future due to funding restrictions.

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### **MARJORIE CAMPBELL: A Life in Pictures**

*The Stirling Smith is proud to host a major retrospective exhibition of the work of artist Marjorie Campbell (1936-1999). Curator of the Smith Art Gallery Elspeth King and guest curator Dr Alison Kerr explain a bit more about the exhibition..*

**M**arjorie Anderson was born in 1946 to medical missionary parents in Changzhi, northern inland China. Her father's death from typhoid during the Sino-Japanese war led to the return of the family – mother and two daughters – in 1939 to Kinraig in the Spey valley and in 1946 to the maternal home at Belleview Terrace in Edinburgh. Early education was at Alvie Primary school, Trinity Academy and the Mary Erskine School for Girls in Edinburgh. Marjorie's artistic talent was quickly recognised and encouraged by her family and her childhood in the Scottish countryside provided her earliest subject matter. The work was characterised by astute observation, profound respect for what she saw and life-long exploration of materials and techniques with which to express a response. She became a painter, illustrator, graphic designer, teacher, lecturer, quilter, printer and designer of glass with an unerring sense of line. While she was committed to family life with its joys and sorrows, responsibilities and interruptions, Marjorie did not allow these to extinguish her at but rather incorporated her wealth of experience into a personal vision. She was never fully satisfied with her own work and many hundreds of works were relegated to loft space so that it has been for others to reveal the full extent of this important contribution to Scottish art after her death.

The artist herself was acutely aware of how the work of women artists has been consistently undervalued. In the years before her death, she wrote:

I think that what I feel about women's work is that women's lives are like a rucksack with the tools for life. And as they pause to have another child or whatever, they take a different tool out, which brings the richness of their lives

into the next loup, the next loup of work. And so often in the ordinary world, that richness that has been acquired, nobody wants to know about it. But when women learn to express themselves, whether it is with music or dance, whatever it is – it comes out. There! And I think we could be in for a very very rich time in the new millennium if society becomes a nurturing one....

I have this definite feeling that we've been through a period of classicism really, for this last thousand years. Very classical, and look where that has got us; some terrible places, you know with the logic and dogma and the theory. I think we must move into a period of nurturing and understanding how everything links up. I think that the feminine side has been aware of this for a long time, and you know it is very clear in art, for instance, that there are the classical institutions – and magnificent work of course – but there is this whole area of truth which is being lived through by women not only in their lives as carers and nurturers, but also as artists, whether they are good on their feet, or good with knitting needles, or quilt making, or get into pottery, or go into psychoanalysis or painting – whatever area you are in. Again, there are wonderful rich traditions which I just feel must be given support. This is my own little area so recognition and support I think are very important.

Examples of all aspects of Marjorie Campbell's work will feature in the exhibition. The opening takes place from 6.00-8.00pm on Thursday 13 April 2006. Music will be provided by the artist's daughter Mairi, a traditional folk musician with a growing reputation, and with refreshments by the Friends of the Smith, it will be an evening to remember.

The exhibition is accompanied by a 34 pp full colour catalogue and can be hired by other galleries. Contact:

Dr Alison Kerr: amk5m@clinmed.gla.ac.uk.

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## ANATOMY ACTS

As part of the Scotland & Medicine: Collections & Connections Partnership, a major touring exhibition opens in May highlighting some of the rarest and most extraordinary books and objects in Scotland's medical collections. **Siobhan McConnachie**, Project Manager for the partnership, tells us more about it.



Alberto Morrocco.  
Illustration of the eye  
(1940s -1950s)

Watercolour for  
Professor Robert Lockhart,  
*Anatomy of the Human Body*  
(1959).

Courtesy of the  
University of Aberdeen.

Using history, imagination and the senses, the exhibition *Anatomy Acts* explores the social, cultural and scientific significance of anatomy in Scotland over the past 500 years. How have we come to know ourselves through anatomical study? How has anatomy changed over the centuries and where is it heading? What contribution has Scotland made to the 'culture of anatomy'? How have the arts responded to the work of anatomists and surgeons?

*Anatomy Acts* will be on display at the City Art Centre in Edinburgh from 13 May – 9 July. The majority of the 150 items on show, drawn from national collections as well as University and Royal Medical College collections, are on public display for the first time. The exhibition highlights and acts as a signpost to the treasures that can be explored all year round in Scotland's leading medical collections.

*Anatomy Acts* aims to present new ways for audiences to appreciate the cultural significance of anatomy in Scotland, and features specially commissioned works from leading international contemporary visual artists – Christine Borland, Joel Fisher and Claude Heath and the poet Kathleen Jamie – to illuminate further anatomy's continuing significance and fascination.

From unique Renaissance paintings, rare anatomical atlases and intricate models to thought-provoking contemporary art and the latest medical imaging techniques, the exhibition is a feast for the senses. Items on display include one of the rarest medical books in the world, Andre Vesalius' *Tabulae Anatomicae Sex* published in 1538, one of William Hunter's original plaster casts of the Gravid Uterus and an astonishing full size man, made from papier maché, by the French master Auzou with nearly 100 removable parts.

The exhibition will be accompanied by an illustrated

book entitled *Anatomy Acts: How We Come to Know Ourselves*, edited by Dawn Kemp and Andrew Patrizio. This unique publication provides a new focus on the visual history of anatomy in Scotland, building on the more general overviews of the relationships inherent between art, anatomy and technological visualisation that have appeared in recent years. Essays have been commissioned from specialists across the history of medicine and culture, selected for their authors' knowledge of Scottish medical and visual history, as well as their original and provocative perspectives on this subject.



John Banister (1540-1610), Frontispiece, *Anatomical tables*.  
By permission of Glasgow University Library, Department of Special Collections.

*Anatomy Acts* is part of the Scotland & Medicine: Collections & Connections Partnership supported through the Regional Development Challenge Fund, funded by the Scottish Executive and administered by the Scottish Museums Council. Generous funding has also been received from the Arts and Humanities Research Board, The Esmée Fairbairn Foundation, The Scottish Arts Council, Edinburgh College of Art, the Calouste Gulbenkian Foundation, and AXA Art.



