



Newsletter

No 30 Spring 2009

From the Chair

At our AGM in November we reported that discussions were underway about encouraging more crossovers between the disciplines of art history and history (as well as other Humanities subjects such as English and philosophy), and we're now pleased to announce that in association with the Subject Centre for History, Classics & Archaeology, we will be holding a unique one-day symposium in November to explore this issue. The venue will be Dumfries House in Ayrshire, whose extraordinary collections have long inspired interdisciplinary research, and are now (like the house itself) saved for the nation thanks to a mammoth fundraising campaign led by the Prince of Wales. This issue of the newsletter includes a Call for Papers for the event. Places will be limited, so if you're thinking of attending you can register an interest now.

Matthew Jarron

New SSAH Grant Scheme

We are continuing to receive applications for our new scheme offering research support grants from £50 to £300 to assist with research costs and travel expenses. Here are the latest reports from recipients on how the money has been spent.

Amy Erica Digout, University of Cambridge

The New Hermitage Museum, today one of the main structures that compose the State Hermitage Museum in St Petersburg, was founded as Russia's first public institution for the display of art. My doctoral research focuses on the work of the pre-eminent Bavarian architect Leo von Klenze, who was responsible for the design of the New Hermitage (1839-1852). The commission signalled the determination of Tsar Nicholas I to draw his empire into the dialogue taking place in Western Europe over the role of state sponsorship of cultural institutions. In my first year of research I investigated the evolution of strategies of display for public audiences as they became increasingly standardized throughout the mid-nineteenth century. Methods employed in Klenze's New Hermitage reflect the developments of universal museums in France, Germany and the United Kingdom, while advancing contemporary theory on public education and the emergence of nationalism.

My trip to Scotland, funded by an SSAH Research Grant, had two specific goals: the presentation of a paper at a graduate symposium at the University of Glasgow, and an architectural exploration of William Henry Playfair's National Gallery of Scotland. At the *Dis/placement* symposium on 31st May 2008 I presented a paper entitled "Liberating Europe: The New Hermitage Museum and Objects of Power after the Age of Napoleon" and participated in a panel discussion on the repatriation of works of art and the challenges this poses to nationalism and the concept of cultural property.

The formation of the National Gallery of Scotland is contemporaneous to the final years of construction on the New Hermitage. Both museums

profoundly reflect developments at the courts of Munich and Berlin. This includes their shared selection of a neoclassical aesthetic. My observations on the architectural ensemble of the National Gallery will be included in the second chapter of my dissertation, "Rivalry and Reconciliation: Architectural and Educational Demands of the New Museology", where I intend to include Edinburgh's example in my comparative analysis of Western European public museums in the mid-nineteenth century.

Sally Goodsir, University of York

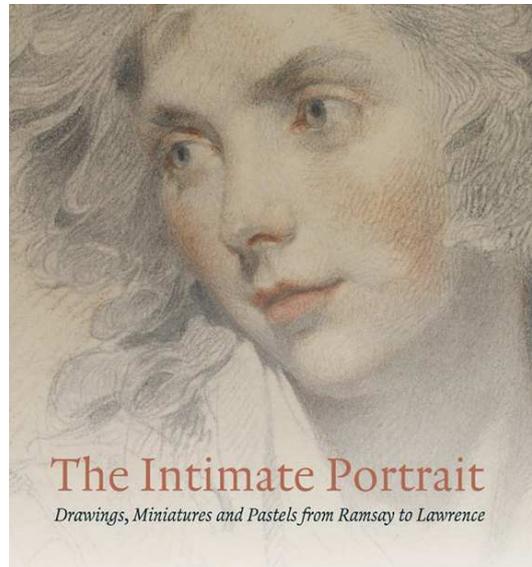
The Scots architect George Steuart (c.1730-1806) had just one page devoted to him in the 1995 edition of HM Colvin's *Biographical Dictionary of British Architects, 1600-1840*. Passing references in survey texts regard him merely as the creator of a few surviving buildings. Steuart's major patrons were the third and fourth Dukes of Atholl, to whom he became confidante, family friend and business agent as well as architect. At Blair Castle in Perthshire, the main seat of the Atholls, nearly a hundred letters between Steuart and the two Dukes survive. Through these letters Steuart's catalogue of works doubled from those that Colvin knew, and placed Steuart in a more important place in architectural history. Using my SSAH grant I travelled to Blair Castle in June 2008 to research Steuart for several days, as part of my History of Art MA dissertation at the University of York.

Nothing is known of Steuart's birth or childhood, although he was certainly from the area the Atholl estates covered. By 1750 he was resident in London, where he worked initially as a house painter. Steuart's first architectural commission was a London townhouse at Grosvenor Place for the third Duke of Atholl. From the Atholl's extended family and friends came the majority of his commissions, largely in Scotland and Shropshire. His Scots nationality was crucially important: for a brief period in the early 1770s he was simultaneously employed by the Dukes of Atholl, Argyll, Gordon and Buccleuch. From the 1790s Steuart was both an architect and business agent on the Isle of Man where the fourth Duke of Atholl was Governor. Steuart died there in 1806.

I am grateful to the SSAH for helping to fund my visit to Perthshire, and to Blair Castle for allowing access to Steuart's letters.

Events

The Intimate Portrait exhibition tour, 25th October 2008



Sir Thomas Lawrence, *Mary Hamilton*, 1789
(© The British Museum)

Readers may well recall seeing the beautiful face of Mary Hamilton from Sir Thomas Lawrence's portrait drawing of 1769 in the poster showcasing the charms of this ground-breaking exhibition. As Dr Stephen Lloyd, senior curator at the Scottish National Portrait Gallery and co-curator (with Dr Kim Sloan of the British Museum) pointed out to members on a private tour of the exhibition last October, the detail is doubly intimate in that it shows an area of the drawing only a few inches square and highlights the close relationship between artist and sitter – Mary was the wife of Lawrence's friend, the artist William Hamilton. Indeed the drawing was the inspiration and impetus behind the exhibition. Not only is the drawing particularly beautiful but it has been judged of outstanding significance in the study of both Lawrence and British portrait drawing in general. Highly unusually for a drawing, application was successfully made for an export licence deferral and this exhibition is a worthy celebration of the decision.

The exhibition, which is both scholarly and accessible, plays to the strengths of both curators. It contrasts Stephen Lloyd's particular interest in miniatures and the Scottish collections having a strong showing of pastels with rarely seen portrait drawings from the British Museum collection where Kim Sloan's personal choice is clear. (Look out for Charles Geneviève Louis Auguste Andrée Timothée D'Eon de

Beaumont (1728-1810) lawyer, writer and cross-dresser in his 1793 portrait by George Dance. This seems particularly appropriate as these images were very much personal choices – small in scale, often hung in private areas of the home or, in the case of the miniatures, frequently worn on the person as jewellery. It is good to be reminded of the Portrait Gallery's strong holding of portrait miniatures and to be given another chance to see the wonderful pastel portraits of "Raeburn's Rival" Archibald Skirving. It is also fascinating to be reminded, given his mastery of the broad brush, that Raeburn studied miniature painting with his master, the Edinburgh goldsmith, James Gilliland and a strong case is made that two studies for portrait miniatures are by his hand. Ramsay is well represented by the touchingly unsentimental portrait of his second wife, Margaret, in middle age.

