From the Chair

Happy New Year from the SSAH – though I suspect by the time you read this, the bright shiny newness of 2007 will have worn off somewhat! Apologies for the fact that this issue is both later and shorter than intended – my co-editor Venda Pollock now has an exciting new teaching post at the University of Newcastle which has meant that time has been limited. We are hoping to recruit further assistance with the newsletter soon.

Those of you who were at our AGM at Kelvingrove in December will know that there was unanimous approval for our proposals to alter the society’s constitution in order to increase the size of the committee. We are now able to have up to 13 committee members with a further five co-opted members. This should help us to increase the scope of our activities, and you can read about some of our plans for the new year in this issue.

We have already taken advantage of this expansion to sign up several new committee members, three of whom introduce themselves here. Before that, however, we would like to thank two retiring members of the committee, Belinda Thomson and Nicola Kalinsky, whose work on our behalf has been much appreciated.

Matthew Jarron

Committee Members
Here our new committee members Imogen Gibbon, Gillian Peebles and Ellen Graves introduce themselves.

Imogen Gibbon
I graduated in 1996 with an MA Hons in Art History from the University of St Andrews. During that time I volunteered at the Scottish Fisheries Museum in Anstruther, where I gained a foundation knowledge in a few things maritime. This led me to take up the post of Curator of Historic Photographs and Ship Plans at the National Maritime Museum, Greenwich, where I spent five enjoyable years. I moved back up to Scotland in 2002, having been appointed as Curator of the Reference Section at the Scottish National Portrait Gallery. My work at the Gallery consists of a wide variety of activities including dealing with public enquiries, curating exhibitions and devising a catalogue of the primary archival material relating to the history of the Gallery. I am currently studying for an MSc in Archives Administration at the University of Wales, Aberystwyth by distance learning, and hope to start my dissertation in the not too distant future.

Gillian Peebles
I became an art historian last autumn, graduating with an MSc from the University of Edinburgh. I took the course part-time while working as an Advocate at the Scottish Bar. I am now pursuing my career in the arts full-time.

Born and brought up in Glasgow, I studied Law at Glasgow University. After my legal training I moved to Edinburgh to work as a litigation solicitor. I served as a Board Member of the Scottish Legal Aid Board in 1992-96 and as a Writer to the Signet. I called to the Bar in 1995.

Despite my professional career, I have always loved art. My initial enthusiasm came from my mother (a would-be architect and interior designer), inspirational school teachers and school visits to the ‘old’ Kelvingrove where I won two medals in the annual Glasgow Schools Painting Competition! Despite a busy legal career, my interest in art and the arts never waned and I made regular visits to galleries and museums at home and abroad. Studying art history for pleasure through the courses of the Friends of the National Galleries of Scotland led to the degree.

At Edinburgh I studied Golden Age Spanish Painting, Figurative Art of the first half of the 20th century and French Art & Culture of the Third Republic. I also gained curatorial experience in the Library of the Royal Botanic Garden Edinburgh, cataloguing the drawings produced at Inverleith by 20th-century botanical artist Lilian Snelling. My dissertation was on Velázquez and the 19th-century painter and art critic R.A.M. (‘Bob’) Stevenson, cousin of Robert Louis Stevenson. I am currently pursuing my research interests in Snelling and Stevenson while seeking a fulfilling source of arts employment. My other enthusiasms include film, fashion, music, theatre, opera, travel, cooking (particularly French and Italian) and walking. My worst fear is of finding myself without anything (sensational or otherwise) to read on the train.

Ellen Graves
I am currently a tutor for the Open University in Scotland. I got an MA Hons in Art History at St Andrews in 1993, specialising in Renaissance art history. Since then I’ve done
research in various Trecento topics, but also have an interest in exploring the roots of art collecting behaviour amongst the early 19th-century intelligentsia in Britain.

Since graduation my main employer has been the Open University, though I have also tutored for St Andrews University. I have taught many courses with the OU over the past 12 years, mainly in Art History but some wider-ranging interdisciplinary Arts courses also. The OU has just brought out a very innovative course in Renaissance Art History, Renaissance Art Reconsidered, which looks to be truly exciting for both those of us tutoring on it, and students taking it!

Over the last few years I’ve also worked as a volunteer for Matthew Jarron, writing interpretive text and cataloguing various parts of the University’s art collection. Recently I’ve also done some writing for OU course production teams.

**Notices**

**Research Grants**

One of the society’s principal aims is to support the study of art history in Scotland. At the AGM we announced that we would shortly be introducing a new series of small research grants to support art history students and independent scholars. The grants will cover travel, reproduction and other research costs up to a maximum of £300, to be awarded on a case-by-case basis. Recipients of the grants will be expected to write a short report on their work for publication in the newsletter. The full details of the scheme have still to be worked out, and will be published in our next issue, but we hope you’ll agree that this is a very worthwhile way of investing the society’s funds for future benefits.

**Design Competition**

As ever we are keen to attract new members to the society, and are intending to produce new publicity materials over the summer. To maximise our impact we are intending to create a new logo and visual identity for the society. In keeping with our aim to promote and support new artistic talent, we have launched a design competition for art students to come up with a new logo for the society. The prize is £250, the deadline is 2nd March, and the competition is open to all art and/or design students based in Scotland. If you are interested in entering or wish further details, please email l.lindsay@dundee.ac.uk

**Apologies**

In our last issue we inadvertently forgot to include details of the author of the review of Anatomy Acts and A Healing Passion. The piece was written by Helen McCormack, David Carrt Scholar in the History of Art Department, University of Glasgow. She is currently undertaking research for a PhD on Dr William Hunter as a collector. Many apologies to Helen for this oversight!

**The Réseau Art Nouveau Network**

The Réseau Art Nouveau Network was launched in 1999 through the Culture 2000 programme. The evolution of its membership and actions reflects the changing reality of Europe, taking in countries from both central and Eastern Europe. The fundamental pan-European nature of Art Nouveau makes it an ideal vehicle to increase European citizens’ awareness of their common heritage. With the support of the EU the network is able to reach a broader audience and develop actions that are both visible and accessible, while offering a full representation of the style. By providing a blueprint for best practice in the field of cultural heritage the network aims to achieve a sustainable framework of protection and promotion for Art Nouveau. Central to the network is the desire to make cultural heritage a modern-day relevance for all European citizens, hence the use of innovative methods of interpretation and ways of making cultural heritage both socially and economically beneficial.

Under the general title of ‘Art Nouveau & Society’, the Réseau Art Nouveau Network has devised a pluri-annual programme (2005-2008) of core and optional actions to be realised under three structures: innovation labs, historical labs and exchange platform.

The core feature is a multimedia presentation entitled ‘Art Nouveau & Society’, examining European Art Nouveau and its social, political and economic context, linking cities in the past and present. The research and iconography gathered at the Historical Labs will also be included. In total six plenary meetings and Historical Labs will take place during the period 2005-2008: International Exhibitions and World Fairs (Brussels, 22nd October 2005), National Identity and International Trends (Ljubljana, 10th March 2006), Decoration in Art Nouveau (Riga, 20th October 2006), Urban Quality (Como Lake, May 2007), Patrons (Nancy, September 2007) and East meets West (Bad Nauheim, May 2008)

The Historical Labs aim to establish an exchange platform of knowledge and know-how for those in- and outside RANN. The Innovation Labs include an educational package for educators and school children (including a new publication on dream and nightmare creatures in Art Nouveau, activity sheets, activities on-line and teachers’ sessions), a project for the visually impaired public and an Art Nouveau guide through mobile phones and personal digital assistants. The Multilateral exchanges provide the opportunity for those working in the Art Nouveau cultural heritage sector to exchange their knowledge and experience across Europe on three specific subjects: Tourism and Art Nouveau (Ljubljana, 14th March 2006), Education and Art Nouveau (Provincia di Varese, May 2007) and Art Nouveau Interpretations Centres (Nancy, September 2007). All the educational materials are downloadable from the network’s website, free of charge. On the website you can also find reports of colloquia, updated information on all of the network’s activities and an agenda listing Art Nouveau events around the world.