## SSAH Events

### THE ART OF ANATOMY: SCOTTISH CONNECTIONS

With support from the Scottish Society for Art History, a unique one-day conference has been arranged on 27 May to tie in with the *Anatomy Acts* exhibition (see above). Speakers will include exhibition curator Andrew Patrizio, Sheila Devlin Thorpe and Mick Crumplin, and SSAH members are entitled to a special discounted rate of £10. See the enclosed form for more details.

### MACKINTOSH AND GLASGOW STYLE SYMPOSIUM Autumn 2006

Later this year, the SSAH will be coordinating with the University of Glasgow History of Art Department on a one day symposium on Mackintosh and Glasgow Style. This will be part of the city-wide Mackintosh Festival being held throughout the summer, exploring the work of CR Mackintosh and his contemporaries. The events include concerts, exhibitions, workshops and the opening of the new Glasgow Style gallery at the refurbished Kelvingrove Art Gallery and Museum (see listings below).

The Symposium will coincide with the exhibition 'Doves and Dreams' at the Hunterian Art Gallery (12 August – 18 November 2006). This will be the first exhibition to be devoted to the artist couple, Frances Macdonald and Herbert McNair, who, together with Frances's sister Margaret Macdonald and Charles Rennie Mackintosh, formed the influential group 'The Four', in the 1890s. The themes covered by the Symposium will be far-ranging, including: artist-couples and collaboration, art writing, architectural crafts, artists' houses, symbolism and meaning, international competitions and journals, Aestheticism, re-use of Glasgow-style buildings, reproduction and merchandising, collections and display. More details will be available soon.

[www.glasgowmackintosh2006.com](http://www.glasgowmackintosh2006.com)

*The Mackintosh Marketing Project is funded by the European Regional Development Fund, Scottish Enterprise Glasgow and Glasgow City Council*



### The Hill House Upper Colquhoun Street, Helensbrough

Tel: 01436 673900

Website: [www.nts.org.uk](http://www.nts.org.uk)

For further information email to [thehillhouse@nts.org.uk](mailto:thehillhouse@nts.org.uk)

Group bookings are available by prior arrangement in the morning only.

### ART FROM JAPAN

1<sup>ST</sup> APRIL - 4<sup>TH</sup> JUNE 2006, Open: 1.30pm– 5.30pm,

Admission £8 (£5)

This exhibition will feature the glass artist Kamini Chauhan, ceramic artists Maggie Zerafa and Aikio Hirai and the calligrapher Koseki Takahashi celebrating the

Helensburgh Blossom Festival with some special events on 22 and 23 April.

### **PAINTINGS BY JAMES SPENCE**

6<sup>TH</sup> JUNE - 30<sup>TH</sup> JULY 2006, Open: 1.30pm– 5.30pm,  
Admission £8 (£5)

A show of new work in oil by the local landscape painter.



### **House for an Art Lover Bellahouston Park, Glasgow**

Tel: 0141 353 4770

Website: [www.houseforanartlover.co.uk](http://www.houseforanartlover.co.uk)

Email: [info@houseforanartlover.co.uk](mailto:info@houseforanartlover.co.uk)

### **DINNER CONCERTS**

22<sup>ND</sup> MARCH & 21<sup>ST</sup> JUNE 2006, 7pm-11pm, Tickets £45  
for each concert

22 March - Jazz with Tommy Smith and Brian Kellock

21 June 2006 - Slovenski Duo

### **SUNDAY MUSIC RECITALS**

26<sup>TH</sup> March 2006, 23<sup>RD</sup> April 2006 & 14<sup>TH</sup> May 2006, all  
2.30-3.30pm, entrance charge to view Mackintosh  
Exhibition and enjoy the musical performance £3.50  
(£2.50). Free to season tickets holders.

26 March 2006 –Rhapsody – String Quartet

23 April 2006 - Rachel Hair – Clarsach

14 May 2006 – Neil Wilson – Classical and World Guitar



### **Scotland Street School 225 Scotland Street, Glasgow**

Tel: 0141 287 0500

Website: [www.glasgowmuseums.com](http://www.glasgowmuseums.com)

### **GLASGOW'S SCHOOLS - THEN AND NOW**

21<sup>ST</sup> JANUARY - 30<sup>TH</sup> OCTOBER 2006

This photographic exhibition spans over 500 years of Glasgow's schools, from the fifteenth century to the present day. It features Church schools, industrial schools, the establishment of the School Board in 1873 and the rapid building following World War II. The exhibition looks at developments in educational spaces right up to the new school buildings of today.

Using photographic images and architects' drawings, the exhibition illustrates the variety and evolution of schools and educational provision in Glasgow. It offers evocative glimpses into the classrooms and playgrounds of the last 100 years. Also included is a film made by the pupils of Saracen and St Theresa's Primary Schools about school life at the state-of-the art Keppoch Campus - one of Glasgow's newest school complexes.

### **CENTENARY ILLUMINATIONS—COOKERY ROOM PROJECTIONS**

FROM 21<sup>ST</sup> JANUARY 2006

See Scotland Street School as it has never been seen before. Archive films and pictures of the school and the Kinston and Tradeston areas will be projected onto the school at night, transforming its appearance.

### **STORIES FROM SCOTLAND STREET'S ARCHIVES**

5<sup>TH</sup> MAY - 11<sup>TH</sup> JUNE 2006

This exhibition presents memories, experiences and work of former Scotland Street School pupils and teachers from 1906 to the present day.



### **Willow Tea Rooms**

217 Sauchiehall Street, Glasgow

Tel: 0141 332 0521

Website: [www.willowtearooms.co.uk](http://www.willowtearooms.co.uk)

E-mail: [sauchiehallstreet@willowtearooms.co.uk](mailto:sauchiehallstreet@willowtearooms.co.uk)

### **MACKINTOSH IN THE BILLIARDS ROOM**

EARLY MARCH—DECEMBER 2006, Open Mon-Sat

9am-5pm, Sunday 11am-5pm

The Billiards Room will once again open its doors to the public, and will house a small exhibition of some of the treasures of the time, allowing not only a unique insight into the work of Charles Rennie Mackintosh, but also that of some of his contemporaries including Talwin Morris and Jessie M King. Supported by Willow Tea Rooms and Henderson the Jewellers

For further information, please contact.