Stephen Lloyd's knowledge and enthusiasm for his subject was very evident and we are indebted to him for his excellent tour and for giving up his Saturday morning and braving particularly vile weather conditions. The exhibition (which goes on show again at the British Museum from 5th March to 31st May) should not be missed.

Boucher and Chardin exhibition tour, 29th November 2008

Following the Annual General Meeting in November, SSAH members were treated to a curator's tour of *Boucher and Chardin: Masters of Modern Manners* at the Hunterian Museum & Art Gallery, University of Glasgow. The exhibition focused upon two major paintings: François Boucher's *Woman on a Daybed* (1743) and Jean-Siméon Chardin's *Lady Taking Tea* (1735). Boucher's work, on loan from the Frick collection in New York, is a flamboyant evocation of a coquette lounging in a fashionable French interior. In marked contrast, Chardin's subject is a modestly attired woman reaching for the cup of tea she has poured for her solitary enjoyment. Despite their differences, both represent women relaxing in their domestic settings – a subject that was adopted from earlier Dutch and Flemish paintings.

In addition to other paintings that further explore the private retreats of women, the exhibition presented objects connected with the fashionable ritual of tea-drinking. A Yixing teapot from the Hunterian's collection echoed the examples in the

paintings. Using photographs of other objects similar to those in the paintings, curator Anne Dulau gave us a considerable insight into the French taste for Chinoiserie during the eighteenth century. Her discussion of eighteenth-century British interest in Chardin acted as a secondary focus to a very satisfying tour.

Call for Papers

**SSAH and the Subject Centre for History, Classics & Archaeology present
CROSS-OVERS
An interdisciplinary one-day symposium**

Dumfries House, 7th November 2009

This unique event is intended to highlight innovative Higher Education research and teaching that bridge the gaps between Art History and the Humanities. It has too often been the case that those working in departments such as History, English and Philosophy have made little use of visual sources, while art historians have often failed to take into account the wider cultural and historic context of their subject. This event is aimed at showing the benefits of interdisciplinary practice. We are looking for interesting and inspiring case studies, theoretical discussions and examples of successful collaborative projects. Submissions would normally take the form of 20 minute papers but we would be willing to consider suggestions for themed panel sessions featuring shorter presentations from three or more speakers followed by a chaired discussion.

The venue for the event will be the magnificent Dumfries House in Ayrshire, designed by the Adam brothers in the 1750s and recently saved for the nation thanks to a heroic fundraising campaign led by HRH the Prince of Wales. Its architecture, furniture and decorations are already the focus of significant interdisciplinary research, and the event will include an exclusive tour of the house and its collections.

To submit a proposal for the event, please send an abstract of not more than 500 words by 30th April 2009 to Matthew Jarron (contact details on the back page). Places will be strictly limited to 50 so please register an interest in attending by contacting Matthew.

Notices

Portrait of the Nation – closure of the Scottish National Portrait Gallery 2009-2011



Portrait of the Nation is the ambitious project to refurbish and transform the Scottish National Portrait Gallery. This £17.6 million project aims to recover the vibrant character of the Scottish National Portrait Gallery, a magnificent Arts and Crafts building which opened in 1889 as the first purpose-built portrait gallery in the world. *Portrait of the Nation* will double the amount of gallery space within the building, and will re-invent the way in which the national collection is displayed, with a new focus on photography and Scottish art. The project, which will also create a range of new visitor and education facilities, including a new Resource and Learning Centre, aims to bring the story of Scotland – its peoples, histories, places and cultures – to the widest possible audience. The transformation of the Gallery will confirm its status as one of Scotland's major visitor attractions, and will radically extend the ambitions and national role of the National Galleries.

During the period of closure a number of iconic works from the collection will be on display across NGS sites: nine key works will be integrated with the National Gallery of Scotland collections at the National Gallery complex and a range of contemporary portraits, including the *Three Oncologists* by Ken Currie, will be displayed in the Vulcan Room at the Dean Gallery.

From 5 April 2009 until (provisionally) autumn 2011, the Scottish National Portrait Gallery will be closed to the public. During this time the staff and collections will be relocated in order to facilitate the refurbishment of the Gallery. The decant of the collection, library and reference resources will take place between April and August of 2009. During this time these resources will be inaccessible to both staff and public. Enquiries reliant on information contained within the library and reference resources, received during this period, will be answered upon the relocation of staff to temporary office accommodation from August 2009.

From August 2009 until autumn 2011 the following arrangements for access to the collections will be in place:

Artworks stored at the Granton Centre for Art: During this period the majority of paintings will be inaccessible, but part of the collection will be stored at the Granton Centre for Art. Paintings and sculpture stored at Granton will be available to view by appointment; a minimum two week notice period will be required. Guided tours of the Granton Centre take place every Tuesday at 12 noon and 3.30pm – please phone 0131 467 0466 to book.

The Scottish National Photography Collection will be available to view for individual researchers only; a minimum two week notice period will be required.

Portrait Miniatures and Tassie Medallions will be available to view by appointment; a minimum two week notice period will be required.

Prints and Drawings will be unavailable for consultation, however enquiries relating to this part of the collection will be answered wherever possible.

Library and Reference Section material will be unavailable for consultation, however specific enquiries relating to the library and reference resources (including the private collections reproduction service) will be answered wherever possible. Throughout this period enquiries may take longer to answer; enquirers will be notified to this effect.

Opinions on pictures, up to size 30 x 25 ", will take place in the National Gallery of Scotland

Print Room by appointment, a minimum two week notice period will be required.

To make an enquiry relating to the resources listed above or for an opinion on a picture, and also for further information regarding access please contact the SNPG's Curatorial Administrator, Kim Macpherson on 0131 624 6407 or by email at pginfo@nationalgalleries.org.

Researching Andrew Scott Martin (1868-1942)

Andrew Scott Martin was a Scottish painter and book illustrator, noted for his works depicting Highland landscapes, wildlife, dogs, crofting scenes and cottage interiors. Born and brought up in Aberfeldy, Perthshire, he trained in Edinburgh, and later returned to live in Perthshire at Strathtay and Pitlochry. He was a caricaturist for *The Idler* magazine (1892-95), and then an illustrator of articles in the *Art Journal* from 1899. He illustrated many books and magazines for children, and was also a postcard artist for Raphael Tuck and others.

Researchers preparing a booklet on his life and work would be pleased to hear from anyone with information about him. Please contact David Robertson, by e-mail to dmrbraceby@hotmail.com, by telephone on 01529 497354, or by post to Field House, Braceby, Sleaford, Lincolnshire, NG34 0SZ.