Website: www.artinouveau-net.eu
Sculpture Search!

In August the Art Gallery of New South Wales in Sydney will mount a major retrospective exhibition on the Australian expatriate sculptor Sir Bertram Mackennal (1863-1931). One of the most celebrated Australian-born sculptors, Mackennal spent most of career working in the UK and much of his work remains in public and private collections in Britain.

Bertram Mackennal, Mother and Child (also known as A Mother’s Kiss), marble relief, 1892

The curators of the exhibition are very keen to locate the two sculptures by Mackennal illustrated here. The works were last exhibited at the Royal Glasgow Institute of Fine Arts in 1902. If you know the whereabouts of the two works shown, or indeed any works by Bertram Mackennal, the curators would be very pleased to hear from you. Please contact:

Deborah Edwards: deborahe@ag.nsw.gov.au

or

Denise Mimmocchi: denisem@ag.nsw.gov.au

History of Art Summer School at the University of Glasgow 2007

Glasgow University’s History of Art Department is now accepting applications for its 2007 Summer School. The courses are open to all, focusing on the rich cultural resources of the city and region. Two intensive week-long courses are offered:

Mackintosh and the Glasgow Style, 25-29 June 2007
Glasgow’s Art Collections, 2-6 July 2007

These courses are particularly relevant for those working in the heritage sector, curators and prospective history of art and design students, but applications are also encouraged from those with a more general interest and no formal art history training. Some students may use this opportunity to study at the University during the summer holiday as an introduction to the possibility of further study. A certificate of attendance will be provided at the end of the course, with the additional option of submitting written work for 10-credit assessment at postgraduate level. For further details see:

www.arthist.arts.gla.ac.uk/Summer_School/details.htm

If you have any questions, or would like further information about the courses, please contact the Director of Taught Postgraduate Studies:

Liz Hancock
Department of History of Art
University of Glasgow
8 University Gardens
Glasgow G12 8QH

E-mail: e.hancock@arthist.arts.gla.ac.uk
There will be an additional week-long specialist print workshop offered, examining the etchings of James McNeill Whistler, which will take place in August. For further details please contact:

Professor Margaret MacDonald
Director of the Whistler Etchings
Catalogue Raisonné Project,
Department of History of Art, University of Glasgow,
8 University Gardens,
Glasgow G12 8QH
E-mail: m.macdonald@whistler.arts.gla.ac.uk

CALL FOR PAPERS

Glasgow 1918-1980: What Happened?

Mackintosh and the Glasgow Style are well known to art and design historians. Equally, the emergence of ‘New Image Glasgow’ in the 1980s ushered in a high-profile period when the visual arts in Glasgow achieved national and international prominence. But what happened in the period between 1918 and 1980?

How can art in Glasgow be international (and of international significance) between 1880 and the First World War, yet provincial in the 1920s and 30s? By the same token, were Glasgow-based artists parochial in the 1950s and 1960s, but cosmopolitan again the 1980s and 90s? Was art in Glasgow the victim of metropolitan taste and criticism? (Mackintosh was spurned in London and Edinburgh while celebrated in Vienna). What was the role of art institutions in Glasgow? The Art School, art dealers, collectors, galleries, critics – what were they doing, or not doing? Was Glasgow out of step? Unrecognised? Or was the art simply parochial? Can we understand the art of this period in isolation to Glasgow’s economic collapse in the inter-war period?

These and other questions will be the subject of a symposium to be held at the Hunterian Art Gallery, University of Glasgow, on Saturday 17 March, in association with the SSAH. The event follows on from the very successful symposium on Charles Rennie Mackintosh and the Glasgow Style co-organised by the SSAH and the University of Glasgow in November 2006. It is intended that a selection of the papers from both events will be included in the next volume of the SSAH Journal.

Speakers confirmed include Sandy Moffat, John Morrison, Alex Kennedy and Francis Fowle.

For further information, or to submit a proposal, contact

Paul Stirton
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E-mail: P.Stirton@arthist.gla.ac.uk

CALL FOR PAPERS

Journal of the Scottish Society for Art History
Volume 12, 2007

Glasgow: Art, Architecture and Design

Following our successful special Dundee edition, the 2007 edition of the Journal of the Scottish Society for Art History will focus on the City of Glasgow.

The main sections of the Journal will be based on papers given at a two day-long symposia held by the SSAH in conjunction with the History of Art Department, University of Glasgow (Revisiting Charles Rennie Mackintosh and the Glasgow Style and Glasgow 1918-1980: What Happened?). However, we welcome submissions on or around these subject areas, as well as from art historians working in Glasgow, or those pursuing research elsewhere on aspects of art, design or architecture in Glasgow.

We will also be presenting short pieces detailing projects around the city, from the Mackintosh Tearooms Project at Glasgow Museums, the Whistler Etchings Catalogue Raisonné project at the University of Glasgow, to the development of the new Museum of Transport at Riverside.

If you are interested in contributing to the Journal, please send notifications of interest (with, if possible, a 250-300 word abstract) by 23rd February 2007 to:

Dr Ailsa Boyd
History of Art Department
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Glasgow, G12 8QH
E-mail: a.boyd@whistler.arts.gla.ac.uk
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Robert McBryde, Still Life, c.1947. Oil on canvas
© The Artist’s Estate/Scottish National Gallery of Modern Art. Licensor www.scran.ac.uk
Scotland has many fine art collections outwith the major national and regional galleries. In the latest of our series highlighting lesser-known collections around the country, we look at the Art Collection of the University of Stirling, celebrating its 40th anniversary this year, as its curator Jane Cameron explains.

Memo from the Principal 13th April 1967:

'It is proposed that the University of Stirling should follow the example of the U.S. Federal Government and accept that an allocation from its own funds of 1% of the capital cost of its buildings for works of art is desirable'

The memo shown above dates back to the year the University was founded. The art collection is as old as the University itself, although Stirling is still one of the youngest of the UK's universities.

The 'percentage for art' memo was circulated in April 1967 - long before email! - by Tom Cottrell, the University's first Principal. An energetic young Principal, Cottrell sadly died in the position in 1973 but he left an art collection as his lasting legacy. Cottrell felt that art should be ‘a part of the everyday experience at the University’ just as it was for himself and his mother, Lily, a keen painter.

The University made some excellent purchases of contemporary art in the early days, the value of which have obviously risen exponentially over 40 years! This has raised security issues but most of the collection is on public view in the large concourse of the University’s Pathfoot Building.

We have also instigated a series of exhibitions titled On The Wall in the University Library in the Andrew Miller Building. Most exhibitions are by up and coming local artists but we also include exhibitions from the special collections – the Lindsay Anderson archive and the Grierson Collection. The library is open 9.00 – 7.00 during term time.

The Stirling University Art Collection has eminent artists on display such as Elizabeth Blackadder, Joan Eardley, Anne Redpath, Alberto Morrocco, James Morrison, John Bellany, Patrick Heron, John Houston, Eduardo Paolozzi and Robin Philipson.