### **Catriona McPhail**

Mackintosh Marketing Project Manager

Hunterian Museum & Art Gallery

Email: [c.mcphail@museum.gla.ac.uk](mailto:c.mcphail@museum.gla.ac.uk)



## Publications

### **Hannah Frank: A Glasgow Artist: Drawings and Sculpture by Fiona Frank (ed.)**

**The Scottish Jewish Archives Centre, Glasgow,**

2004. 208 pages, 283 b&w illustrations,

ISBN 0 951 3205 5 6

£21.50, paper

Although not described as one, this book is virtually a catalogue raisonnée of the work of Hannah Frank, a Jewish artist who should join the canon of 'Glasgow Girls'. Her drawings were first published in the Glasgow University Magazine in 1927, under the pseudonym Al Aaraaf. In the 1950s she turned to sculpture, only



Hannah Frank, *Night Forms*, 1932  
© Private Collection, Glasgow

relinquishing this in 1998 when she moved into a care home. In this volume there are reproductions of virtually all her drawings and sculpture over her amazing 75 year career, along with pencil sketches of family, graphic designs for various Glasgow Jewish organisations and selected sketches from her diaries.

This is the second and expanded edition, revising and updating the limited edition of 1988. In addition to the original biographical essay by Frank Wordsall, there are extracts from previously unpublished diaries, placed alongside the relevant images, and a new introduction by Susan Ashworth. However, this is a missed opportunity for a more detailed examination of the artist's work in the context of her influences, poetry and position as a woman artist. Fiona Frank (the artist's niece) has gathered reproductions of every drawing and sculpture she can find, even where originals are no longer traceable.

The book is beautifully designed, taking as its inspiration Frank's striking black and white drawings, which combine Aubrey Beardsley's dynamism of line and symbolist subject matter with the vitality of Annie French's flower patterns and even anticipate the sinuous lines of Alasdair Gray. Each picture is given a whole page to itself, arranged chronologically to chart fully the progression of her style. This works particularly well to document Frank's complete change of medium in 1952, to figurative sculpture, in a more contemporary Henry Moore style.

The story of this Jewish woman artist in Glasgow, fitting in working as a teacher while continuing to develop her art

and make her mark in the artistic world is a fascinating and inspiring one. An exhibition of her work was staged at the RGI Kelly Gallery in Glasgow earlier this year and is currently travelling around the UK, to be followed by a major retrospective show in 2008, the artist's centenary year.

For more information, see the excellent website:

[www.hannahfrank.org.uk](http://www.hannahfrank.org.uk)

or contact Fiona Frank, tel: 07778 737681.

**Dr Ailsa Boyd**  
Independent Scholar

***Kirkcubright Pont-Aven: Artists in Search of Inspiration*** by **David Devereux, John Hudson and Catherine Puget**

**Stewartry Museum** (jointly published with Kirkcubright Abroad)

ISBN 0 9533907-9-9 56 pages

£4.95, paper

This copiously illustrated 56 page booklet explores the phenomenon of the European artists' colony which developed from the mid-nineteenth century, then gives accounts of the development of Kirkcubright and Pont-Aven as 'artists' towns in a comparative way. Arguably, both towns were at the most important in the 1880s when the 'Glasgow boys' were painting in and around Kirkcubright, and when Paul Gauguin and his associates were painting in Pont-Aven. The booklet finishes with a look to the future, noting how Pont-Aven has capitalised on its artistic heritage, and how Kirkcubright is beginning to do the same, starting with the opening of the Tolbooth Art Centre in 1993, accelerating with the series of summer art exhibitions organised by the Kirkcubright 2000 Group since 2000, and now leading to plans for the development of a major art gallery in the town steered jointly by Kirkcubright 2000 and Dumfries and Galloway Council.

*Kirkcubright Pont-Aven: Artists in Search of Inspiration* can be ordered from:

The Stewartry Museum  
St.Mary St.  
Kirkcubright, DG6 4AQ

- please add £1.00 to the book price for postage/packing.  
Contact 01557-331643 or e-mail [davidd@dumgal.gov.uk](mailto:davidd@dumgal.gov.uk)  
for further details.



## Listings

All effort is made to ensure details are correct at the time of going to print. We would advise, however, that you check with the galleries to confirm.

### **Aberdeen Art Gallery Schoolhill, Aberdeen**

Open: Mon-Sat 10am-5pm; Sun 2pm-5pm  
Tel: 01224 523700 E-mail: [info@aagm.co.uk](mailto:info@aagm.co.uk)  
Website: [www.aagm.co.uk](http://www.aagm.co.uk)

### **MANIPULATING METAL**

UNTIL 31<sup>ST</sup> MARCH 2006, Admission Free

This exhibition showcases Aberdeen's growing collection of contemporary metalwork, illustrating some of the innovative techniques used to create decorative items, jewellery and more familiar household objects. The works on display reveal the ways in which contemporary metalsmiths work with their materials in ways that make viewers think differently about the substance involved.

### **PICTURES IN PARALLEL**

UNTIL 31<sup>ST</sup> MARCH 2006, Admission Free

An opportunity to see art students *Art Students Preparing a Still Life* by Ian Fleming and *Studio Visit - A Northern School* by Francis Convery. Although working fifty-five years apart, both artists have taken the familiar territory of the art school classroom as their subject. In 1940 Ian Fleming was at the beginning of his career, teaching drawing and painting at Glasgow School of Art. Francis Convery's work depicts a studio at Gray's School of Art in Aberdeen, where he has been a lecturer since 1987. This display examines their differences and similarities.