Andrew Scott Martin, *Lower Fall of Bruar, Blair Atholl*, watercolour (private collection)

Perthshire Portraits Online

Perth & Kinross Council's collection of Portraits, mainly housed at Perth Museum and Art Gallery, has been put on the Council website until such time as its collections database acquires its public interface. Arranged alphabetically by sitter surname the index is a simple text-only database which makes this important resource available globally for the first time, for academic researchers or ancestral tourists alike.

New works will be added as they are acquired. Currently there are just over 500 works listed including the well known and the not so well known, the expected and the unexpected. The portraits in the Fergusson Gallery collection are not as yet included.

The index is available for browsing by visiting <http://www.pkc.gov.uk/Education+and+learning/Museums+and+galleries/Perth+Museum+and+Art+Gallery/Collections/> and clicking on Art Collections.

For further information, contact Robin Rodger, Heritage Manager on 01738 632488 or rhrodger@pkc.gov.uk



Unknown artist, *Portrait of Bailie Thomas Luke, Superintendent of Police in Perth*, oil on canvas (Perth Museum & Art Gallery, Perth & Kinross Council)

Exhibitions

Turner and Italy

The major exhibition this Spring at the National Gallery of Scotland will celebrate the love affair between the artist JMW Turner (1775-1851) and Italy. *Turner and Italy* sets out to explore this complex and enduring relationship, and show how Turner became enchanted by the country's climate, landscapes and architecture; drawing inspiration from them he created some of the greatest images of Romantic art.

The exhibition will include over 100 works, including oil paintings, watercolours, sketchbooks, and books from Turner's library which illustrate his fascination with Italy. Spectacular loans from collections in Washington, Philadelphia, Melbourne, Paris and London will feature in the exhibition. It has been created by the National Gallery of Scotland and will travel on an international tour to Italy and Hungary; Edinburgh will, however, be the only UK venue.



JMW Turner, *Modern Rome - Campo Vaccino*, oil on canvas, 1839 (On loan to the National Gallery of Scotland from the Earl of Rosebery, © Antonia Reeve Photography)

Michael Clarke, Director of the National Gallery of Scotland said: "Turner was probably the greatest and most inventive of all landscape painters. His unique sensitivity to nature's variety, allied to his astonishing technical facility, mark him out as a truly extraordinary talent who never ceases to amaze us. This will be the most important Turner show ever mounted by the Galleries and we are looking forward to it enormously."

Turner was one of the most innovative and prolific of all British artists. He travelled to Italy seven

times, and past exhibitions have considered particular aspects of his Italian work, such as his love of Venice, but this is the first to provide a comprehensive overview and consider the impact it had on his British art. *Turner and Italy* will also be the most ambitious Turner exhibition ever shown in Scotland, and will provide an inspiring introduction to his achievement, through what are arguably the artist's most admired works.

Highlights will include the artist's great *Rome from the Vatican* (Tate Britain) of 1819, a glowing panorama of the city, which shows Raphael painting in the foreground, and late masterpieces, such as his 1844 *Approach to Venice* (National Gallery of Art, Washington), which the critic John Ruskin considered "...the most perfectly beautiful piece of colour of all that I have seen produced by human hands, by any means, or at any period."

Turner's journeys to Italy were made at a time when such travels could take many weeks. The onslaught of mass tourism had not yet begun, and he not only delighted in, but also exploited all he experienced. As an astute businessman as well as ingenious artist, Turner used Italy to inspire the two most successful aspects of his career in Britain: the creation of ambitious oil paintings which were exhibited annually to a startled public, and the production of watercolours that were engraved for publication, so spreading his vision far beyond his immediate audience.

Because Turner's enthusiasm for Italy was sustained throughout his career it illustrates all the distinct stages in the stylistic evolution of his work, and the transition he made from early, conventional topographical studies, to the highly charged, emotive, and visionary pictures of his later years. Together they have created a deeply romantic, potent view of Italy which has remained popular ever since.

The National Galleries of Scotland will publish the catalogue to accompany the exhibition, featuring essays by James Hamilton (Guest Curator), Christopher Baker (Deputy Director, National Gallery of Scotland, and organiser of the exhibition), Nicola Moorby (Curator, Tate Britain) and Jacqueline Ridge (Keeper of Conservation, National Galleries of Scotland).

The exhibition runs 27th March – 7th June 2009 at the National Gallery Complex, The Mound, Edinburgh. For further information please contact the National Galleries of Scotland's press office on 0131 624 6325/6247/6314/6332.

Instruments of Interpretation

This new exhibition of work by contemporary Scottish artist Calum Colvin was inspired by the renowned nineteenth-century scientist, Sir David Brewster. It has been curated by a group of postgraduate students from St Andrews, who here provide some background to this intriguing combination.

Calum Colvin, a graduate of Duncan of Jordanstone College of Art & Design in Dundee, is known for his unique style combining installation, art and photography. He creates three-dimensional sets, using real objects such as chairs, ladders, Action Man figures, tartan scarves and biscuit tins. These full-scale scenes are then used as a backdrop onto which Colvin paints his detailed image. Finally the painted scene is photographed, creating a unified picture from a disparate group of objects.

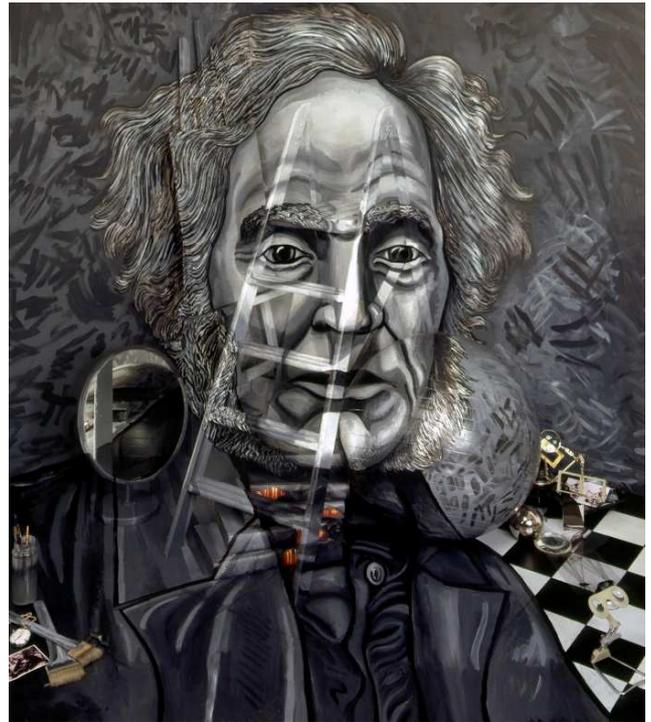
Colvin's recent work has seen a developing interaction with the image surface, challenging the viewer to decode the surface and re-examine the notion of truth. In this series of photographs Colvin plays with perception in both his technique and subject matter. The artist acknowledges that photography, history and vision are not fixed notions but the products of various "instruments of interpretation".