The most valuable part of the Collection, however, is undoubtedly the J.D. Fergusson Memorial Collection. The fourteen paintings by the 20th-century artist J.D. Fergusson, (one of the four famous Scottish Colourists) were presented to the University in 1968 by Margaret Morris, his life-long companion, and the Fergusson Arts Foundation as a celebration of the inauguration of a new university in Scotland. The works range from 1897 to 1942 and are all on public display in the Pathfoot Building.

The Red Shawl, painted in 1908, is a portrait of the American writer and critic Elizabeth Dryden, while a personal favourite of mine is Bridge on the Kelvin, recently restored with matching funding from the Scottish Museums Council. It was painted in 1942 when the couple had moved back to Glasgow and depicts the River Kelvin near their home in Otago Street.
Friendships between academic staff and artists have helped build up the collection over the years. For instance, Colin Bell (Principal in 2000-1) helped to acquire Chinese Circus Acrobats by Elizabeth Blackadder, using the Principal’s Discretionary Fund, and the artist herself donated two works after Bell sadly died while still Principal in 2001.

Elizabeth Blackadder has an honorary degree from Stirling University and continues to take an interest in the collection. Other current artists who have donated works include James Morrison (another honorary graduate of Stirling) and Willie Rodger, whose work includes a magnificent set of linocuts of playing cards with famous Scottish heroes as the Kings, Queens, Jacks and Jokers. Andy Hay, who studied in the University’s Media Studies department when he was 50, having previously been a truck driver, is now a well-known artist and is another lively supporter.

Last year, with matching funding from the NFA, (National Fund for Acquisitions) we purchased work by young artist Alison McGill, who studied at Edinburgh College of Art 1992-97. This year, with the continued generous support of the NFA, we have purchased a work by Margot Sandeman who studied at Glasgow School of Art 1938-42 with fellow student and friend, Joan Eardley.

Donations from friends of the collection have been important but Stirling, like other universities, also benefited from the Scottish Art Council’s distribution of 2,000 works from its collection in 1997. We received a bequest of 15 paintings and 3 sculptures, including a work by Anne Redpath, Black Lace, which is a favourite of the current Principal, Christine Hallett, and Wave Study by Joan Eardley.

One of the ‘accidental’ themes of the collection is the high proportion of works by female artists, simply reflecting the number of women who have contributed to modern Scottish art in recent decades.

Among the three sculptures from the SAC bequest in 1996 was Archean by Barbara Hepworth, one of the most celebrated of women sculptors. The University hopes to attract more outdoor sculpture to enhance what is already notable as one of the most beautiful university campuses in Britain.

In 2007, the University - and its art collection - is celebrating its 40th anniversary and we will be hosting an exhibition open to the public in May, featuring a retrospective of Willie Rodger’s work with an interesting family twist: Willie’s wife is an illustrator, daughter Susan is a photographer, one son is a painter and the other a landscape artist. The exhibition will display the work of the whole family.

Beyond 2007, there are other projects afoot, given the time and money, of course! We would like to:
• restore more paintings with matching funding from the Scottish Museums Council
• add to the collection by acquiring or borrowing or buying.
• encourage local young artists through our regular exhibitions and links with further education colleges and universities.
• have our own artist in resident on campus
• collaborate with other organisations - we are looking forward to an Art Swap with the University of Dundee in March (see Listings)
Alexander Nasmyth (1758-1840) was best known as ‘the father of landscape painting in Scotland’. However, he was also an accomplished architect, versatile designer, portrait painter and teacher. Alexander Nasmyth: An Enlightened Gentleman features over 30 works from the National Gallery of Scotland’s Prints & Drawings Collection. It concentrates on Nasmyth as a draughtsman and reveals his interest, not only in the nature, but in architecture, design and in the invention of new tools and gadgets. At the end of the 18th century Scotland witnessed remarkable advancements in engineering, with great leaps being made in both manufacturing and the development of new technology. Many of Nasmyth’s ideas, such as building a tunnel under the River Forth, were not acted upon but were set out in an array of fine pencil studies. He was credited with the invention of the ‘draw and string’ bridge, the development of steam navigation, the screw propeller for paddle-steamers and compression riveting. On display will be a selection of drawings relating to his more serious designs for bridges and buildings, as well as studies showing whimsical ideas for divers working under water.

Barbara Hepworth, Archean, 1966, Bronze.
Photo © University of Stirling

In conclusion, the words of Tom Cottrell’s old memo still stand as a testament to the need for Universities - particularly those such as Stirling, with a scientific or vocational bias rather than an artistic one - to make art part of ‘the everyday life’ on campus:

‘The main reason for buying works of art is to improve the visual environment of the university. The other main reason for having works of art in the university buildings is to aid in the visual education of the members of the university and members of the public visiting the university. It is important that the quality of the works should be high - a substantial proportion should be spent on works by established artists of international or at least national reputation’.

The Pathfoot Building is open 0900–1700 weekdays (except public holidays). Admission is free. For further information contact Jane Cameron on 01786 466050 or jane.cameron@stir.ac.uk From March-April the Universities of Stirling and Dundee are celebrating their joint anniversaries by hosting exhibitions of each other’s collections. See the Listings section for details.

Featured Exhibitions

Alexander Nasmyth: An Enlightened Gentleman
3rd March - 29th April 2007
National Gallery of Scotland, Lower Galleries

A Lakeland Idyll: ‘Christopher North’ at Elleray
5th March - 19th August 2007
National Gallery of Scotland, New Wing Galleries

Alexander Nasmyth, A Scale Design for a Reaping Machine, n.d.
National Gallery of Scotland

In 1808 Alexander Nasmyth showed at the Associated Artists of Edinburgh The Old Cottage at Ellery.
Purchased by the Gallery from a family source in 2005, this is an intimate view of the Lakeland retreat of the wealthy young writer and aspiring poet John Wilson, who was later to achieve literary fame as ‘Christopher North’. Wilson’s Cumbrian estate above Windermere village, where the cottage still stands, was chosen for its superb views towards the Langdale Pikes and its proximity to the Wordsworths at Dove Cottage in Grasmere.

This aspect of Wilson’s career is little known. Before he ran out of his inherited fortune, he fancied himself as another Lake Poet and associated with Wordsworth, Coleridge and De Quincey from 1807, having ‘retired’ to Cumbria from his studies at Oxford University. His early literary idyll was brought to an abrupt close when he was obliged to return to Edinburgh in 1815 to work, initially practising law and then talking his way into the Professorship of Moral Philosophy at Edinburgh University. This still apparently allowed time for the serious business of literary journalism and the advent of ‘Christopher North’.

Although Edinburgh-based from 1815, Wilson retained his Cumbrian estate for over 30 years. Nasmyth assisted with the design of a new house at Elleray (which is sited below Orrest Head above Windermere village), more in keeping with Wilson’s perceived status. Ironically the later house has since disappeared. But the rustic cottage still survives and, though somewhat altered, is immediately recognisable as the one depicted by Nasmyth. Now cleaned and restored by the Galleries’ Conservation Department, Nasmyth’s fascinating little painting forms the focus of A Lakeland Idyll, a special display exploring Wilson’s early connections with the Lake poets and with Nasmyth.

Land of the Samurai – Aberdeen’s Japanese Treasures
Aberdeen Art Gallery
16th June – 6th July 2007

This exhibition will be collaboration between Aberdeen Art Gallery & Museums and the University of Aberdeen. Using the collections of these institutions it will examine the links that were forged between the west and east with particular reference to Aberdeen and Japan.