### **JOHN CONSTABLE DRAWINGS**

UNTIL 3<sup>RD</sup> APRIL 2006, Admission Free

This exhibition offers a unique opportunity to view a small private collection of drawings by the English 19th century master of Romantic painting, John Constable (1776-1837). The close observation of spontaneous, on the spot, drawings formed the basis of Constable's art. On display are sketches from all periods of his career including scenes from his native Stour Valley the landscape that famously inspired him.

### **WHERE DID YOU GET THAT HAT?**

UNTIL 29<sup>TH</sup> APRIL 2006, Admission Free

For hundreds of years a hat was an important indicator of social status. Everyday hat-wearing has declined sharply in the last forty years but hats are still important in some work uniforms and can also be an expression of fashion awareness, tastes or religious beliefs. This display looks at the changing nature of hats through fashion history.

### **WAR TOURIST**

UNTIL 8<sup>TH</sup> APRIL 2006, Admission Free

This major new exhibition of work by internationally regarded Aberdeen artist Joyce Cairns reflects the artist's response to war - a subject that has held her interest for more than 20 years. This very personal story is portrayed in a powerful series of large-scale paintings. They combine the past with the present, chronicling the artist's journey as a 'War Tourist' through time and across continents, to Tunisia on the North African coast where her father - a Cameron Highlander - had seen active service and into Europe. She then travels beyond the war that he experienced to explore the horrors of the Holocaust and her own more recent reactions to the conflict in Bosnia and in the Gulf.

### **Aberdeen Provost Skene's House Guestrow, Aberdeen**

Open: Mon-Sat 10am-5pm; Sun 1pm-4pm  
Tel: 01224 641086 E-mail: [info@aagm.co.uk](mailto:info@aagm.co.uk)  
Website: [www.aagm.co.uk](http://www.aagm.co.uk)

### **THE CATHERINE FLEMING COLLECTION**

UNTIL 12<sup>TH</sup> APRIL 2006, Admission Free

In memory of Cath Fleming, her wonderful collection of Staffordshire Flatback figures goes on display in Provost Skene's House. She had a lifelong passion for ceramics and kindly donated this superb collection of figures to the City in 1994.

### **Queen's Gallery**

**160 Nethergate, Dundee**

Open: Mon-Fri 10am - 5.30pm; Sat 10am - 5pm  
Tel: 01382 220600  
<http://www.queensgallery.co.uk>

### **LIZ KNOX & KIM SCOLLER**

UNTIL 28<sup>TH</sup> MARCH 2006, Admission Free

### **University of Dundee Tower Foyer**

**Tower Building, Dundee**

Open: Mon-Fri 9.30am-8.30pm; Sat 9.30am-4.30pm  
Tel: 01382 344 310 E-mail: [museum@dundee.ac.uk](mailto:museum@dundee.ac.uk)  
[www.dundee.ac.uk/museum](http://www.dundee.ac.uk/museum)

### **ART IN DUNDEE: WORK FROM THE RSA COLLECTION**

28<sup>TH</sup> APRIL - 24<sup>TH</sup> JUNE, Admission Free

A collaborative exhibition between the University of Dundee and the Royal Scottish Academy, this show will focus on Dundee-themed works from the RSA collection. Works featured in the exhibition will be by artists who have trained and worked in Dundee or who have turned to the city and its environs for inspiration.

**Dundee Contemporary Arts**  
**152 Nethergate, Dundee**

Open: Tues-Sat 10.30am-5.30pm, Thurs 8.30pm;  
Sun 12noon-5.30pm  
Tel: 01382 909 252/258 E-mail: mail@dca.org.uk  
Website: www.dca.org.uk

**WORD PROCESSOR: DEREK LODGE & THE  
DUTY MANAGERS**

UNTIL 26<sup>TH</sup> MARCH 2006, Admission Free, Gallery 2  
Initiated as part of the 'Kill Your Timid Notion' event,  
artist Derek Lodge will run a specially designed social  
space, somewhere for story-telling and interaction.  
Partlounge, part recording studio, part viewing room,  
'Word Processor' is a place to spend time in, with live  
performances once a week. Lodge will produce 4 short  
films and soundtracks - drop in for your chance to  
participate. Performances on Thursdays 23 Feb, 2, 9 &  
16 March at 8pm.

**MUSIC FOR PEOPLE**

UNTIL 26<sup>TH</sup> MARCH 2006, Admission Free, Gallery 1  
Following on from the 'Kill Your Timid Notion' series,  
DCA presents a series of artists' films about music and  
performances. From 1968 to the present, from The  
Cramps to Hip-Hop, the focus of each film varies, but  
the films share a preoccupation with the experience of  
and participation in popular music and youth culture as  
a collective activity. During the week, see a different film  
every day or see all the programmed films together at  
weekends.

**Verdant Works**

**West Henderson Wynd, Dundee**

Open: (Jan-Mar) Wed-Sat 10.30am-4.30pm;  
Sun 11am-4.30pm; (Apr-May) Mon-Sat 10am-5pm;  
Sun 11am-5pm;  
Tel: 01382 225 282  
Website: www.verdantworks.com

**PAINTINGS AND ETCHINGS OF CHARLES G L  
PHILLIPS**

UNTIL 21<sup>ST</sup> MAY 2006, Admission £2 or free  
with full museum visit.

Paintings and etchings of famous Dundee landmarks past  
and present including the Howff, the Greenmarket,  
Dundee docks, the Overgate, Morgan Academy, the  
High School and the city's beautiful surrounding villages  
and countryside. Charles Phillips studied art at Dundee  
High School from 1879 to 1882 at the time it was  
doubling up as the College of Art. He became a  
commercial artist, working freelance for Valentines and  
the Courier and producing a set of 'Old Dundee'  
etchings. A talented and prolific artist he worked in all  
sorts of media. Landscapes and townscapes were his  
favourite subject matters.