This exhibition has been researched, designed and organised by a group of Museums and Galleries postgraduate students from the School of Art History at St Andrews University. The students have greatly enjoyed the privilege of working with Colvin to curate an exhibition of his new works. Of particular significance to this exhibition is its ultimate inspiration: Sir David Brewster, but also St Andrews, its university, history and its people. The Royal Scottish Academy are simultaneously exhibiting works from this series in *Natural Magic* (see the next feature), perhaps strengthening the notion of duality that also informs this collection.

Sir David Brewster first experimented with stereoscopic pictures in the 1830s and, in 1856, published a book on the subject, *The Stereoscope: Its History and Construction*. This led to the development of a camera that took stereoscopic images which, when placed in a viewer, produced an apparently three-dimensional image. The stereoscope essentially fools the viewer into thinking that what they are seeing is a three-dimensional image, when it is in fact a pair of two-dimensional images. This calls into question the reliability of viewers' perceptions and

poses the question: is what they are seeing actually true?

History often credits Brewster with the invention of the stereoscope in 1849; in fact Brewster invented the *lenticular* stereoscope, a modified version of the original stereoscope invented by Sir Charles Wheatstone as early as 1832. Wheatstone's apparatus was larger and clumsier than Brewster's device, but there were enough similarities between the two devices to cause conflict.



Calum Colvin, *Portrait of Sir David Brewster*, photographic print 2008 (courtesy of the artist)

Brewster's combative attitude towards Wheatstone was evident in the papers he published on his lenticular stereoscope and binocular camera in 1849 and Colvin similarly alludes to the historical rivalry between Scotland and England through the scholarly disputes of Brewster and Wheatstone.

Today Brewster is known for his writing and experiments on visual perception, as a physicist, calotypist and inventor. His main interests lay in the theory of light and its uses. By depicting Brewster in a stereoscopic image, Colvin uses a technique which depends on optical illusion and the manipulation of our perceptions, casting doubt on the common assumption that seeing is believing.

Colvin's photographs explore how our perspective of both history and images can change. In addressing the conflict between Wheatstone and Brewster, Colvin explores notions of cultural identity

and stereotypes, myths and historical fact. In considering the work of Brewster, Colvin revisits many of the major themes of his own work: the debate as to the status of photography as an art form, Scottish national identity and concepts of perception.

One of the primary objectives of this exhibition is to address and challenge assumptions about the highly complex division between art and science. The first photographs produced were experiments in advanced chemistry, but even these had artistic interests in mind: William Fox Talbot, pioneer of the calotype and colleague of Brewster, was originally interested in developing photographic technology as a drawing aid. At first this development of "nature's pencil" was seen as an unproblematic compromise between arts and science; for example, the daguerreotype, a type of photograph on metal plates, was first presented to the public at a joint meeting of the Academy of Science and Academy of Fine Arts in Paris in 1839. Unlike today, where stark contrasts exist between art and science, during the mid-nineteenth century the two fields were much more ambiguously defined.

Sir David Brewster and Calum Colvin have both played notable roles in the history of photography in Scotland in their experiments with aspects of visual perception. However, Brewster is considered a scientist and Colvin an artist. This division signifies photography's complex relationship to art and science, and how perceptions of photography have evolved since its invention.

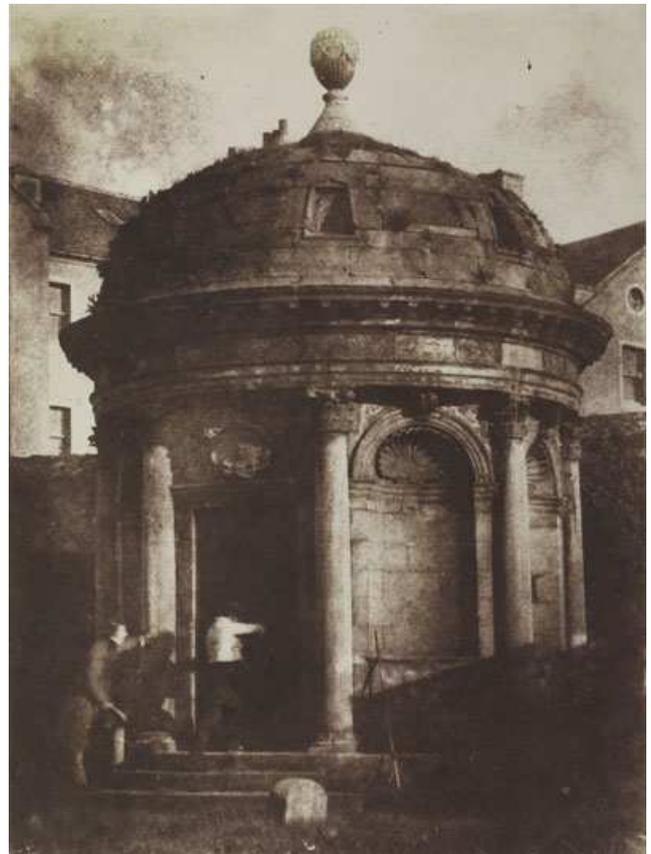
Colvin is enjoying working with the students, and had this to say on the upcoming project: "I am very excited to be involved in this collaboration with St Andrews University and to be exhibiting in the town. This exhibition explores the relationship between the artistic and scientific communities, which cut across different eras and fields of interest in order to create new ways of perceiving the world around us."

The exhibition opens on 21 March 2009 and runs until 16 May in the Gateway Gallery, Gateway Building, North Haugh, St Andrews. The gallery is open Mon-Fri 9am-5.30pm, Sat 10am-5pm. Entry is free, and a programme of educational activities for children and adults is in preparation. Details can be found on the website: www.st-andrews.ac.uk/ccexhib

A Developed Vision

Also tying in to the work of Calum Colvin, the RSA will be presenting an exhibition of pioneering Scottish and French photography from its own collections, as curator **Sandy Wood** describes.

In 2005, the Members of the Royal Scottish Academy of Art and Architecture chose Calum Colvin as an Academician. This was a momentous occasion; 160 years after D O Hill and Robert Adamson began their pioneering experiments with calotype negatives the RSA was to have its first photographer Academician. As Colvin prepares for *Natural Magic*, his first solo exhibition at the Royal Scottish Academy, the fruits of some very important labours in the birth and early development of photography will be displayed concurrently in the adjacent galleries.