The exhibition will include a section covering the life of Thomas Blake Glover, a shipbuilder, trader and gun-runner, who went from Aberdeen to China then settled in Nagasaki, where he became a prosperous businessman, married a Japanese women, had two children, founded the Mitsubishi Corporation amongst other enterprises and perhaps found his greatest lasting fame as the model for Lieutenant Pinkerton in Puccini’s famous opera Madama Butterfly. On display will be maps, Japanese armour, artefacts and applied art relating to this fascinating story.

Another aspect of the exhibition will look at Japanese art, specifically woodcuts and show how they influenced western art – we shall exhibit European woodcuts and paintings that show this influence. Notable in this group will be the work of the Impressionists and Post-Impressionists – Toulouse-Lautrec, Monet, Guillaumin and Lacombe to name but a few. We shall also display a painting of a Japanese Music Party by E.A. Hornel, illustrating the craze for all things Japanese that began in the 1890s.

This exhibition will also celebrate the fact that Aberdeen City Council will have recently taken over the running of the Glover House Museum in Aberdeen. It is hoped that the exhibition and Glover House will be linked in imaginative ways through the education programme that will run for the duration of the show.
Looking Back on Stanley Cursiter

Question: Who is the only Scottish artist of the 20th century to be represented in all three of the National Galleries of Scotland? The answer is Stanley Cursiter (1887-1976), and this summer, the Orkney Museum will stage an important exhibition of his life and work, as Janette Park, Curator of Social History for Orkney Museums & Heritage, explains.

Most Scottish artists can only hope that an example of their work will be selected for one of the National Galleries, depending on their genre, but it is truly remarkable to have such a breadth of talent as an artist as to be represented in all three! Examples of Stanley Cursiter’s work in the National Collection allude only to part of his diverse repertoire. In the National Gallery one can see Twilight (1914), a large scale conversation piece set in a fashionable Edinburgh drawing room. Chez Nous (Self Portrait with Phyllis and Poppy Low) (1925) is in the collection of the Portrait Gallery and Regatta (1913) is in the Gallery of Modern Art.

Since the 1970s there has been an awakening of interest in the series of seven Futurist-inspired paintings executed by Cursiter in 1913, before the First World War discredited Futurist ideas completely. His experiment with the modernist idiom did not show that he was enthused with the Futurists’ passion for speed and a new industrial world, as he chose Edinburgh’s fashionable middle class as his subject. It was the Manifesto of Futurist Painting which caught his imagination. Simultaneity was fundamental to what the Futurists were trying to express. They were interested in the relationship between body and mind, especially how the memory recalls an event – time was not a succession of separate instances, but continuous with one period merging into the next. The other senses – sound, smell, touch and emotion – are also recalled in the memory of an event. This was the aspect of Futurism that Cursiter was interested in and he experimented with it very successfully. There are interesting comparisons to be made also with Cursiter’s Futurist inspired works and the work of the Scottish Colourists. The Regatta, for example, explores the idea of rhythm, which is one area of interest to both movements.

Cursiter had a varied career in which he excelled in many things. He was a leading figure in 20th century Scottish art, but has not always enjoyed the recognition he deserves. He was a successful portrait painter and landscape artist fluent in both oil and watercolour. He was Director of the National Galleries of Scotland from 1930-1948 and the last artist to hold this position. As Queen’s Limner from 1948 he created many Royal portraits, always painting official scenes in a characteristically direct manner, even if they did not suit the agenda of the commission.

The Orkney Museum’s summer exhibition will celebrate the life and work of Stanley Cursiter RSA RSW CBE in his home town of Kirkwall. Alongside paintings from the Orkney Islands Council Collection will be works on loan from the National Galleries of Scotland, Edinburgh City Art Centre, Cursiter’s family and local collectors. Lithographs, book illustrations, architectural plans and design will also be seen together with the expected landscapes and portraits. Accompanying the exhibition will be a programme of workshops and lectures for all ages.

The Landscape Painting of Stanley Cursiter

Landscape painting is not only about what a place looks like, but what it feels like. Cursiter’s landscapes of Orkney can be compared to his portraits in that he captures the character of the place, rather than showing every frown line.

He earned his living as a portrait painter but painting Orkney’s landscape was what he most enjoyed. He would work hard all winter in Edinburgh, then come home for a few months.

Painting outside was very important to Cursiter. He felt it gave the work an authenticity that could not be created in a studio. When he moved to Stromness, he acquired an old car, which he converted into a travelling studio. This vehicle was known by his family as ‘the hearse’!

A Cursiter landscape always has plenty of air, and plenty of weather. The sky dominates the land and depicts the mood. Northern silvery light gives a coolness and a fresh edge to much of his work. Some paintings are bright and breezy, with clouds being propelled across the canvas at variable speeds. Others can be dark and foreboding, threatening to rain; sometimes they are still and clear and warm, with a sense that time, for a moment, has stood still. All moods of the Orkney climate were well known to him, and he painted them with the understanding of an old friend.

Houton

Stanley Cursiter, Houton, n.d. Oil on canvas
Orkney Museums and Heritage Collection
© Orkney Library & Archives

*On first considering the painting there appears so little incident or drama as to almost fail to constitute a subject. The painting offers no great spectacle. It could
have been painted a mile to the east at Orphir and depicted the unique round church ruins there. It has no need of any such pointed reference however. While the main signs of human activity, the farm buildings, are confined to the lower right hand corner, the landscape is deeply human. The pattern of farming, so typical of Orkney, tells of the utilisation of every productive metre of ground available…”

Dr John Morrison,
Stanley Cursiter: A Life of the Artist

House of Cards

Stanley Cursiter, The House of Cards, 1925.
Oil on canvas, Orkney Museums and Heritage Collection
© Orkney Library & Archives

“During 1924-25 the artist turned once again to the conversation piece, in works such as the Seamstress and House of Cards. The latter painting draws heavily on Cursiter’s sketchbook experimentation. He sketched women several times, from c.1912 onward, dressed in Japanese kimonos and holding fans, probably under the influence of the Post-Impressionist interest in japonisme. A moment of tension is highlighted: the woman to the left, fan delicately poised, holds still as her companion, attired in a kimono, decides where to place the next card on a very fragile looking six-deep pyramid of playing cards at the centre of the composition. In contrast to his portraiture, this conversation piece is very busy indeed, jarring slightly with the statuesque pose of the figures; our eyes are continually on the move, from the vase of flowers at the extreme left edge of the canvas, to the figures, to the cards, to the bowl of fruit behind them, which is very reminiscent of contemporary still life essays by S.J. Peploe.”

Dr Jonathan Blackwood,
Stanley Cursiter: A Life of the Artist

Phyllis

The ‘Phyllis’ in this portrait is Phyllis Hourston, Cursiter’s wife’s niece. She was the daughter of her brother James Hourston who farmed Greenfield in St Ola. Here she must be in her mid teens, on the cusp between girlhood and womanhood. The artist catches this magical time of transgression in her life beautifully.

It is a very feminine portrait with a dreamlike, evocative mood. She is wearing a white floaty dress with a pink sash, which matches the bow in her hair. Her shoes are soft white pumps and her stockings are also white. The outfit is quite girlish and contrasts slightly with the more mature face which gazes out of the mirror at the viewer.

There are a few, we assume, deliberate differences between the reflection and the figure. The bow in her hair is higher in the reflection, and her knees are at the same level whereas in the figure one knee is slightly lower than the other. She sits casually, studying her reflection which gazes out in an ‘Alice in Wonderland’ type of way. Is she saying farewell to her girlhood which will be captured forever in this portrait as it is fleetingly captured in the mirror before she leaves it behind, going onward into adulthood?