**Discovery Point**  
**Discovery Quay, Dundee**

Open: Mon-Sat 10am-5pm; Sun 11am-5pm;  
Tel: 01382 225 282  
Website: www.rrsdiscovery.com

**KATHERINE STEWART-BROWN**

UNTIL 4<sup>TH</sup> MAY 2006, Admission Free

Highly detailed flower and landscape paintings in oils,  
watercolours and mixed media by a Fife-based artist.  
Katherine is a B.A. (Hons.) graduate of the Fine Art  
Painting and Sculpture degree course at Duncan of  
Jordanstone College of Art in Dundee. She has been a  
freelance artist since 1984 and has had numerous solo  
and group exhibitions. Katherine was a student of  
Elizabeth Blackadder who is now artist laureate to the  
Queen. A small number of works by Ruth Walker (a  
member of Artists Lunch and who taught Katherine art  
at St. Leonards School in St. Andrews) will also be on  
display.

**Edinburgh City Arts Centre**  
**2 Market Street, Edinburgh**

Open: Mon-Sat. 10am-5pm, Sun. 12noon-5pm  
Tel: 0131 529 3993  
Website: www.cac.org.uk  
E-mail: cac.admin@edinburgh.gov.uk

**FACE À FACE: PORTRAITS/SELF-PORTRAITS  
CONTEMPORARY INTERNATIONAL PORTRAIT  
PHOTOGRAPHY**

UNTIL 23<sup>RD</sup> APRIL 2006, Admission tbc

*Face à Faces* explores one of the key subjects of  
photography, the portrait, and especially the self-  
portrait, in all its variety of forms, from the snapshot,  
through documentary to the carefully stage-managed.  
The exhibition looks at new tendencies in  
contemporary photography, contrasting the work of  
French-based photographers with both Scottish and  
other international practitioners, thus creating an  
international dialogue.

*Face à Faces* includes work by Orlan, Kimiko  
Yoshida, Philippe Ramette, as well as Scottish  
photographers Wendy McMurdo and Euan Myles. The  
City Art Centre is the first venue on the world tour of  
this important international project, initiated by  
Association Française d'Action Artistique (AFAA) and  
organised in association with the Institut Français  
d'Ecosse.

**ANATOMY ACTS**

13<sup>TH</sup> MAY - 9<sup>TH</sup> JULY 2006 (see *Featured Exhibitions*)

A "cutting edge" blend of history, imagination and the  
senses. Anatomy Acts will explore the social, cultural  
and scientific significance of anatomy in Scotland over

the past 500 years. Bringing together, for the first time, rare and historic items from Scotland's incredible medical and fine art collections and setting them alongside newly commissioned works by artists Christine Borland, Joel Fisher and Claude Heath, and poet Kathleen Jamie. From Renaissance paintings to the newest imaging techniques and beyond creating innovative explorations of anatomy and art.

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**Edinburgh Printmakers**  
**23 Union Street, Edinburgh**

Open: Tues-Sat 10am-6pm  
Tel: 0131 557 2479

E-mail: [info@edinburgh-printmakers.co.uk](mailto:info@edinburgh-printmakers.co.uk)  
Website: [www.edinburgh-printmakers.co.uk](http://www.edinburgh-printmakers.co.uk)

**SARAH SANFORD - STILL LIGHT**

UNTIL 25<sup>TH</sup> MARCH 2006, Admission Free

An exhibition of drawings, installation and 14 large-scale, multi-layered screenprints of ethereal and abstract images which combine photography and drawing with medical and clinical sources to explore the inner structures and spaces of the human body. Accompanied by a short documentary film (produced & directed by Eric Robinson) that gives insight into Sarah's work.

**ROBERT CROZIER - FROM EDINBURGH TO HAUTE-VIENNE**

UNTIL 25<sup>TH</sup> MARCH 2006, Admission Free

This exhibition of 16 linocuts and 3 poems presents a humorous look at themes contrasting town and country. Some of the imagery is derived from the artist's obsessive sketches made of people in and around Edinburgh, driven from his desire to record human types, casual poses and modes of dress. In contrast, the other works are inspired by the plant life, open spaces and forests of the French countryside in Haute-Vienne where the artist spends part of the year.

•

**Scottish National Portrait Gallery**  
**1 Queen Street, Edinburgh**

Open Daily: 10am-5pm, Thurs 7pm  
Tel: 0131 624 6200

E-mail: [enquiries@nationalgalleries.org](mailto:enquiries@nationalgalleries.org)  
[www.natgalscot.ac.uk](http://www.natgalscot.ac.uk)

**CUT AND DRIED: THE SILHOUETTES OF AUGUSTIN EDOUART AND WATERCOLOURS OF HARRY MORE GORDON**

UNTIL 26<sup>TH</sup> MARCH 2006, Admission Free

Two complementary displays featuring the work of Scottish-born Harry More Gordon and French artist Augustin Edouart. Harry More Gordon's watercolour portraits show an acute eye for telling detail, earning him acclaim as a contemporary observer of modern life and

manners. Edouart, considered one of the most able silhouettists of all time, visited Scotland in the early 1830s and made portraits in Edinburgh, Glasgow and Perth that are a delightful and vivid record of the time.

**FIZZERS: THE ALTERNATIVE NATIONAL PORTRAIT GALLERY**

7<sup>TH</sup> APRIL - 2<sup>ND</sup> JULY 2006, Admission £2 (£1)

This exhibition showcases the work of the Scottish Cartoon Art Studio and will feature caricatures of some of Scotland's most famous faces from the world of entertainment including Annie Lennox, Lulu, Rod Stewart, JK Rowling, Irvine Welsh, Billy Connolly, Brian Cox and Ewan McGregor alongside some of Scotland's foremost politicians including Jack McConnell, Gordon Brown, Robin Cook and Charles Kennedy. Scottish sporting legends will be represented with Jim Baker, Sir Jackie Stewart and Colin Montgomery immortalised by the witty draughtsmanship of the cartoonists.

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**Scottish National Gallery of Modern Art**  
**Bedford Road, Edinburgh**

Open Daily: 10am-5pm, Thurs 7pm  
Contact details as for Portrait Gallery.