David Octavius Hill & Robert Adamson, *Bloody Mackenzie's Tomb, Greyfriars, Edinburgh*, photographic print, c.1843 (Royal Scottish Academy collections)

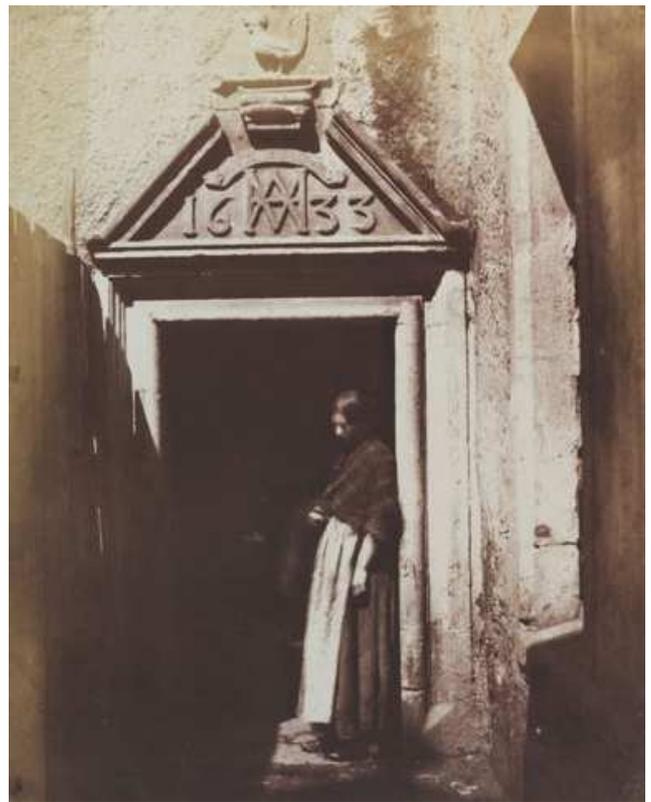
While Colvin is one of today's most renowned Scottish artist-photographers, David Octavius Hill and Robert Adamson are without doubt among the most important Scottish photographers of all time. Within the RSA lies a collection of exquisitely

preserved early Scottish and French photography, which, had it not been for the presence of Hill as Secretary in the nineteenth century, may never have entered the collections. In 1852, Hill proposed to the RSA that a photographic department be set up in their Library. The Council of the Academy, who were sincerely impressed with the importance to Art of the 'Sun Pictures', warmly approved of the suggestion made by Hill and this was eagerly supported by other eminent Scottish photographers of the time. In 1853, Sir John Watson Gordon, then President, intimated that:

The Council are desirous to assure Photographers, that by making the Academy Library a central depot of copies of their more esteemed productions in Sun-Painting, they will thereby render a most essential service to the progress of Art – the principles of which, in return, if understood and applied by adepts in their Photographic processes, are so essential in communicating a high pictorial value to their productions. (RSA Annual Report 1853, pp.18)

It is interesting to note the apparent contradictions in this statement that were endemic to the mixed reception for early photography as an art form. Although there is mention of their service to the progression of Art and their nature as 'paintings', photographs' lack of exclusivity meant they were destined for the archives of the Library rather than the glory of the collection. There may have been some strong voices within the Membership of whether they warranted collecting at all by an art institution. Perhaps this, along with the premature demise of the beautifully artistic paper negative, as it made way for the more commercially applicable collodion process, was why Hill's dream of an extensive photographic Library was never fully realised; there is no further mention of his proposal in the Annual Reports that followed 1853. Although photography has continued to enter the collection through the remainder of the nineteenth and twentieth century, it is not until now it has found pride of place in the Diploma Collection of the RSA.

Fortunately, there was still time for some excellent early examples to enter the collections and the resulting group gives a fascinating insight into common aesthetics and subjects, the focus of photographic activity and fervent experimentation that occurred in and between the two nations that forged the way for photography's success; Britain and France.



Dr Thomas Keith, *Doorway, Acheson House, Edinburgh*, photographic print, c.1854-5 (Royal Scottish Academy collections)

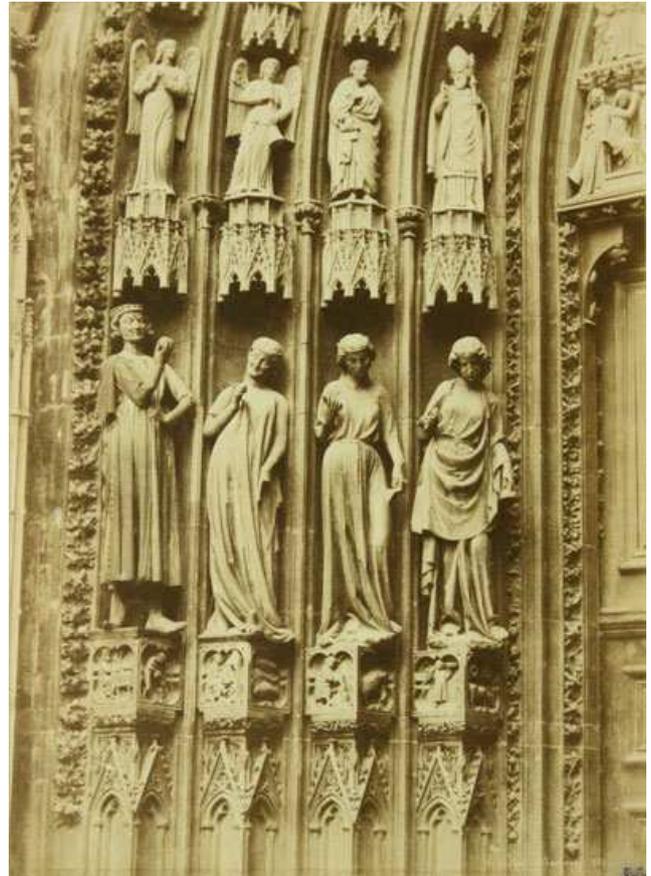
Almost simultaneously, either side of 1840, two processes were announced that heralded photography's beginnings. In France, Louis Daguerre introduced the daguerreotype, a process that revealed a unique, irreproducible image of exceptional detail on silvered copper plate; while in Britain, William Henry Fox Talbot unveiled his paper negative-positive process, called the calotype. The calotype did not replicate the detail of the daguerreotype but it benefited from its ability to produce several prints from one negative; it was also lightweight, required less bulky equipment and so became popular with early travel photographers. The calotype's somewhat unpredictable nature also lent a fallibility and mystery to the outcome that gave it a distinct painterly characteristic; in fact early criticism of paper photographs almost exclusively employed the critical vocabulary of painting and inevitably paper negatives tended to attract mainly artists on both sides of the channel. Sir David Brewster, the optical scientist and friend of Hill and Adamson could not see the artistic potential of the medium and decried the differences from one print to another as a failing of science. This was one of the main hurdles photography

encountered as a new art form; it was almost always criticised for its technique and scientific principles, instead of its aesthetic and pictorial qualities.