A Life of the Artist

A book titled Stanley Cursiter: A Life of the Artist, edited by Pam Beasant, will be published to coincide with the exhibition. This is the first book to be compiled on Cursiter, and as such is long overdue. With a mixture of formal, academic essays and informal contributions from family and friends, it covers all the major areas of his interest and expertise, from an exploration of the many aspects of his painting (including his Orkney land and seascapes, his portraits and the experimental Futurist
works), to his ground-breaking work as guardian of Scotland’s national art treasures. It also includes an account of his fascination with design, and how his innovative map-making techniques won him the military OBE during the Great War.

With a preface by Richard Calvocoressi of the National Galleries of Scotland, the book is divided into two parts: a biographical section written by Pam Beasant and a section of formal essays by various contributors, including Jon Blackwood, Elizabeth Cumming, Howie Firth, Philip Long, John Morrison and Janette Park. There are informal contributions from many others, including Sunniva Gieben and Andrew Hunter (Cursiter’s grandchildren), James Holloway and Guy Peploe. Fully illustrated throughout, the book should be a valuable addition to the shelves of anyone interested in Stanley Cursiter and his significant contribution to Scottish art during the fascinating period of art, social and military history through which he lived and worked.

Published by Orkney Museums & Heritage, the book retails at £20 and will be available from the museum shop or can be ordered at the following address:

The Orkney Museum
Broad Street
Kirkwall
Orkney
KW15 1DH
Tel: 01856 873535 (ask for the Orkney Museum)
E-mail: janette.park@orkney.gov.uk

The exhibition Looking Back: Stanley Cursiter – A Retrospective runs from 2 April – 29 September at the Orkney Museum and the nearby Kirkwall Town Hall. Opening times are 10.30am - 5pm Monday - Saturday.

2006 Journal Launch

On the 1st November last year the latest SSAH Journal was officially launched at the University of Dundee, the choice of location reflecting its Dundonian theme. Matthew Jarron, the guest editor and chair of the society, initiated the proceedings with a survey of Dundee’s artistic heritage before handing over to a number of contributors whose presentations whetted our appetites for the as yet unseen journal.

The subject of the presentations ranged from the promotion and display of contemporary art in 19th century Dundee in the form of the city’s first blockbuster Fine Art Exhibitions discussed by Clara Young to Sandra McNeil’s exploration of the teaching of life drawing at Duncan of Jordanstone College of Art in the 20th century by William Cadenhead. We were also provided with a very entertaining and highly informative insight into the history and evolution of Dundee’s comic industry by Chris Murray and finally John Stewart-Young talked us through the redevelopment plans for the McManus Galleries & Museum illustrated with photographs that were almost literally hot off the press showing stripped back internal spaces within the galleries and evidence of the process of transformation well underway.

After this enjoyable excursion through Dundee’s artistic past, present and future, refreshments were on hand as copies of the journal were distributed to members and contributors and there was the obligatory opportunity to mix and mingle. The success of the launch was capped by the signing up of no fewer than 16 new members who were obviously impressed by the scope and quality of the activities of the SSAH. My own evening was somewhat marred by the cancellation of the next train back to Edinburgh but at least I had ample reading material to keep me occupied as I huddled over a cup of tea in the Tay Bar – as they say, ‘every cloud…’

Nicola Ireland

Mackintosh Conference Done With Style

The papers presented at Revisiting Charles Rennie Mackintosh and the Glasgow Style on 4th November 2006, showed the breadth and innovation of recent scholarship on Glasgow’s favourite artists and designers. The conference, held at the Hunterian Art Gallery Lecture Theatre, gave an opportunity for both seasoned and budding scholars to present new research, and participate in the 2006 Glasgow Mackintosh Festival.

The keynote was presented by Roger Billcliffe, who discussed the changes that have occurred in his thinking over the last 20 years, and to be reflected in the forthcoming new edition of his Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings, and Interior Designs. These include the question of whether Mackintosh was an Arts & Crafts designer, theories on Mackintosh’s feelings about the final plan for the Glasgow School of Art, and his
opinion on the role of Margaret Macdonald as artistic partner. Controversial and compelling, his talk was an excellent start to the day.

The first session, ‘Decoration and Symbolism’ offered two unique perspectives on Glasgow Style. Sally Stewart’s In Praise of Shadow and Light explored Mackintosh’s use of these opposite principles in the Glasgow School of Art to give the building ‘pedagogic clarity and authority’. Stewart, who is Head of Undergraduate Studies at the Mackintosh School of Architecture, used examples from Japan and the East, which favour principles of shadow and absence of light, to explore the psychological perceptions that the lighting in the building imparts. In the second talk, Occult Perspectives on The Four, Alexander Kennedy offered an insightful look at the symbolist and pagan influences in works from the Doves and Dreams exhibition. Kennedy successfully tackled this controversial view of the work of ‘The Four’ through clear examples and not a little humour.

The session on Talwin Morris consisted of two excellent talks, Bill Buchanan’s The Glasgow Style: Reinstating Talwin Morris and Robert Gibbs’ Talwin Morris and Blackie’s Revisited, which shed light on this important yet often understated arbiter of the Glasgow Style. Buchanan’s talk discussed the close personal connection of Morris and his wife Alice to the Mackintoshes, as well as presenting an excellent overview of Morris’ diverse and successful career. Gibbs’ talk focused more on the work of Morris undertaken for Walter Blackie as Art Director of Blackie & Son publishers and printers from 1892 on, creating a number of bindings and illustrations which were definitive of the Glasgow Style.

‘Artistic Homes’ was the theme of the first afternoon session. Michael Davis explored Mackintosh in the larger context of Scottish Architecture, challenging connections to the Arts & Crafts movement, and tying him more to the Aesthetic Movement work of William Leiper in his paper That’s whit makes it Art: Leiper, Scotland and Mackintosh. As the great-granddaughter of Helensburgh painter and decorator James Burgess, Victoria Burgess offered a unique perspective on the possible connections of the J.G. Burgess firm to Mackintosh. She discussed the importance of the interpretation of colour to artistic taste, and made connections between Burgess and well-known homes in the Helensburgh area, including the Hill House.

Presentations were also made by Ellen McAdam from Glasgow Museums on the status of the Ingram Street Tearooms project, and Ranald Maclnnes of Historic Scotland on the feasibility of a Mackintosh World Heritage Site. Both continue to welcome input from the Glasgow community on these exciting projects.

The day was rounded out with a reception in the Glasgow University Art History Department, with poster presentations including the Ingram Street Tearoom project and the ongoing renovations at Cottier’s. The conference was well-attended, and many thanks go to Paul Stirton, Ailsa Boyd and Juliet Kinchin for organising and hosting such an outstanding event.

Robyne Erica Miles
**AHLAM SHIBLI**
UNTIL 1ST APRIL 2007, Admission Free
Ahlam Shibli is an extraordinary artist who has achieved widespread international recognition for her photographic works in recent years. DCA is proud to present Shibli’s photographs in this new exhibition – the artist’s first in Scotland. Shibli was born in 1970 in a village in Galilee, in what is now Israel. Her remarkable photographs document ordinary people going about their daily lives in extraordinary circumstances. The exhibition is comprised of two vast series of photographs which characterise her thoughtful, compelling practice. In the two groups of photographs presented here – Gater (2002-2003) and Trackers (2005) – the people depicted are all – like Shibli herself – Arabs of Bedouin descent. Together these works explore a specific and relationship between people and place and evoke the very notion or possibility of belonging. To complement the exhibition, DCA presents a unique and fascinating film Route 181: Fragments of a Journey in Palestine - Israel by Michel Khleifi and Eyal Silvan on Saturday 24 February at 2pm. This epic film – it is four and a half hours in length – documents a journey undertaken along the Palestine – Israel border outlined by the United Nations in 1947. The film-makers talk to the various people – from both societies – they meet along their way.