**FELICITAS VOGLER**

6<sup>TH</sup> MAY - 9<sup>TH</sup> JULY 2006, Admission Free

Felicitas Vogler, widow of Ben Nicholson, is a celebrated photographer. Born in Germany, she met Nicholson on a visit to St Ives in Cornwall in 1957 and they married a month later. The couple travelled frequently, and while he would sketch, she took photographs. She is particularly well-known as a travel photographer, journeying as far afield as Tibet, China, Japan and Australia. Like Nicholson, she is attracted to abstract pattern and many of the photographs dwell on the grandeur and natural rhythms of the landscape. This exhibition, the first in the UK since her show at the Institute of Contemporary Arts in London in the 1970s, includes nearly 50 large-scale photographs, spanning a career which has lasted nearly 50 years. It is complemented by a small display of Nicholson's work.

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**The Dean Gallery**  
**Bedford Road, Edinburgh**

Open: Mon-Sat 10am-5pm, Thurs 7pm, Sun 11am-5pm  
Contact Details as for Portrait Gallery

**ARTISTS AND CAMOUFLAGE**

UNTIL 2<sup>ND</sup> APRIL 2006, Admission Free

Artists and Camouflage explores the employment of fine artists, designers and architects in army camouflage units during World War Two and how the idea of camouflage was taken from observations of the animal world. The military use of camouflage was recognised early in the twentieth century and British artists Roland Penrose,

Ashley Haviden and James McIntosh Patrick were three such artists employed to use light and colour to interpret the lessons drawn from nature. The display comprises sketches, notes, photographs and printed material, drawn from the Gallery's extensive archives.

### **AFTER THE WAR: ART FROM 1945-1955**

11<sup>TH</sup> MARCH - 4<sup>TH</sup> JUNE 2006, Admission Free

This exhibition highlights the battle between Realism and Abstraction in the decade after the Second World War. Some artists argued that abstraction was the only way forward, that it best expressed the new, liberal ideals which would flourish in the postwar climate; others argued that art should depict the brutal realities of post-war society – the struggles of the working class and the poor. It was a battle over two different visions of the world, though many artists managed to embrace both approaches. The exhibition features work by Balthus, Fernand Léger, Francis Bacon, Lucian Freud, Joan Eardley, Josef Herman, L.S. Lowry and Robin Philipson. The exhibition, which features sixty major paintings and sculptures, offers visitors the opportunity to see little-known works from the Gallery's collection, including paintings by Keith Vaughan, Geoffrey Tibble, William Scott and Anthony Reynolds.

### **The National Gallery of Scotland The Mound, Edinburgh**

Open Daily: 10am-5pm, Thurs 7pm  
Contact Details as for Portrait Gallery

### **A PAPER MENAGERIE: ANIMALS IN ART**

UNTIL 28<sup>TH</sup> MAY 2006, Admission Free

This display features a selection of prints and drawings from the Print Room of the National Gallery of Scotland. A Paper Menagerie looks at how artists such as Rubens, Hogarth, Dürer and Goya have depicted a wide variety of animals over the centuries. Animals have always played an important part in our lives and it is fascinating to see the way in which our attitudes towards other species and the natural world have altered over the years.

### **The Royal Scottish Academy Building The Mound, Edinburgh**

Open Daily: 10am-5pm, Thurs 7pm  
Contact Details as for Portrait Gallery

### **EMMA GILLIES: POTTER AND MUSE**

FROM 27<sup>TH</sup> FEBRUARY 2006, Mondays only 10am-5pm, Admission Free

Emma Gillies (1900-1936) was the younger sister of the painter, William Gillies, and she sat for him many times. She was also a highly talented potter and studied both at Edinburgh College of Art and the Royal College in

London, but tragically her life was cut short by a fatal illness.

This display, drawn from the permanent collection of the Royal Scottish Academy, will explore Emma's own work and her relationship with William Gillies.



Emma Gillies *Pots Decorated*, Haddington, 1928

### **THE ANNUAL RSA STUDENT EXHIBITION**

12<sup>TH</sup> MARCH - 23<sup>RD</sup> MARCH 2006, Admission Free

The largest exhibition of new talent in the UK open to all final year and postgraduate students of the Scottish art and architecture schools. The show is a staple of the academic and exhibiting calendar and offers a glimpse of the emerging talent to be showcased at the degree shows later in the year.

### **THE 180<sup>TH</sup> RSA ANNUAL EXHIBITION**

8<sup>TH</sup> APRIL - 20<sup>TH</sup> MAY 2006, Admission Free

Celebrating 180 years of the RSA Annual Exhibition. Over the years, this exhibition has presented the cream of contemporary art in Scotland and has been the place to see what is really happening in Scottish art. With open submission and high profile invited artists, this exhibition is the highlight of the exhibiting year for some 400 artists.

### **EOGHANN MACCOLL**

2<sup>ND</sup> JUNE - 2<sup>ND</sup> JULY 2006, Admission Free

An exhibition of new works by the 2005 Salvesen Scholar documenting his trip around the fringe of the North Sea - Iceland, Greenland and Nova Scotia. Eoghann will look at the influence of Gaelic culture in Nova Scotia.

### **THE DEVIL IN THE DETAIL: THE PAINTINGS OF ADAM ELSHEIMER**

23<sup>RD</sup> JUNE - 3<sup>RD</sup> SEPTEMBER 2006, Admission £5 (£3.50)

Adam Elsheimer is one of the unsung heroes of the history of European art. His paintings have an unmistakable richness of detail and invention – all the more remarkable given their small and intricate scale. The Städelsches Kunstinstitut in Frankfurt, the National Gallery of Scotland in Edinburgh and the Dulwich Picture Gallery in London are now collaborating for the first time on a show that aims to gather together all the artist's surviving paintings, and in doing so will offer an extraordinary opportunity to see all of his pictures together for the first – and perhaps even the last – time.