Talbot did not patent his invention in Scotland, and this paved the way for Hill and Adamson's renowned experimentation, developments and improvements of the process in the 1840s. It was not until 1851, when Blanquart-Evrard introduced his adaptation of Talbot's process, that the calotype began its short but momentous life in France. The main protagonists were artists by trade and among the most renowned were Gustave Le Gray, Henri Le Secq and Charles Nègre. Le Gray and Le Secq were both involved in the biggest photographic documentation project of the time: the *Mission Héliographique*. Organised by the *Commission des Monuments Historique*, five distinguished French photographers were sent to various parts of the country to record the medieval and ancient monuments endangered by past revolutionary vandalism and neglect. In Britain and France the march of modernisation was relentless; in Edinburgh, the Georgian new town was prevailing over the vennels, alleyways and medieval streets of old town, and in Paris the past was being ploughed over or carted away by the modernising efforts of Baron Haussmann. While in France the official deeds of Le Secq and Le Gray conserved these romantic mementoes, in Scotland the activity was less directed, but no less impressive. The short photographic exploits of Dr Thomas Keith produced some of the most amazing early paper prints of the period. Like Le Secq, Keith was a master of light and shadow and they both used the new waxed paper process introduced by Le Gray to astonishing effect. By manipulating light as a means of creating atmosphere Keith could create fascinating images from the most mundane of subjects, for Keith, the technical was not the reason for photography but merely a vehicle through which his visual creativity could be realised. To this day Keith's photographs of Scottish architecture and urban Edinburgh are unrivalled and give us a timeless insight into a disappearing world.

The RSA's album containing Keith's photographs also features salted paper and albumen prints from Hill and Adamson, William Walker and James Good Tunny. Believed to have been compiled by James Drummond RSA, it is albums like these that have allowed photographs from the mid nineteenth century to be preserved with such vibrant images. Along with an album of calotypes by Hill and Adamson they form the nucleus of the RSA's photographic collection. But perhaps more intriguing is the appearance in the collections of extremely rare

individual photographs from the likes of Bisson Freres, Henri Le Secq and Charles Nègre. The British and French were energetic photographic exhibitors and their work appeared regularly in both countries. They also visited exhibitions in each other's localities, and the temporary exhibition catalogues of the time show the rapport, exchange of ideas and mutual attention over the channel.



Henri Le Secq, *The Foolish Virgins, façade of Strasbourg Cathedral*, photographic print, 1851 (Royal Scottish Academy collections)

Architectural images of Notre Dame in the collection, by Bisson Freres, likely appeared in Edinburgh exhibitions of the Photographic Society of Scotland (PSS), where they would have been admired by D O Hill. Le Secq's image, *The Foolish Virgins, façade of Strasbourg Cathedral*, may well have come from the collection of the Frenchman Antoine Claudet, also a member of the PSS, who exhibited photographs including views from Strasbourg at the Society of Arts in London in 1852. The origins of Charles Nègre's images of Arles cathedral, from his famous but failed monograph, *Le Midi de la France*, are less obvious, but the Scottish photographer John Stewart of Pau was highly active in that region, and considering his

friendship with Henri Victor Regnault and the hotbed of photographic activity there it would be unsurprising if he was the connection to these images. The photographs of John Stewart within the collection were taken in the Basses Pyrenees and it is known that Nègre also photographed in this area. As the Stewart of Pau work entered the collection via Dudgeon of Kailzie, another liaison in the Franco-Scottish web of photographic activity is suggested.



Attributed to John Dudgeon, *Tree Trunk with Wooden Fence*, photographic print c.1853 (Royal Scottish Academy collections)

Photographs from all these important pioneers of photography will be on show, along with additional supporting material that illustrates the techniques, social connections and initial uses that defined the growth of the medium. The exhibition will be in two stages; the first stage will feature a double projection of images from the Keith album, alongside the album itself and examples of their French equivalents, while the second stage takes the opportunity to delve more closely into this intriguing period of photographic experimentation.

The exhibition will run 6th March – 5th April 2009 in the Royal Scottish Academy, Lower Lobby. Opening hours: Mon-Sat 10am-5pm, Sun 12-5pm. It will then be restaged 27th April – 27th July 2009 in the RSA Library. Opening hours: Mon 10am-5pm or by appointment. Entry is free.

French Connections

Curator **Maria Devaney** describes a new exhibition of over 40 works of art from the collections of Perth Museum & Art Gallery.

Looking at the influence of France on the development of art in Scotland, the exhibition *French Connections* includes both French and Scottish art. When the theme for this exhibition was devised it was an attempt to breathe new life into a familiar subject. It was also an opportunity to take another look at our French paintings, as they had not previously been displayed as a group. By coincidence the National Galleries of Scotland had also been planning their major exhibition *Impressionism & Scotland*. The Perth exhibition is on a much smaller scale, but in many ways complements and links in to the major national show.

One of the key works in the exhibition at Perth is a Realist painting by Henri Coeylas (1845-1906) entitled *The Dye House*. This painting was exhibited at the Paris Salon and was later purchased by Sir Robert Pullar, owner of the Perth dyeworks. His interest in the painting was clearly due to the subject matter. It shows the interior of a small dye works in the Belleville area of Paris. The artist painted in detail the working costume of the figures and the equipment they used in the dyeing process. It also shows the difficult working conditions they endured such as intense heat and handling chemicals without protective clothing.



Henri Coeylas, *The Dye House*, oil on canvas, c.1900 (Perth Museum & Art Gallery, Perth & Kinross Council)

The two main leaders of the Realist movement, Jean Francois Millet (1814-1875) and Gustave Courbet (1819-1877), are also represented. A lithograph of Millet's *The Sower*, was once owned by DY Cameron before it came to Perth Museum. A drawing by Millet of *The Sewers*, dated about 1850, gives us an insight into the quick drawing method and economy of style that was so new to art at that time. This charming work, together with an oil painting by Courbet of a still life study of *Peaches*, were both bequeathed to Perth Museum by local businessman Robert Brough in 1926.

Like many Scottish public collections Perth has a good representation of works by the Barbizon School and the ubiquitous Monticelli. The artists of the Barbizon painted landscapes and images of rural life. *The Sheepfold* by Adolphe Hervier (1821-1879) depicts an interior of a farm building. This unassuming picture once belonged to the Glasgow shipping magnate Sir William Burrell who had purchased it from the dealer Alexander Reid.



James Proudfoot, *A Corner of Dieppe*, oil on canvas, 1937 (Perth Museum & Art Gallery, Perth & Kinross Council)

The influence of France on the development of Scottish art can never be overestimated. The exhibition includes a number of works by Scottish artists of French subjects such as landscapes and figurative scenes of Normandy and Brittany. Some notable works include Robert Hope's *A Pageant of the Sea*, depicting the annual Festival of the Blue Nets at Concarneau and *A Corner of Dieppe* by James Proudfoot, a Perth-born artist.

It is well known that the open studios and avant garde circles of Paris attracted numerous Scottish artists to the French capital. This is reflected

here by *Concert, Jardin des Tuileries* by John MacLauchlan Milne (1885-1957). The artist uses motifs that originated with the French Fauve painters and were popularised in Scotland by the Colourists with whom he is often associated.

Rural subjects too are well represented in the exhibition, many in the simple Barbizon style such as Leslie Thomson's *Sunshine, Normandy*, depicting women engaged in laundry work in a small country village. This is displayed alongside works by The Glasgow School and William Darling MacKay (1844-1924), one of the first Scottish artists to paint the everyday lives of ordinary people.