**EDINBURGH**

Edinburgh Printmakers
23 Union Street, Edinburgh
Open: Tues-Sat 10am-6pm
Tel: 0131 557 2479
E-mail: info@edinburgh-printmakers.co.uk
Website: www.edinburgh-printmakers.co.uk

**INKUBATOR (All Galleries)**
17TH MARCH - 5TH MAY 2007, Admission Free
A rare chance to see an extraordinary exhibition of Artists Books by local, national and international artists, bookmakers and printmakers, curated by artist David Faithfull. This exhibition celebrates the diversity of this engaging format and offers a range of reading experiences across three gallery spaces that are intimate, engaging format and offers a range of reading

**INKUBATOR: synthesis, Gallery 1**
Presentation of the prints and Artists Book TideEdit2 by David Faithfull - a collaboration with the writer Giles Sutherland investigating particular landscapes viewed ‘palindromically’, presenting contrasting interpretations to specific locations, visited through different witnesses, eras, mediums and intentions.

**INKUBATOR: sanctuary, Gallery 2**
Four “Artists Book” artists have created their own “sanctum sanctorum” around their own particular book “creation(s)”. Suggesting or reflecting some relevant theme or element, the four different spaces intensify the ‘reading’ experience. The wallpaper, the floor covering, the comfort of the chair, all influence the reader, creating a particular ambience or mood. Sanctuary offers the visitor a choice of four intimate spaces to relax in and to handle and experience the Artists Books directly.

**INKUBATOR: xylothèque**
A limited edition Artists publication, including work by a selection of invited artists, on the theme of trees, wood, plants and nature.

**ZOO (Galleries 2 & 3)**
19TH MAY - 7TH JULY 2007, Admission Free
This exhibition of prints celebrates animals represented in every conceivable way, made in the studio at Edinburgh Printmakers by artist members; species of this world and others abound!

**CATHERINE RAYNER (Gallery 1)**
19TH MAY - 7TH JULY 2007, Admission Free
This exhibition of screenprints is a wonderful opportunity for adults and young visitors to share in discovering Catherine Rayner’s magical world of creatures, where wild hare’s almost jump off the wall and each animal is brimming with character. Rayner is a talented new author and illustrator of children’s books who graduated in 2004, her work has already won her ‘Early Years Best New Illustrator Award’.

**Scottish National Portrait Gallery**
1 Queen Street, Edinburgh
Open: Mon-Sat 10am-5pm, Thurs 7pm; Sun 11am-5pm
Tel: 0131 624 6200
E-mail: enquiries@national.galleries.org
Website: www.natgalscot.ac.uk

**SHOTGUN WEDDING: SCOTS AND THE UNION OF 1707**
UNTIL 6TH MAY 2007, Admission Free
On 1st May 1707 Queen Anne signed the Treaty of Union joining Scotland to England and Wales to create the United Kingdom. That day the bells of St Giles rang across Edinburgh to the tune of ‘Why am I so sad on this my wedding day?’ In this exhibition video artists Tracy Mackenna and Edwin Janssen present six new works reflecting on this historical event and its contemporary relevance. This is linked to the Gallery’s own collection of portraits of the men and women who were at the centre of the fierce debate on the future of their country.

**ENTREPRENEURIAL SCOTLAND**
UNTIL 22ND APRIL 2007, Admission Free
This exhibition of photographs by Tricia Malley and Ross Gillespie celebrates 24 of Scotland’s leading business men and women. Supported by the Entrepreneurial Exchange, an organisation set up by entrepreneurs for entrepreneurs, the exhibition includes such prominent figures as Sir Arnold Clark, Sir Tom Farmer, Ann Gloag and Sir Ian Wood.
The works shown in the Hunterian Art Gallery’s new ‘Enlightenment’ display have all been acquired in the last six years, most of them through the National Collecting Scheme for Scotland. Over this period, the Hunterian has made significant additions to the collection, including works by Christine Borland, Anne Bevan, Mark Dion, Mat Collishaw and Ilana Halperin. These acquisitions have underlined the extent of the many longstanding relationships between contemporary artists and the Hunterian collections; drawings of geological samples; cases of

National Gallery of Scotland
The Mound, Edinburgh
Open: Mon-Sat 10am-5pm, Thurs 7pm; Sun 11am-5pm
Tel: 0131 624 6200
E-mail: enquiries@nationalgalleries.org
Website: www.natgalscot.ac.uk

GOYA: MONSTERS & MATADORS
UNTIL 25TH FEBRUARY 2007, Admission Free
This display of original etchings and aquatints celebrates Goya’s accomplishments as one of the greatest printmakers of all time. Although best known during his lifetime as a painter, printmaking was an important part of Goya’s artistic development. He completely transformed the use of the medium and his prints were a profound influence on later artists. This display features an outstanding selection of prints from three series - the Disasters of War, the Tauromaquia, and the Proverbios. These works belong to Goya’s most intense period of printmaking, from 1810 until the end of his career. They present a direct social critique and are an incredibly personal and imaginative response to the world around him.

A LAKELAND IDYLL: “CHRISTOPHER NORTH” AT ELLERAY (New Wing Galleries)
5TH MARCH - 19TH AUGUST 2007, Admission Free

ALEXANDER NASMYTH: AN ENLIGHTENED GENTLEMAN (Lower Galleries)
3RD MARCH - 29TH APRIL 2007, Admission Free

See Featured Exhibitions for further information on the A Lakeland Idyll and Alexander Nasmyth exhibitions.

Scottish National Gallery of Modern Art
Bedford Road, Edinburgh
Open: Mon-Sat 10am-5pm, Thurs 7pm; Sun 11am-5pm
Contact details as for Portrait Gallery.

OFF THE WALL: FLOOR AND CEILING-BASED WORKS FROM THE COLLECTION OF THE SCOTTISH NATIONAL GALLERY OF MODERN ART
UNTIL 28TH MAY 2007, Admission Free
Inspired by the Galleries’ acquisition of impressive floor-based works, including Nathan Coley’s The Lamp of Sacrifice, 286 Places of Worship, Edinburgh, 2004, (which is made of cardboard models of places of worship listed in the Edinburgh Yellow Pages) and Martin Creed’s work No.370 Balls comprising over 800 inflatable balls of various sizes, this exhibition will show how contemporary artists have removed art from walls and plinths to create works shown directly on the floor or hanging from the ceiling.

Off the Wall will also see the return of favourites such as Jim Lambie’s ZOBOP (strips of coloured vinyl tape laid on the floor), Yinka Shonibare’s Sun, Sea and Sand, (1,000 fabric-covered bowls laid on blue boards) and Christine Borland’s Spirit Collection: Hippocrates (100 glass vessels containing bleached plane tree leaves in preserving solution, hung from the ceiling).

SEAN SCULLY
UNTIL 4TH MARCH 2007, Admission Free
Born in Dublin in 1945, and now based principally in New York, Sean Scully is recognised internationally for his large-scale abstract paintings. This room display coincides with the launch of a new book on the artist, in which the artist’s writings are published for the first time.

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

DADA REVIEWS
UNTIL 30TH APRIL 2007, Admission Free
DADA began with a group of German artists who settled in Zurich at the outbreak of World War I. They later split into two groups with one returning to Berlin, the other moving to Paris. Periodicals or reviews were an important outlet for the ideas of the Dada movement and these publications, now extremely rare, are intellectually challenging and visually extremely exciting. The Gabrielle Keiller and Roland Penrose Archive and Library Collections, which the Gallery of Modern Art acquired in 1995, are rich in Surrealist material. However the Dada period was less well represented, and the Gallery has made a point of acquiring Dada material to fill this gap. This display focuses on these acquisitions, together with photographs and books relating to the movement.