**Hunterian Art Gallery and Museum  
University of Glasgow, G12 8QQ**

Open: Mon-Sat 9.30am-5pm

Tel: 0141 330 4221 E-mail: hunter@museum.gla.ac.uk

Website: www.hunterian.gla.ac.uk

**INTIMATE FRIENDS**

UNTIL MAY 2006, Admission Free

Works by the Scottish Colourists from the collection of the Hunterian, drawing on Bequests from three Glasgow men Gilbert Innes, Professor Alec Macfie and George Smith. The hugely popular show comes home to the Hunterian after its tour of the UK and France. Highlights include landscapes of Iona by Peploe, Fergusson's exceptional work *Les Eus*, and distinctive still-lives such as Hunter's *Half Peeled Lemon* and Cadell's *Still-Life and Rosechatel*.

**People's Palace and Winter Gardens  
Glasgow Green, Glasgow**

Open: Mon, Wed & Sat 10am-5pm, Tues & Thurs 12noon-5pm; Fri & Sun 11am-5pm

Tel: 0141 271 2951 E-mail: museums@cls.glasgow.gov.uk

Website: www.glasgowmuseums.com

**GLASGOW 1955: THROUGH THE LENS**

UNTIL 30<sup>TH</sup> JULY 2006, Admission Free

The second part of the exhibition showing the unique photographic survey of Glasgow undertaken in 1955 by Glasgow camera clubs. The People's Palace is celebrating the 50th anniversary of the survey with two displays of these fascinating photographs.

**The Burrell Collection, Pollok Country Park  
Glasgow**

Open: Mon - Thurs & Sat: 10am-5pm, Fri & Sun: 11am-5pm

Tel: 0141 287 2550 E-mail: museums@cls.glasgow.gov.uk

Website: www.glasgowmuseums.com

**JOSEPH CRAWHALL: AN ARTIST IN MOROCCO  
AND SPAIN**

UNTIL 17<sup>TH</sup> APRIL 2006, Admission Free

A selection from the Burrell's wonderful collection of works by Glasgow Boy Joseph Crawhall, illustrating his experience of Morocco and Spain.

**THROUGH YOUR EYES**

UNTIL 28<sup>TH</sup> MAY 2006, Admission Free

An exhibition of photography and writing that offers new and imaginative ways of looking at objects in the Burrell Collection.

**Gallery of Modern Art, Royal Exchange Square  
Glasgow**

Open: Mon-Wed: 10am-5pm; Thurs 10am-8pm; Sat: 10am-5pm; Sun: 11am-5pm

Tel: 0141 229 1996 E-mail: museums@cls.glasgow.gov.uk

Website: www.glasgowmuseums.com

**HUMAN/NATURE: LANDSCAPE PHOTOGRAPHY  
FROM THE GoMA COLLECTION**

UNTIL 30<sup>TH</sup> APRIL 2006, Admission Free

Featuring photographic works by Thomas Joshua Cooper, Andy Goldsworthy, Patricia Macdonald, David Malin, Sebastião Salgado and Joel Sternfeld.

**St Mungo Museum of Religious Life and Art  
2 Castle Street, Glasgow**

Open: Mon - Thurs & Sat: 10am-5pm, Fri & Sun: 11am-5pm

Tel: 0141 287 2550 E-mail: museums@cls.glasgow.gov.uk

Website: www.glasgowmuseums.com

**GENERATION KKK: PASSING THE TORCH.  
PHOTOGRAPHY BY JAMES EDWARD BATES/ZUMA  
PRESS**

UNTIL 9<sup>TH</sup> APRIL 2006, Admission Free

ZUMA Press photojournalist James Edward Bates spent over seven years recording the beliefs, traditions and activities of the Ku Klux Klan, an organisation associated with a long history of violence and racism.

**Collins Gallery, University of Strathclyde  
22 Richmond Street, Glasgow**

Open: Mon-Fri 10am-5pm; Sat 12noon-4pm

Tel: 0141 548 2558 E-mail: collinsgallery@strath.ac.uk

Website: www.collinsgallery.strath.ac.uk

**CONTEMPORARY ILLUSTRATION FROM  
SCOTLAND**

UNTIL 1<sup>ST</sup> APRIL 2006, Admission Free

Comprising original artwork by over 100 artists, Image Nation celebrates the wealth and diversity of talent within the field of contemporary illustration in Scotland.

**THE COLLECTOR'S LANDSCAPE: PAMELA SO**

8<sup>TH</sup> APRIL - 13<sup>TH</sup> MAY 2006,

(closed 14-17 April inclusive & 1 May), Admission Free  
Glasgow-based artist Pamela So, has exhibited widely throughout the UK as well as abroad, regularly participating in thematic shows at the Collins. Her first solo exhibition in the gallery explores cross-cultural themes relating to the artist's Chinese-Scottish heritage, in a new body of work developed during residencies at The Chinese arts Centre, Manchester and The Crawford Arts Centre, St Andrews. Set against an intricate paper installation of decorative Chinese motifs, large scale photographs of intriguing beauty feature Victorian greenhouses planted with exotic flowers. Inspired by research at the Botanical gardens in Kew, Glasgow and St Andrews, and at the V&A and the Burrell Collection, these further reflect Pamela So's Chinese/Scottish position.

**INSECT SAFARI: BARBARA REED**

20<sup>TH</sup> MAY - 24<sup>TH</sup> JUNE 2006 (Closed 29 May), Admission Free

Adorned with images of mopane worms, hedgehog flies and dung beetles, Barbara Reed's vibrant textiles pulsate with her passion for Africa. Now based in Tyne and Wear, the artist spent some thirty years in Africa, initially teaching in Uganda before working as an art curator and educator at the National Museum of Botswana in Gaborone. Insect Safari brings together a selection of appliquéd textiles inspired by the culture, landscape and wildlife of Botswana, as well as the Big 12 African Project organised by the Entomological Society of Southern Africa in partnership with the Transvaal Museum, Pretoria and the Hancock Museum, Newcastle Upon Tyne. Work for the latter was created in collaboration with pupils from Washington School.

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**Lillie Art Gallery**

**Station Road, Milngavie, near Glasgow**

Open: Tues-Sat 10am-1pm & 2pm-5pm

Tel: 0141 578 8847

**YOUNG PEOPLE'S ART**

25<sup>TH</sup> MARCH - 13<sup>TH</sup> APRIL, Admission Free

Drawings, paintings and sculptures created by those attending the Saturday morning art classes at the gallery.