Bringing together these French and Scottish works from one collection has explored an aspect of art history that is well known but still offers the opportunity to gain fresh insight into individual works.

The exhibition runs until 24th October at Perth Museum & Art Gallery. Lectures on related topics will give further insight into the context and period within which many of these artists painted:

10 June: *Van Gogh's 'Scottish Twin': The Glasgow Art Dealer Alexander Reid* by Frances Fowle

17 June: *Barbizon & Boudin: William Burrell and French Painting* by Vivien Hamilton

The lectures will take place on Wednesdays at 12 noon at Perth Museum & Art Gallery and are free.

New exhibitions at the Hunterian Art Gallery, University of Glasgow

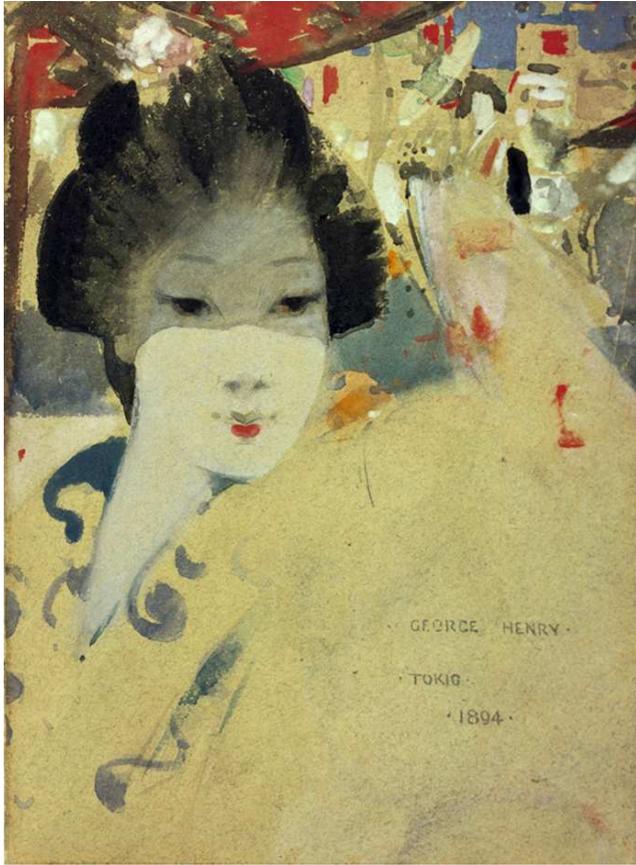
2009 promises to be an exciting year for exhibitions at the Hunterian and the first six months or so are dedicated to exhibitions of works on paper. Three different exhibitions are previewed here.

The Glasgow Boys: Drawings and Watercolours from the Hunterian Collection

The Hunterian's collection of Glasgow Boys and Girls includes more than 200 works, from their early careers to their later, more established years. This new exhibition features a small assortment of vibrant drawings and watercolours by the Glasgow Boys, specially selected from the Hunterian's holding.

The Glasgow Boys were an informal association of some twenty-five avant-garde, rebellious young artists from the West of Scotland who produced their most radical works between the years 1880 and 1895. Rejecting the formulaic

landscapes and sentimental subjects of late Victorian art, they drew inspiration from the Hague School (Holland), the Barbizon School (France), and the rustic realism of Jules Bastien-Lepage (1848-1884).



George Henry, *A Japanese Beauty*, watercolour on board, 1894 (© The Hunterian Museum and Art Gallery, University of Glasgow)

By the late 1880s some of the Boys had moved from a realist to a more decorative approach, reflecting their admiration for Whistler, contemporary French art and their travels abroad, from Africa to Japan. To many of the Glasgow Boys, the medium of watercolour was just as important as that of oil, and a number of them went on to become some of the most accomplished watercolourists of their time.

This beautiful display is mounted as part of Homecoming 2009, and runs until 16th May 2009.

Whistler: The Gentle Art of Making Etchings

This new exhibition presents fascinating insights into the work of American artist James McNeill Whistler, one of the most important etchers since Rembrandt.

Drawn from the Hunterian's world-famous

Whistler collection, the exhibition includes not just art, but the artist's working tools, copper plates, and rare archival material. The show also includes rare etchings which have never been exhibited before, and some that were – until now – completely unknown. Together these provide an illuminating insight into Whistler's distinctive technique and how the prints were displayed, marketed and sold. The artist's output, from the earliest etchings, made in America, to his breathtaking views of Amsterdam, are richly represented.

The exhibition showcases the work of a major research project at the University of Glasgow, which seeks to establish greater understanding of Whistler's achievements as an etcher. How many etchings did Whistler make? Can they be dated? Who and where did he etch? Who was collecting the prints? The answers to these and many other questions will provide the basis of a major new on-line catalogue raisonné of the etchings, to be launched in 2010.

Whistler built his career on his reputation as a master of etching. A controversial figure in the Victorian art world, he was both an influential and outspoken artist, and a meticulous, hard-working craftsman. During his career he produced some of the most technically innovative and aesthetically beautiful etchings of his day.

Whistler: The Gentle Art of Making Etchings runs until 30th May 2009 and is accompanied by an exciting events programme which features special talks and lectures, and the 'Chasing the Butterfly' family day on Saturday 2nd May with free activities for children and adults.

Edvard Munch: Prints

In June, the Hunterian Art Gallery will host a major new loan exhibition from the Munch Museum, Oslo. As the title suggests, the show is dedicated to prints by Edvard Munch – Norway's greatest painter.

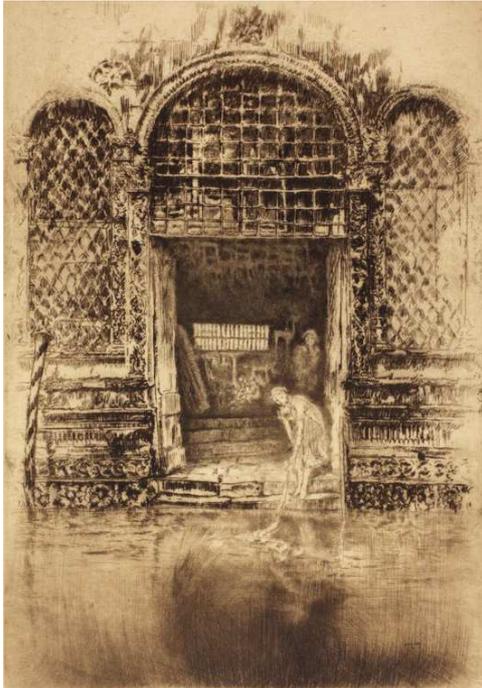
Munch was an enormously influential artist, both for his paintings and prints. Norway was remote from the mainstream of European art, but Munch responded early to Impressionism in Paris, and developed an individual and highly influential focus on the internal workings of the human mind. Munch's great images – most famously *The Scream* – treat the psychological traumas that were being described for the first time by his contemporary Sigmund Freud. His international success is in large part due to his prints.

The exhibition features 40 of the finest prints from throughout Munch's career. The works have been specially chosen to illustrate his development as a graphic artist, as well as the important themes of his

art.

Opening on 12th June and running until 5 September, *Edvard Munch: Prints* will be the most substantial display of Munch prints to be exhibited in the UK since 1973 and will be accompanied by a fully-illustrated publication and a lively events programme.

The Hunterian Art Gallery is open Mon-Sat 9.30am - 5.00pm. For further information visit www.glasgow.ac.uk/hunterian



James McNeill Whistler, *The Doorway*, etching and drypoint, 1879-80 (© The Hunterian Museum and Art Gallery, University of Glasgow)

Passionate Painter

The exhibition **Relatively Closer** showcases work of the distinguished painter and artist, Lys Hansen, who has had a long association with the University of Stirling and its Art Collection, as curator **Jane Cameron** explains.

Lys Hansen is based near the University for both living and working, with her home at the picturesque nearby Blairlogie and her studio at Braco, just up the road a bit. She was born at Falkirk: her parentage is part-Scots, part-Danish. She has lately been re-establishing her Danish roots on the island of Bornholm in the Baltic Sea.

Following schooling at Craigmount School, then located at Scone Palace and at Minto House,

Hansen trained at the Edinburgh College of Art under William Gillies and Robin Philipson. She took a year out to work as a fashion model and simultaneously studied for the ALAM in drama and elocution. On her return to ECA, she gained her DA (Drawing and Painting) with a highly commended citation, and went on to further Postgraduate Studies at ECA. Fine Art studies at Edinburgh University under Giles Robertson and David Talbot Rice followed her postgraduate year.

After marrying and a spell in London, all the while painting, she returned to Edinburgh and gained her teaching certificate with distinction at Moray House, while also managing a one-year-old son. Her second son arrived six years later. She has taught in primary, secondary, and tertiary education at both college and university level and lectured for the Scottish Arts Council. She regularly runs lectures/talks, teaching workshops and summer schools.

She has always painted prolifically over a long career, has won numerous awards, grants, residencies and travelling scholarships, including the Abbey Minor Prix de Rome and the Anne Redpath Award, and continues to do so. Immediately following the opening of **Relatively Closer**, she will take up a three-month invitation residency at Svanekegaarden in Denmark, with an exhibition of work in progress to close.

From the start she has exhibited widely both in this country and abroad. Apart from showing at the obvious annual exhibitions of the RSA, SSA, SSWA, RSW et al over the years, she has presented literally scores of solo exhibitions, with her first at Form & Colour in Stirling where Alan Davie first exhibited, and at the Commonwealth Institute: she has taken part in hundreds of group shows. She has exhibited extensively in the UK and in many countries all over Europe and North America. She has been a strong and active supporter of the artist professional societies and was President of the SSA, executive member of the Scottish Artists Union.

Lys came to prominence as a dynamic and challenging figurative painter in the early 1980s just pre-dating the emergence of the New Glasgow Boys: Howson, Campbell, Currie and Wisniewski.

In 1985 a major scholarship from the Scottish Arts Council afforded her the time and opportunity to work in Berlin, and ever since that time she has had a continuing dialogue with that extraordinary city. The themes of war, reconstruction and forgiveness inform much of the paintings and drawings, but they are dealing with the universal human condition, and Berlin for Lys over many extended study tours since before the Wall came down until last summer has

always represented that universal concern with the containment and conquest of adversity. Over the past few years this concern has been expressed by a series of exhibitions, *Souvenir*, *Souvenir Andenken* on the theme of memory and reconciliation, shown in Stirling, Villeneuve d'Ascq, Lille (Stirling's French twin town and scene of a horrendous massacre in 1944). Negotiations are still extant for presenting this theme in Leverkusen, Villeneuve d'Ascq's German twin town, to complete a tri-partite consideration.



Lys Hansen, *Other Directions*, oil and pastel on paper (© the artist)

In some contrast, the theme of the current exhibition is people, and the family. The work appears higher-keyed and thus lighter, but is, of course, no less serious in its concerns. The family affects all of us universally, and is undoubtedly undergoing change. The work is intended to make us reflect on what concerns us all.

The exhibition **Relatively Closer** will have as its substance and at its core works that Lys showed last year in *Relatively Close*, a major solo exhibition at the Bornholms Kunstmuseum in Denmark... hence the subtle change in the exhibition title. To offer a perspective, the core exhibition will be augmented by

a small number of earlier works from mid-career. It is not, however, a retrospective. Lys is too busy at this time, passionately, almost obsessively painting every day in her beautiful studio at Braco. The retrospective will have to wait awhile!

The range of the exhibition stretches therefore from some of her earlier works including *Boatmaker's Fishgarden*, which the University acquired in 1968, when our Collection was just starting, through to a group of characteristic works of the 1980s and on to the recent works from Denmark.

While preparing for this exhibition I have been pleased to get to know Lys, not only as an artist based close to the University in Blairlogie but as someone who regularly shares her passion for art with the community.

For eighteen years over the 1970s and 1980s while bringing up her two boys, Lys ran the annual Crowsteps in Blairlogie – a month-long summer festival of arts and crafts with the work of scores of visiting artists such as William Gillies, Jack Knox, Ian Mackenzie Smith, Will Maclean, Willie Rodger, George Wyllie, Barbara Rae and Neil Dallas Brown. At the time Stirling University and the MacRobert Arts Centre were construction sites.

Her salvation has always been her painting. Her “white painted studio” in Braco is full of her colourful and explosive images.

“Hansen’s imagery is female, nude and far from passive; a far cry from the voyeuristic nudes of the average male imagination. Most perceptive women would recognise in these paintings a familiar scenario; how it feels to be frustrated, by turns anguished and happy, aggressive and diffident, angry and yet in spite of everything, capable of being amused at life’s obstacles and personal shortcomings.

Here, above all, is someone with real talent, trying to pin down the dual nature of the female make up; the psychological mystery behind the basic physical reality. Pinning down is maybe not the right phrase to describe the process in question. In these big canvases nothing is clear cut; as in life and with people, you have to search for, sense and tease out the meanings and relationships” (Cordelia Oliver, *The Guardian*, 22nd February 1984).

The exhibition runs from 14th March to 10th July 2009 in the Crush hall, Pathfoot Building, University of Stirling. Opening times: Mon-Fri 9am-7pm Sat-Sun 9am-5pm.

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Shannon Hunter Hurtado (Independent
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Gallery)
Imogen Gibbon (Scottish National Portrait
Gallery)
Ellen Graves (The Open University)
Luke Gartlan (University of St Andrews)



Thomas Lawrence, *Portrait of Thomas Graham, General Lord Lynedoch (1748-1843)*, oil on canvas c.1815
(© Perth Museum & Art Gallery, Perth & Kinross Council)