LITHOGRAPHY
28TH FEBRUARY - 13TH MAY, Admission Free

THE FEMALE FORM
26TH MAY - 29TH JULY, Admission Free

Glasgow
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

ENLIGHTENMENT: COLLECTING FOR THE FUTURE
UNTIL 28TH APRIL 2007, Admission Free
The works shown in the Hunterian Art Gallery’s new ‘Enlightenment’ display have all been acquired in the last six years, most of them through the National Collecting Scheme for Scotland. Over this period, the Hunterian has made significant additions to the collection, including works by Christine Borland, Anne Bevan, Mark Dion, Mat Collishaw and Ilana Halperin. These acquisitions have underlined the extent of the many longstanding relationships between contemporary artists and the Hunterian collections; drawings of geological samples; cases of
scientific and medical instruments; jars of preserved specimens, as well as works of art, have all provided rich seams of inspiration for the artists represented. The Hunterian’s participation in the Collecting Scheme has coincided with a major programme of research in preparation for the institution’s 2007 bicentenary. Installed alongside these acquisitions is a major new work by Joanne Tatham & Tom O’Sullivan. *Rhetoric Works & Vanity Works & Other Works* is a suite of objects originally commissioned as a collaboration by the six museums and galleries which participated in the National Collecting Scheme for Scotland. It was created to be shown at Newhailes House, Musselburgh, owned by The National Trust for Scotland.

**Kelvingrove Art Gallery and Museum**  
**Argyle Street, Glasgow**  
Open: Mon - Thurs 10am-5pm, Sat & Sun 11am-5pm  
Tel: 0141 276 9599 E-mail: museums@cls.glasgow.gov.uk  
Website: www.glasgowmuseums.com

**ONCE**  
UNTIL 25TH FEBRUARY 2007, Admission Free  
Commissioned by Glasgow Museums on behalf of Glasgow City Council to commemorate the reopening of Kelvingrove Art Gallery and Museum in 2006, **ONCE** is a unique collaboration between Glaswegian composer Craig Armstrong and Scottish visual artists Dalziel+Scullion. Featuring sound and imagery from Glasgow, this promises to not only re-affirm Kelvingrove’s place in the hearts of Glaswegians but also to attract new local, national and international audiences.

**Burrell Collection**  
**2060 Pollokshaws Road, Glasgow**  
Open: Open: Mon - Thurs & Sat 10am-5pm, Fri & Sun 11am-5pm  
Tel: 0141 287 2951 E-mail: museums@cls.glasgow.gov.uk  
Website: www.glasgowmuseums.com

**SEVENTEENTH CENTURY SAMPLERS**  
UNTIL 31ST MARCH 2007, Admission Free  
A selection of 17th century embroidered samplers from Sir William Burrell’s wonderful collection of British embroideries. For many centuries needlework was a fundamental part of a young girl’s education, and samplers played a key role in the teaching of those skills. Sir William Burrell was an avid collector of 16th to 18th century British embroideries. He purchased one of his first samplers in 1916 and continued to collection them over the following thirty years, paying on average £40 each.

**THE EMPEROR’S TERRAPIN**  
UNTIL 25TH MARCH 2007, Admission Free  
A chance to see this beautiful and precious object from the British Museum, London. The terrapin is one of the largest pieces of jade in existence, and is carved in a remarkably accurate and life-like way. It belonged to the late 16th Mughal emperor Akbar’s son Crown Prince Selim, and was probably an ornament from the garden pools at his palace in north India.

**Gallery of Modern Art**  
**Royal Exchange Square, Glasgow**  
Open: Mon - Wed & Sat 10am-5pm, Thurs 10am - 8pm, Fri & Sun 11am-5pm  
Tel: 0141 276 9599 E-mail: museums@cls.glasgow.gov.uk  
Website: www.glasgowmuseums.com

**JULIE ROBERTS: THE NEW WOMAN ARTIST**  
UNTIL 25TH FEBRUARY 2007, Admission Free  
Painter Julie Roberts is interested in themes such as dream and reality, sleep and death, the historical and the temporal. These give her work a depth and richness that place her in a tradition stretching back to classical antiquity, although more immediate is an affinity with the work of Francis Bacon and Lucien Freud, as well as with the surrealist movement. This is Roberts’ first solo museum exhibition, and is divided into three collections of work that loosely hang together as a whole. They include a collection of large oil paintings called Girls *Painting*, a suite of drawings entitled *The Dead Artists*, and four large-scale watercolours – *The Good Wife*. Roberts is a graduate of the Glasgow School of Art's Master of Fine Arts programme, and held an Arts and Humanities Research Board in the Creative Arts Fellowship post there until 2003. This exciting exhibition highlights the influence that Charles Rennie Mackintosh's masterpiece, the Glasgow School of Art, has had on Roberts' work and ideas.

**POSITIVE REFLECTIONS**  
UNTIL 18TH MARCH 2007, Admission Free  
Artist Kathleen Little worked with a group of adults from Positive Mental Attitudes at a series of art, writing and photography workshops at GoMA. This exhibition shows the work that was produced during these workshops.

**THE EYES HAVE IT**  
UNTIL 18TH MARCH 2007, Admission Free  
During her three month artist-in-residence at GoMA, Kathleen Little produced a new series of photographic portraits – of visitors to the gallery, staff and friends. Little was interested in paring down portraits to the bare essentials and in using colour to emotionally engage the viewer, and she has created simple but intense images.

**People’s Palace and Winter Gardens**  
**Glasgow Green, Glasgow**  
Open: Mon, Wed & Sat 10am-5pm, Tues & Thu 12noon-5pm; Fri & Sun 11am-5pm  
Tel: 0141 271 2951  
E-mail: museums@cls.glasgow.gov.uk  
Website: www.glasgowmuseums.com

**A DRESS TO DYE FOR**  
UNTIL 15TH APRIL 2007, Admission Free  
Three inventions – the sewing machine, synthetic dyes and the cage-crinoline – had a huge impact on fashion and...
society. Find out how these changed life (and in some instances brought death) in Victorian Britain. Discover the link between Peugeot and cage-crinolines, and how the colour mauve had an explosive influence on World War I.

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

SIMON CARROLL: SUGGESTION AND STATEMENT
UNTIL 24TH MARCH 2007, Admission Free
Described as “exuberant” and even “wild”, Simon Carroll’s uniquely expressive and intuitively constructed pots challenge all conventions of ceramic practice. Sources of inspiration include Elizabethan ruffles, sombreros, Henri Matisse, Cornish wind-farms and his own printmaking and large-scale, raked beach drawings. The exhibition, originated by St Ives Tate will be complimented by a selection of Carroll’s prints and paintings.

TIM DAVIES: CADET
31ST MARCH - 5TH MAY 2007 (CLOSED 6-9 APRIL), Admission Free
Cadet is a powerful and moving exhibition in which Tim Davies explores the memory and cyclic nature of war and associated concepts of loss, futility and personal grief. The work includes performative videos and large scale drawings which make both direct and conceptual references to public ceremonies of remembrance. Davies is internationally acknowledged as one of Wales’ most eminent artists. Originated by Aberystwyth Arts Centre with support from the Arts Council of Wales.

CELEBRATING CREATIVITY
9TH MAY - 19TH MAY 2007, Admission Free
To mark the 20th anniversary of Learning in Later Life at the University of Strathclyde, the Collins will host the 14th Annual Art Exhibition of the Senior Studies Institute. Every year over 70 art classes attract some 1,000 older learners, from absolute beginners upwards. Here is a flavour of what they have achieved.

ANATOMY ACTS
26TH MAY - 30TH JUNE 2007 (CLOSED 28TH MAY), Admission Free
Originated by the Scotland and Medicine Collections & Connections Initiative, this is the largest touring exhibition of its kind ever undertaken in Scotland. Launched in Edinburgh in 2005, this intriguing array of objects spans over 500 years and was created by international artists, anatomists and technicians as tools for medical teaching or diagnosis. Sometimes gory but always beautifully crafted, this broad ranging collection should appeal to visitors of all ages.

EAST WEAVES WEST: BASKETMAKING IN JAPAN AND BRITAIN
7TH JULY - 18TH AUGUST 2007, Admission Free
Bringing together over 40 specialist-makers, the exhibition offers a comprehensive insight into developments in the art of basketry from opposite sides of the world. Functional items, some still in daily use, are juxtaposed with the highest artistic expressions of the medium, presenting fascinating cultural comparisons and contrasts. Co-curated by Mary Butcher with commissioned installations by guest makers from Japan and the UK.

Lilie Art Gallery
Station Road, Milngavie, Glasgow
Open: Tues - Sat 10am-1pm & 2pm-5pm, Tues & Thurs 12noon-5pm; Fri & Sun 11am-5pm
Tel: 0141 578 8847
Website: www.eastdunbarton.gov.uk

BEARSDEN ART CLUB
7TH FEBRUARY - 16TH MARCH 2007, Admission Free
Popular annual exhibition of new work by local artists in oil and watercolour, exploring the subjects of landscape, still life and the human figure.

YOUNG PEOPLE’S ART
24TH MARCH - 13TH APRIL 2007, Admission Free
A colourful display of drawings, paintings and sculptures created by those attending the popular Saturday morning art classes at the Lilie Art Gallery.

PICTURE THIS
24TH MARCH - 23RD MAY 2007, Admission Free
A selection of new acquisitions both purchased and gifted to the gallery’s permanent collection over the last 5 years. Includes works by Louise Annand, Neil Dallas Brown, Marj Bond, Eoghan MacColl and Alison Watt. The Gallery’s Curator will lead an informal tour of this exhibition on 4 May at 7.30pm. There is no need to book and this event is free.

EARTH, SEA, SKY
21ST APRIL - 23RD MAY 2007, Admission Free
Etchings and woodcuts by Lenzie based artist Joyce Leitch, focusing on the theme of the seasons and the changing moods and colours of the landscape. During the exhibition, the artist will lead an informal demonstration of the printmaking technique of woodcut. There is no need to book and this event is free. Please contact the gallery to confirm the date and time.

INVERNESS
Inverness Museum and Art Gallery
Castle Wynd, Inverness
Open: Mon-Sat 10am-5pm
Tel: 01463 225293
E-mail: inverness.museum@highland.gov.uk
Website: www.invernessmuseum.com

FONN’S DUTHCHAS: LAND AND LEGACY
UNTIL 17TH MARCH 2007, Admission Free
A major new exhibition, designed to celebrate Highland 2007, uses iconic objects, paintings and manuscripts to highlight the rich and diverse culture of the Highlands. It
looks at the Highlands and Islands today as well as exploring clans, war, religion, land issues, music and language. By taking a new and innovative approach to well loved objects visitors will be able to find out who has some of the World’s oldest rocks, why Flora Macdonald emigrated to the Americas and the secret of Rob Roy’s sporran!

Fonn’s Duthchas is a partnership between the National Museums of Scotland, the National Galleries of Scotland and the National Library of Scotland.

ANATOMY ACTS
31ST MARCH - 21ST APRIL 2007
See Collins Gallery, Glasgow for details

KIRKCALDY
Kirkcaldy Museum and Art Gallery
War Memorial Gardens, Kirkcaldy
Open: Mon-Sat 10.30am-5pm; Sun 2pm-5pm
Tel: 01592 412860
E-mail: kirkcaldy.museum@fife.gov.uk
Website: www.fifedirect.org.uk/museums

FROM ACROSS THE TAY: FIFE ART & ARTISTS FROM THE UNIVERSITY OF DUNDEE MUSEUM COLLECTIONS
10TH FEBRUARY - 18TH MARCH 2007, Admission Free
The University of Dundee has a particularly strong collection of Scottish art, and this exhibition showcases artworks with a Fife connection. Works by celebrated painters such as David Wilkie and Noel Paton sit alongside student works by Duncan of Jordanstone graduates from the Kingdom including David Mach and Douglas Gray.

LONDON
Fleming Collection
13 Berkeley Street, London
Open: Tuesday-Saturday 10am-5.30pm
Tel: 020 7409 5733
Website: www.flemingcollection.co.uk

UNTIL 5TH APRIL 2007, Admission Free
After its successful showing in Edinburgh, Consider the Lillies moves to the Fleming Collection in London. The most important collection of Scottish art in private hands, the Fleming Collection has been described as an ‘embassy for Scottish art’ in the centre of London. The McManus Galleries are delighted that they are hosting the largest exhibition of works from Dundee’s art collection ever seen outside Scotland.

Celebrating the rich diversity of Dundee’s 20th-century art collection, the exhibition features work by James McIntosh Patrick, the Scottish Colourists, John Duncan and Will Maclean. The title of the exhibition is taken from a painting by Peter Collins and also refers to Dundee’s coat of arms, the pot of three lilies, symbolising Mary, the city’s patron saint.

A National Galleries of Scotland partnership exhibition with the McManus Galleries & Museum, Dundee.

PERTH
Perth Museum and Art Gallery
78 George Street, Perth
Open: Mon-Sat 1am-5pm; Sun 1.30pm-4.30pm (May-Sept only)
Tel: 01738 632488
E-mail: museum@pkc.gov.uk
Website: www.pkc.gov.uk

NEW FACES 2006
UNTIL 5TH MAY 2007, Admission Free
Works added to the collections including gifts from the Neil Dallas Brown Trust and the Andrew Rolla Bequest.

THE BLAIRGOWRIE BOYS
UNTIL 5TH MAY 2007, Admission Free
Focussing on William Geddes and his son Ewan Geddes this show looks at the small artistic community in Blairgowrie, east Perthshire in the latter half of the 19th century and early years of the 20th.

POETIC VISIONS
UNTIL 5TH MAY 2007, Admission Free
Romantic and picturesque landscapes from the collections

DY CAMERON: MASTER OF LANDSCAPE
19TH MAY - 28TH JULY 2007, Admission Free
Partnership exhibition between Perth Museum & Art Gallery and the National Gallery of Scotland. Focusing mainly on the artist's international status and his skills as a printmaker

We hope to feature this exhibition in our next issue
SSAH Spring 2007

Orkney Museum
Broad Street, Kirkwall
Open: Mon-Sat 10.30am-5pm
Tel: 01856 873535 (ask for the Orkney Museum)
E-mail: janette.park@orkney.gov.uk

LOOKING BACK; STANLEY CURSITER - A RETROSPECTIVE
2ND APRIL - 29TH SEPTEMBER 2007
See Featured Exhibitions

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Dr Ailsa Boyd (University of Glasgow)

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Co-opted Members:
Viccy Coltman (University of Edinburgh)
Imogen Gibbon (Scottish National Portrait Gallery)
Gillian Peebles (Independent Scholar)
Ellen Graves (The Open University)

Further Committee news will be announced in the next issue

If you wish to contribute to the newsletter, please contact:

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