**THE MACFIE GIFT**

25<sup>TH</sup> MARCH - 24<sup>TH</sup> MAY, Admission Free

Alec and John Macfie gifted 39 works to the Lillie Art Gallery between 1966 – 1989. This exhibition displays their generous gift in its entirety.

**EMERGING IMAGES**

21<sup>ST</sup> APRIL - 24<sup>TH</sup> MAY, Admission Free

An exhibition of paintings and prints by Marj Bond, covering two decades of exploration into the ancient

landscapes and cultures of India, Mexico and Spain. The artist trained at Glasgow School of Art and she has been based in Fife since the 1980s.

**JOHN HOUSTON AND ELIZABETH BLACKADDER:  
A LIFETIME IN PAINT**

29<sup>TH</sup> APRIL - 20<sup>TH</sup> MAY 2006

Twenty works on tour from the City Art Centre, Edinburgh

**Fleming Collection**

**13 Berkeley Street, London**

Open: Tuesday-Saturday 10am-5.30pm

Tel: 020 7409 5733

Website: [www.flemingcollection.co.uk](http://www.flemingcollection.co.uk)

**FROM COLOURISTS TO CONTEMPORARY: STILL  
LIFES FROM THE FLEMING COLLECTION**

UNTIL 25<sup>TH</sup> MARCH 2006, Admission Free

**CLOTIDE PEPLAE & THE PEPLAE FAMILY (see  
featured exhibitions)**

4<sup>TH</sup> APRIL - 10<sup>TH</sup> JUNE 2006

**Fergusson Gallery**

**Marshall Place, Perth**

Open: Mon-Sat 10am-5pm

Tel: 01738 441944

E-mail: [jckinnear@pkc.gov.uk](mailto:jckinnear@pkc.gov.uk)

**IN COLOUR: PEPLAE & FERGUSSON**

UNTIL 8<sup>TH</sup> JULY 2006, Admission Free

An exhibition by two popular Scottish Colourists, brought together from the collections of Kirkcaldy Museum & Art Gallery and The Fergusson Gallery.

**SPRING**

UNTIL 2<sup>ND</sup> JUNE 2006

Selected works by J.D. Fergusson on the theme of Spring, including designs for the 'Spring' ballet for Margaret Morris and depictions of Eastre, the Saxon goddess of Spring.

**CONSERVED**

29<sup>TH</sup> APRIL - 11<sup>TH</sup> NOVEMBER 2006

Works from the Fergusson collection that have been conserved since 1992 and the work undertaken by art conservators.

**Perth Museum & Art Gallery**

**78 George Street, Perth**

Open: Mon-Sat 10am-5pm

Tel: 01738 632 488

E-mail: [museum@pkc.gov.uk](mailto:museum@pkc.gov.uk)

**BEATRIX POTTER'S GARDEN**

15<sup>TH</sup> APRIL - 15<sup>TH</sup> JULY, 2006 Admission Free

Touring exhibition of original artwork by Beatrix Potter

with associated ephemera organised by Frederick Warne and Reading Museum. The exhibition will include examples from Perth Museum & Art Gallery's own collection.

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**Crawford Arts Centre**

**93 North Street, St Andrews**

Open: Mon-Sat 10am-5pm, Sun 2pm-5pm

Tel: 01334 474610

E-mail: [crawfordarts@crawfordarts.free-online.co.uk](mailto:crawfordarts@crawfordarts.free-online.co.uk)

[www.crawfordarts.free-online.co.uk](http://www.crawfordarts.free-online.co.uk)

**FOR KEEPS: CONTEMPORARY COLLECTING IN SCOTLAND (see featured exhibitions)**

17<sup>TH</sup> MARCH - 7<sup>TH</sup> MAY 2006, Admission Free

The exhibition has been devised and produced by a group of new curators currently studying on the University of St Andrews' Museum & Gallery Studies course. A thought provoking show examining how the art of today is being collected for the future in Scotland.

**BEST WISHES**

19<sup>TH</sup> MAY - 4<sup>TH</sup> JUNE 2006

An exhibition which says goodbye to the Crawford's current gallery and looks forward to its future work developing across Fife. A wide range of people who have been connected with the Centre have been invited to transform and return a postcard. Their wishes for the future, original artworks and memories of past pleasures should all feature.

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**Stirling Smith Art Gallery and Museum**

**Dumbarton Road, Stirling**

Open: Tues-Sat 10.30am-5pm; Sun 2-5pm

Tel: 01786 471 917

E-mail: [museum@smithartgallery.demon.co.uk](mailto:museum@smithartgallery.demon.co.uk)

Website: [www.smithartgallery.demon.co.uk](http://www.smithartgallery.demon.co.uk)

**THE ARTS OF JAPAN**

4<sup>TH</sup> MARCH - 2<sup>ND</sup> APRIL 2006

The calligraphy of contemporary artist Kyoseki Takahashi, and the Smith collections. An exhibition from the Japanese Consulate in Edinburgh.

**A LIFE IN PICTURES: MAJORIE CAMPBELL**

15<sup>TH</sup> APRIL - 11<sup>TH</sup> JUNE 2006 (See featured exhibitions)

A major retrospective of the work of Marjorie Campbell (1936-1999) artist, book illustrator, teacher, printer, publisher, designer of quilts and glass, and glass engraver. Major retrospective exhibition.

**PRINTS and PAINTING BY DOREEN ROBINSON AND JUDY FAIRBAIRNS**

22<sup>ND</sup> APRIL - 4<sup>TH</sup> JUNE 2006  
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## Committee Members

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Matthew Jarron (University of Dundee)

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Dr Ailsa Boyd (Independent Scholar)

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If you have any comments or suggestions or would like to contribute to the next edition of the newsletter, please contact:

Scottish Society for Art History (newsletter)  
c/o Matthew Jarron  
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Or e-mail: [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk)