



Scottish Society for Art History

Newsletter

No. 23 Summer 2006



From the Chair

In this issue of the newsletter we report in more detail on our one-day symposium *Revisiting Charles Rennie Mackintosh and the Glasgow Style*. Please note that the date of this has now changed to 4th November to avoid a clash with the Raeburn anniversary conference at the National Gallery of Scotland, details of which will be provided in our next issue.

I am also pleased to report that we have co-opted another member onto our committee, pending formal election at this year's AGM. Nicola Ireland will, I'm sure, be familiar to any of you who have carried out research using the Royal Scottish Academy's exceptional collections. Below she tells us a bit about herself.

Finally I must apologise for abusing my position of power and including my own institution in this issue's **Close Up on Collections** feature. This was a last-minute replacement for our intended author, who had to withdraw due to other commitments. It does, however, give me the opportunity to remind you that we rely entirely on material sent to us by museums, galleries and members of the society. So do pass on any publicity information about events you may be planning, and if you've seen a particularly good exhibition or publication recently (or even a particularly bad one), please consider sending us a review of it. We need your help!

Matthew Jarron

New Committee Member: Nicola Ireland

My fascination with museums began when I was sixteen and embarked on work experience at a local authority museum, Bramall Hall in Cheshire. I was 'bitten by the bug' and proceeded to work at the museum in school holidays and during my gap year.

I was able to indulge my other passion – French language and culture – when I pursued a degree in French Studies at the University of Birmingham, with a life-enhancing year spent studying at the University of Nancy II in France. Whilst at University, I worked as a voluntary room steward at Lyme Park, a National Trust property in Cheshire, forever associated with Mr Darcy's infamous lake scene from the BBC's adaptation of *Pride and Prejudice*! After graduating I agonised over which route to take into the museum world – a Diploma in Museum

Studies or a Masters in Art History – opting for the latter at the University of Edinburgh. I was able to use my knowledge of French and North African feminist literature to inform my Dissertation on Eugène Delacroix's *Femmes d'Alger dans leur appartement*. My Masters also gave me my first tantalising taste of Scottish Art.

After gaining my Masters, I took up the post of Documentation Officer at Lyme Park. I worked in a voluntary capacity for the first six months and thereafter, happily, my post was funded. The year that I spent with the National Trust afforded me a very useful insight into collections management in historic houses. In 2001 I was lucky enough to get the job of Collections Assistant with the Royal Scottish Academy where I have worked ever since. As we are a very small team working with the collection of 19th, 20th and 21st century Scottish art I am extremely fortunate to have the opportunity to work in every conceivable aspect of collections management. My job has also enabled me to develop my own areas of interest, including the work of John Duncan RSA and Scottish women artists, inspired by the RSA's collections and archives. In addition to my day job I am also two years into the AMA programme (Associateship of the Museums Association).

I remember attending my first SSAH conference when I was a student and I have always been impressed by the work of the society in advancing scholarship and promoting the enjoyment of art history and culture within Scotland. I look forward to being able to contribute to its activities.

Nicola Ireland



News & Notices

Exciting New Web Site Coming Soon - Register Now

www.futuremuseum.co.uk is a newly created web-based resource which features museum collections from the south west of Scotland. To learn more about the history of the area, see objects from museums and find out more about the unique and exciting stories around them, visit www.futuremuseum.co.uk from July 2006 onwards. To receive free newsletters and be invited to the launch, log on now to register.

History of Art Summer School

In July 2006, Glasgow University will be launching its History of Art Summer School. The aim is to offer intensive week-long courses which are open to all, focusing on the rich cultural resources of the city and region. In this first year we are offering two consecutive courses on *Mackintosh and the Glasgow Style* and *Whistler and his Circle* which will run from 3rd-7th July and 10th-14th July respectively.

Glasgow is known world-wide for its Mackintosh and Whistler collections, placing the University in a strong position to offer attractive short art and design history courses. 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. 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. There will be a maximum of 20 students per class. The fee for each course is £460.

For further information contact:

Liz Hancock, History of Art Summer School,
University of Glasgow, 8 University Gardens,
Glasgow G12 8QQ

Tel: 0141 330 6247

email: e.hancock@arthist.arts.gla.ac.uk

New Acquisition at the Stirling Smith

In 2004, the Stirling Smith mounted a retrospective exhibition on the work of Henry Morley (1870-1937) an artist who met Stirling girl Isobel Hutchison (1873-1948) at Julian's Academy in Paris, married her and spent most of his creative life in the artistic community in Stirling.

Morley left a detailed and endearing picture of the



Henry Morley, *View of Stirling from St Ninians* (c.1930)
oil on canvas, Smith Art Gallery and Museum.

artists living and working in Cambuskenneth in the 1890s. In 1910, he and Isobel commissioned their own house and studio, The Gables, in the Arts and Crafts style, beautifully finished and tailored to suit their needs. Built in St Ninians it was 'the speak o' the toun' because Morley as an Englishman was building in a perceived English style very near to the field of Bannockburn. The Gables has a north-facing studio wing looking towards Stirling. With a canvas room, and separate entrances for artists and clients, the studio wing is the size of a small house, and there are several views painted of Stirling from this vantage point by both artists.



Henry Morley, *Hay Harvesters at St Ninians* (c.1930)
oil on canvas, Smith Art Gallery and Museum.

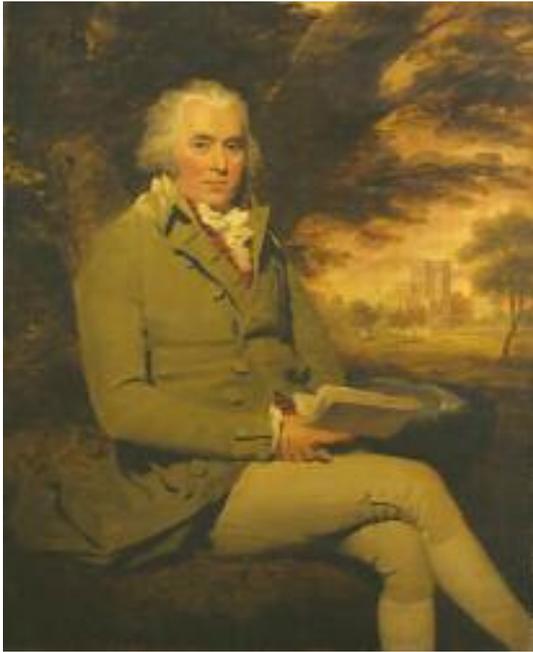
Much of the artistic output of the Morleys is in private hands and new paintings are rarely seen in the salerooms. The works are particularly valued by the farming community, because of the artists' talents in depicting the landscape. The Smith had one iconic painting of Stirling from St Ninians, showing a field of hay stooks in the foreground near the Morley house.

In April 2006, another view of the same scene, but earlier on in the farming year, with two teams of men and horses cutting the hay, was offered for sale on e-Bay. Although we did not hold out any hope of buying it, the bidding remained slow and low. We obtained it for a fraction of the usual price commanded by a Morley, and a benefactor supplied the purchase money in memory of the late Walter Doig (1902-1970), art dealer.

Both paintings will be in the Smith's summer exhibition of Stirling views, which runs from 16th June to 3rd September. The exhibition will open with a talk from Sarah Flairclough, the Smith's new exhibitions officer, on 16th June at 11.30am.

Elsbeth King
Director
Stirling Smith Art Gallery and Museum

New Acquisition at the McManus Art Galleries and Museum, Dundee



Sir Henry Raeburn,
Portrait of Mr George Paterson of Castle Huntly (c.1790)
oil on canvas, McManus Art Gallery and Museum.

After a heroic fund-raising effort, Dundee's McManus Galleries and Museum has recently purchased by Private Treaty a splendid portrait by Sir Henry Raeburn, RA (1756-1823). Conditionally exempt from taxes at £131, 581 (based on a valuation of £220,000), this is by far and away the most expensive item that we have ever bought.

With this painting we have an irresistible combination: a very fine and perceptive portrait by Raeburn, Scotland's foremost portrait painter, and a Dundonian sitter – probably the only Dundonian ever painted by Raeburn! And this is not just any Dundee worthy. The sitter, George Paterson, was a fascinating man, a high achiever, and historically significant.

The son of a master weaver, Paterson was born in Dundee in 1734. He was well educated at Dundee grammar school and went on to study medicine in Edinburgh, then alive with the vital currents of the Enlightenment. He rose to the rank of surgeon in the British army and then became secretary to Sir John Lindsay who was appointed in 1769 as the King's Minister to enquire into the relations between the servants of the East India Company and the Nawab of Arcot. Paterson's personal Indian diary (three-quarters of a million words, now housed in the British Library) was the subject of a book by Pamela Nightingale, *Fortune and Integrity. A Study of Moral Attitudes in the Indian Diary of George Paterson, 1769 – 1774*, Oxford University Press, Delhi, 1985.

In 1775 George Dempster, MP for Forfarshire, described Paterson's return to Dundee: 'There is lately come to Dundee a certain Nabob from Madras. His name is Paterson. He has acquired a fortune of forty thousand pounds. This Eastern prince has given a most splendid

ball...' A year later Paterson married the Honourable Anne Gray, daughter of the eleventh Baron Gray and bought Castle Huntly in Perthshire, settling down to a career as a member of the landed gentry.

Raeburn has captured in Paterson the essence of the man – the sitter's calm enquiring mind, his thoughtful, observant eyes. The image evidences the diarist who made those moral judgements on Indian administration and humanity - he is the heir of the Scottish Enlightenment. This is not merely a portrait of a person, it is the portrayal of a new age.

When the Paterson family sold up after the death of Charles JG Paterson in 1938, we were honoured by the bequest of the splendid classical painting of Castle Huntly by Alexander Nasmyth, which was shown in 2005 in Tate Britain's *A Picture of Britain*. We are delighted that we can now re-unite the painting of the castle with the portrait of its first Paterson owner.

Clara Young
Art Curator
McManus Galleries and Museum

Footnote: two large grants of £48,000 were awarded by the Art Fund and the Heritage Lottery Fund, supplemented by £15,000 from the National Fund for Acquisitions. The residue was sourced from our own funds (£15,000) with a donation of £5,000 from the Leng Charitable Trust and £581 from the Friends. Interestingly the HLF insisted that they could not offer a grant just to buy the painting, however good, and required that we organise an effective education and outreach programme when we are finally able to display the painting in spring 2008, when the McManus, currently closed for major refurbishments, re-opens. Hence we are looking forward to mounting a special 'In Focus' exhibition on George Paterson and India with an accompanying events programme. In the interim, the painting will be shown at the National Gallery of Scotland.

ELECTRONIC NEWSLETTER

It is now possible to receive the newsletter by e-mail rather than in hardcopy. This has a number of advantages including being beneficial to the environment and also allowing you to see some of the images in colour. We understand that some members would prefer to receive a hardcopy but if you are interested in the electronic version (Acrobat pdf file) please send your e-mail address and postal address to Vee Pollock at vendalouise@yahoo.co.uk.

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



Features

Close-up on Collections

Scotland has many fine art collections outwith the major national and regional galleries. In the third of our series highlighting lesser-known collections around the country, **Matthew Jarron**, Curator of Museum Services at the University of Dundee, describes the history of the University's exceptional collections of art.

'Twas on the 5th day of October, in the year of 1883,
That the University College was opened in Dundee,
And the opening proceedings were conducted in the
College Hall,
In presence of ladies and gentlemen both great and small.

...the Right Hon W E Baxter was there on behalf of his
aunt,

And acknowledged her beautiful portrait without any rant,
And said that she requested him to hand it over to the
College,

As an incentive to teach the ignorant masses knowledge.

from *The Inauguration of the University College, Dundee*
by William McGonagall, 1883

As the Poet McGonagall's immortal words imply, Miss Baxter's portrait was intended to act as an inspiration to the staff of the new College. This was the beginning of the University's art collections, and it has since become a tradition for University Principals and Chancellors to be captured on canvas for presumably the same end. Whether any of our portraits have ever succeeded in inspiring either staff or the 'ignorant masses' (i.e. students) is unclear, but they surely help bring to life great characters from the University's past that might otherwise be forgotten. Professors like D'Arcy Thompson (painted by David Ewart) and J E A Steggall (by Stewart Carmichael) were great characters in their day, and were known far beyond the confines of the university campus.

But all universities have their fair share of portraits, and the real strengths of Dundee's collections lie elsewhere. The core of the main fine art collection was acquired in 1951 thanks to the generosity of one man, Dr James Nicoll, who studied science at University College in 1891-3, and went on to work in London as a medical superintendent. During the 1920s and 30s he succeeded in building up an impressive collection of paintings and drawings, most of which he purchased at Christie's at a time when art did not command quite such high prices as it does today. In 1924 he acquired William Etty's epic *The Wise & Foolish Virgins* for 20 guineas – it had cost nearly eight times as much when first sold in 1859. Most of his purchases were smaller in scale, and with prices to match - one guinea was all he paid for Landseer's delightful *The Trickster* in 1937.

Nicoll's collection was mostly of English artists, including Lely, Gainsborough and Constable, and was particularly strong on the Pre-Raphaelites. His native Scotland was not neglected, however, purchases including David Roberts' *Mount Seir, Wadi el Ghar*, John Phillip's *The Orange Seller* and a particularly dramatic version of *Wolf's*



Sir Joseph Noel Paton, *The Dowie Dens o' Yarrow* (c.1860)
Oil on canvas. University of Dundee Museum Services

Crag by John Thomson of Duddingston.

In 1950, somewhat out of the blue, Nicoll began a correspondence with Principal Wimberley at University College Dundee, and soon made his intentions clear: 'My feeling is that the collection of pictures... should after my lifetime pass into the care of a responsible body such as my old College in Dundee.' Nicoll died in 1958, and the College ended up with 83 of his treasured works of art. It was a strong beginning to a collection which was soon to develop in a more active direction.

In 1960 another former student donated £1,000 to start a Fine Art Purchasing Fund. This was James Lamb, who had also served on the College Council for much of the 1950s, and in whose honour the Lamb Gallery in the University's Tower Building is named. A committee was formed to make use of the money, most of its members coming not from the arts but from medicine. The group decided to concentrate on Scottish art, their intention being to acquire at least one work by every major Scottish painter of the past two centuries. With an extra £500 a year from the University Court, they would tackle this ambitious aim with remarkable success over the next fifteen years.

They began with a commission – Lamb gave a further £200 to employ McIntosh Patrick to paint *Balgavies Loch*, part of the family estate of the Baxters who had founded the College. Meanwhile the committee acquired Peplow's stunning *Roses & Still Life* from a dealer in Glasgow for only £275.

For over a decade the committee made regular purchases from a variety of sources, and succeeded in acquiring works by David Allan, William McTaggart, Noel Paton, several of the Glasgow Boys and the Colourists among others. Since this was not yet considered to be a museum collection, they were also able to sell works in order to acquire better ones – Hunter's *Storm, Largo Bay* was bought in 1964 for £150, and sold for £265 in order to buy his *Roses, Melon & Japanese Print* for £425 in 1968.

Scottish art was still critically under-rated at that time, with the fortunate side effect that sale prices were usually



James McIntosh Patrick, *Portrait of Alex Russell* (1930), oil on canvas, University of Dundee Museum Services

low. The committee rarely paid much more than £500, the principal exception being Raeburn's impressive full-length portrait of *James Duff, 4th Earl of Fife*, purchased in 1964 for £2,265 – a generous legacy from the estate of Miss Agnes Lawrence covered the cost.

Diminishing funds and rising prices combined to bring an end to this vigorous period of purchasing in the late 1970s. Afterwards, occasional acquisitions were achieved with the aid of grants from the Local Museums Purchase Fund (later the National Fund for Acquisitions). These include Hugh Adam Crawford's *Theatre* and John Byrne's *Portrait of John & Celie*.

The collection had also been enhanced from a bequest made by former St Andrews Principal Thomas Malcolm Knox, who died in 1980. The College had been an increasingly reluctant part of the University of St Andrews since 1897 but Knox had always championed Dundee and was ultimately the main driving force behind its bid for independence. He left a number of works including George Henry's beautiful *La Japonaise* and prints by W Russell Flint, Macbeth-Raeburn and others.

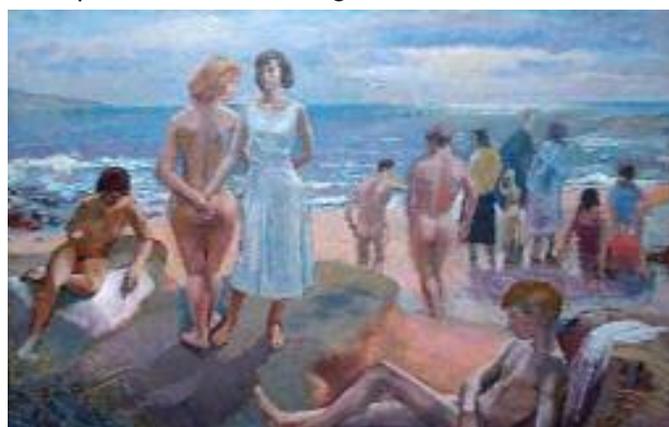
Other gifts had come in over the years – two splendid John Duncans are believed to have been given by Patrick Geddes (Dundee's Professor of Botany for over 30 years), though no documentation has yet been found to prove this. Two beautiful busts by Sir John Steell were gifted by his grand-daughter in 1968, together with miniature portraits of Steell by his contemporaries David Scott and Robert Scott Lauder. Two years later, the daughter of local watercolourist James Douglas presented the painting *Dundee 1888*, generally agreed to be his masterpiece.

In 1987, Michael Hamlin became Principal of the University, and both he and his wife Augusta took a keen interest in the art collection. The works by this time were scattered throughout the campus, many hidden away in private offices and obscure meeting rooms. Thanks to their efforts a complete catalogue was drawn up, and many paintings came to light which had not been seen for many years. An alarming number were not found,

however, and this was one of the deciding factors in the employment of a full-time Curator from 1994.

By this time a Collections & Exhibitions Advisory Group had been set up to supervise a programme of conservation and exhibition of works from the collection, and the new Curator was quick to ensure that the collection achieved Registered status with what was then the Museums & Galleries Commission.

1994 was also the year that the Duncan of Jordanstone College of Art & Design became a Faculty of the University, and their extensive collections soon became the responsibility of the new Curator. Principal among these is the growing collection of work by former students, mainly from the School of Fine Art. Active collecting began in the 1950s when the College moved to its current site on Perth Road – since then choice highlights from each year's Degree Show have been added to the collection, which now numbers over 2,000 pieces. The College counts among its alumni such successful artists as Dennis Buchan, Grant Clifford, David Mach, Calum Colvin, Graeme Todd, Stephen Mangan, Christopher Orr, Paul Reid and Delia Baillie, all of whom are represented in the College Collection.



William Cadenhead, *Figures on a Beach* (1955) oil on canvas, University of Dundee Museum Services.

The Art College was also instrumental in securing for the University a fine collection of prints from the Scottish Arts Council, who dispersed their extensive art collection among museums and galleries throughout Scotland in 1997. Nearly 200 works were gifted to the University, representing a history of print-making since the 1930s, from Ian Fleming to Elizabeth Blackadder, Eduardo Paolozzi and many more.

The most recent sizeable addition to the collections has also come via the Art College. Alan Woods, a popular lecturer in Art History & Theory, died in 2000 at the tragically early age of 43, and bequeathed to the University his entire collection of art and ephemera. Numbering some 250 works, this includes pieces by many of Woods' former students, as well as important contemporary artists such as John Bellany, Ian Hamilton Finlay, Susan Hiller and R B Kitaj. Many of his fellow staff at Duncan of Jordanstone are also represented, including Will Maclean, Alan Robb and Gareth Fisher. This adds to the number of staff members who have themselves

presented works to the College (usually on their retirement), from the McKenzie sisters in the 1950s to the more recent Ian Howard and Ronald Forbes.

Although the University has yet to create a permanent museum and gallery to showcase its many treasures, we stage regular public exhibitions in the Tower Foyer and Lamb Galleries and in other venues both on and off campus. We are also expanding our online resources, and you can see many highlights from the collections at: www.dundee.ac.uk/museum/fineart.htm

Following in Artists' Footsteps

As museums and art galleries across the world are increasingly realising the potential of the internet to showcase their collections and curate exhibitions in cyberspace, **David Steel** writes about a new initiative pioneered by Dumfries and Galloway Council.

In what may well be a first for a local authority in Scotland, Dumfries and Galloway Council has created a web site www.artistsfootsteps.co.uk celebrating the landscape paintings of the area. This is not simply a website of works in the collection of the local authority's museums and galleries but a resource for the discovery and understanding of art works connected with Dumfries and Galloway wherever they may be.



Chris J Ferguson, *Brig End, Dumfries*, Private collection.

The aim of the project has been to create a database of artists connected with the area, indicating who they were, where they painted, what they painted and where their artworks can be found today. The project has been brought to public attention through a website, which links artists and art works, communities where artists worked, and art galleries. In this way it is a truly collaborative project, offering communities the possibility of using their artistic heritage as a development resource, and promoting the galleries which have made their works available. By linking into local web sites and contemporary galleries the site connects the area's artistic heritage with information on local communities and current artistic



Charles Oppenheimer, *Ebb Tide, Kirkcudbright*, Gracefield Art Centre.

activity within Dumfries and Galloway.

The website not only lists artists and displays images of artists, as well as examples of their work and details of their connection with the area but also provides relevant bibliographical information. The site is thus both scholarly and accessible.

The website currently contains the names of nearly 300 artists and some 500 images, concentrating so far mostly on Scottish collections. Works illustrated date from the middle of the 18th century, when artists began to visit, most notably Paul Sandby and John Clerk of Eldin as well as the travellers such as Richard Pockock and Francis Grose. The website shows how the writings of Burns and Scott attracted artists. These included Turner, Stothard and Clarkson Stanfield and later David Octavius Hill and the Faeds.

The website highlights Moniaive as the base for James Paterson; Kirkcudbright, for a short period at the forefront of Scottish art and New Abbey, as a haunt of many artists. It also details Jankel Adler's period in Kirkcudbright, which was previously virtually unknown. It recalls the considerable time which Oscar Kokoschka spent in Wigtownshire and reminds us of Dalbeattie's famous son and resident, John Maxwell. This information can be found by searching by artist, art work, location or by gallery. There are links to galleries' own websites.

The site allows researchers to study the features which attracted so many artists to the area. It shows how the treatment of individual locations has changed over time. It provides a body of material which is quintessentially lowland; it depicts leading-edge art produced about Kirkcudbright at a time and place which has also been associated with 'Kail Yard' literature. The visits to Dumfries and Galloway by artists such as C H Mackie, EA Walton, Bertram Priestman and Frank Short, who have strong connections with other artists' colonies, are similarly profiled.

The project has been undertaken with European grant aid from the Leader+ scheme, but more particularly with the help of many people across and outside Dumfries and Galloway. It could not have been undertaken without the

collaboration of many art galleries, which have kindly waived reproduction fees. It is, by its nature, a work-in-progress, being added to every week. Any help with further information, particularly about galleries with relevant works would be greatly appreciated. There is a "Contact Us" button on the site.

Regenerating the Gorbals: Public Art in Urban Regeneration

Public art is now an accepted part of the rhetoric of urban regeneration. Over the past fifteen years the Gorbals area of Glasgow has been undergoing its third phase of wholesale redevelopment in just over a century. **Venda Louise Pollock** discusses some of the artworks that have been created as part of the percent-for-art scheme that has been integral to this regeneration and outlines some areas in which research into public art is being undertaken.

Once a small village renowned for handloom weaving, the Gorbals was profoundly changed in the wake of the industrial revolution which brought an influx of immigrants seeking work in nearby factories and shipyards. Soon the tenements built by the City Improvement Trust during the first phase of regeneration were overcrowded and blighted by deprivation and damp. Moreover, by the 1930s the Gorbals had gained a notorious reputation for gang-violence, part fact, propagated by fiction, notably McArthur and Kingsley-Long's somewhat sensationalist novel *No Mean City* (1935). In the 1950s it was decided that drastic action was required. Bolstered by a visit to Marseillies in 1947 where councillors' eyes were opened to the sleek-lined Modernism of Le Corbusier, Glasgow introduced a high-rise policy and, in the Gorbals alone, nineteen blocks towered where traditional tenements once stood. During the redevelopment the indigenous community, comprising diverse nationalities, was dispersed into peripheral housing estates. Unfitting for the community and the Scottish climate, the high-rises soon succumbed to the fate of their tenement predecessors and in the 1980s and 1990s they were demolished and the regeneration began again.

Under the auspices of the Crown Street Regeneration Trust, the regeneration aimed to make the Gorbals a more attractive place in which to live, work and invest. Working from a Masterplan by Piers Gough of CZWG Architects, public art was an integral component from the outset. During the first, Crown Street, phase of the regeneration, however, it tended to take rather traditional forms of architectural relief panels and decorative street furniture. Tom McCartney, then director of the Crown Street Trust, felt that the percent-for-art funding (where developers devote at least 1% of their construction costs for the provision of public art) could be used more imaginatively. Accordingly he approached the multidisciplinary art practice Heisenberg (sculptor Matt Baker and architect Dan Dubowitz), who had been creating temporary artworks in the Gorbals for some time, to create an artworks masterplan for the second, Queen Elizabeth Square phase of redevelopment, and the *Gatekeeper*, in collaboration with Hypostyle architects.



Heisenberg, *The Gatekeeper*, unveiled 2002.
Photograph: Les Hill

The *Gatekeeper* set the tone for the artworks that were to follow – challenging, controversial and contemporary. It comprises a suspended bronze cast above a photographic transparency of a female figure walking through a derelict building, below which a 'crypt' contains the remains of a community bonfire. Residents were invited to burn things they wanted to leave behind in the 'old' Gorbals but which, symbolically, could also become part of the new. Iconic in scale and visually controversial, the *Gatekeeper* has become a marker for the Gorbals but also for the art programme. Since one of the figures developed stigmata like staining it has been woven into local legend about St Francis, patron saint of the area, and this has proven key in its relationship with the local community who now refer to it as the *Angel*, with more than a nod to Gormley's *Angel of the North*. Retaining a determinedly contemporary feel whilst also relating to the changing resident community, which to a certain degree has been changed through gentrification, has proven a difficult task but one to which the artistic masterplan was designed to respond.

Heisenberg, eventually charged with managing the artworks programme, aimed to produce a strategy that was responsive to the redevelopment and the issues raised therein. A key factor was that, rather than the developers retaining control of the percent-for-art contribution, the money was released into an independent trust fund. This was then deployed by The Artworks Programme

(formerly Heisenberg) under supervision of Project Managers. In order to enable a programme that could adapt to the changes and contentions brought about by the regeneration process, the strategy highlighted three key types of work: integral (related to a specific phase of the redevelopment with artists working as closely as possible with architects), public realm (usually permanent works in public areas) and itinerant (temporary works responding to issues raised during the redevelopment). After the issue of a call, artists were employed on the basis of a portfolio rather than a specific design, this enabled them to get a feeling for the place before producing an appropriate artwork. They were asked to respond to the context – social, physical and historical – in which their work was to be placed. To enable liaison with the local community ‘the Forum’ was established. This was managed by the local arts group the Gorbals Arts Project which helped artists liaise with and introduce their work to the community, most frequently through schools workshops. Since the Heisenberg partnership dissolved in 2002, the process has been managed by the Artworks Programme with Matt Baker as Lead Artist and Juliet Sebley as Project Manager.



Kenny Hunter, *Untitled (Girl with a Rucksack)*, unveiled 2004. Photograph: Les Hill.

One of the integral works to emerge from this process has been Kenny Hunter’s *Untitled (Girl With a Rucksack)*, 2004, which draws on the area’s rich history of immigration. Like the Gorbals, she is at a pivotal point, journeying. Her anonymity is like a cipher onto which any ethnicity, any identity can be projected – flaunting the risk that, in trying to appeal to everyone, there is a danger it engages no one. On a lighter note, David Cotterell’s idiosyncratic *Burds* perch above the entrances to some of the new flats, where they act as a chronometer by which

passers-by can tell the time.

It is not unusual for works of public art to draw on history for inspiration but given the difficult history of the area and that so few physical fragments of the past remain, for the Gorbals this is, perhaps, more difficult than most. *Samples* and *Last Orders at Queens* were temporary projects centred upon the Queen Elizabeth Arcade, the hub of the Modernist Development. 150mm square samples of fabrics, wall paper and so on were taken from shops and pubs in the Arcade prior to its demolition. Photographs were taken of the inside of the bar after its last night of closing – resonating with the uncannily emptiness of an evidently social space. *Samples* was then displayed at the Lighthouse where the scientific process of the artwork and mode of display, the remnants being displayed in small plastic ‘evidence’ bags, raised questions. Decontextualised in a museum context, the physical fragments lost resonance without the social context which was, itself, lessened without the physical.



David Cotterell, *The Birdcatchers* (one of four), 2004. Photograph: Les Hill.

Another itinerant project, Calum Stirling’s *The Wanderer*, 2003, similarly responded to the issues raised by the demolition and redevelopment. Stirling enlarged a picture of the surface of Mars onto a large ‘canvas’ on scaffolding around a new building, mirroring contemporary modes of advertising. The artwork coincided with Earth’s nearest approach to Mars in thousands of years and a period of excited exploration including the ill-fated *Beagle 2* expedition. In so doing it harked back to the 1950s/60s rebuilding which coincided with another era of space exploration. Visually there was a correspondence between the cratered surface of Mars and the streetscape of the Gorbals, then strewn with builders’ rubble. Conceptually, Stirling tried to recapture the hope for the future that the high-rises brought, rather than reflect on their subsequent notoriety, and to re-

instill that optimism for the emerging 'new' Gorbals. The modernist period, however, is a poignant, perhaps purposeful, absence, in the 'new' Gorbals and this meaningful void raises questions about what aspects of the past merit remembrance.

This is only a brief overview of some of the works created as a result of the percent-for-art scheme. Other works include a *Community Rose* war memorial, *Cultivated Wilderness* (an 'organic' wall punctuated by small sculptures, which weaves its way across what was once a boundary of the Old Gorbals Burial Ground), *Highlights* (a towerblock lit up prior to its demolition), *High Heels* (a sculpture based on an Oscar Marzaroli photograph of the Gorbals) by Liz Peden of the Gorbals Arts Project, which is due to be installed later this year and the Glasgow artist Stephen Hurrell is working on a piece for Phase F of the redevelopment.

Public art has been credited with being able to yield vast social and economic benefits, particularly within the context of regeneration, and this has been a factor in the considerable investment in such schemes and so it is surprising that the actual impact of, reasons for and potential of public art in regeneration have been subject to very little research. Alongside art historical research on public artworks, the Urban·Space·Public·Art research group in the Department of Geographical and Earth Sciences at the University of Glasgow has been conducting research into the artworks in the Gorbals over the past year considering these complex issues. Other work has focused on the Citadel Housing development in Ayr and the Raploch area of Stirling. It is hoped that this will give greater insight into the role, if any, that public art can play within the regeneration and re-aestheticisation of urban communities and their



Featured Exhibitions

DEVIL IN THE DETAIL: THE PAINTINGS OF ADAM ELSHEIMER (1578–1610)

This summer, the National Galleries of Scotland offers you the rare opportunity to see the work of Adam Elsheimer - the exhibition promises to give valuable insight into the work of this gifted artist.

An extraordinary exhibition of paintings by one of art's great but unsung heroes will be the highlight of the National Gallery of Scotland's summer programme in 2006. *Devil in the Detail*, the Gallery's main show during the Edinburgh International Festival, will be the first exhibition in Britain devoted to the paintings of Adam Elsheimer (1578–1610). Born in Germany, but working mostly in Italy, Elsheimer exerted a profound influence on his contemporaries and his successors. However, the artist's early death, aged thirty-two, and his slow working process, mean that his work is extremely rare, and only around thirty-five of his paintings survive. *Devil in the Detail* - the first major exhibition of Elsheimer's work for forty years - will bring together almost all of the paintings, complimented by

some twenty drawings and prints. The exhibition will offer a unique chance to reappraise this hugely significant artist, who, though he is well-known to specialist circles, remains unjustifiably obscure to the wider public.



Adam Elsheimer, *Il Contento* (c.1607)
oil on copper, National Gallery of Scotland

Born in 1578, Elsheimer trained as an artist in his native Frankfurt, but at the turn of the seventeenth century travelled via Venice to Rome, where he settled. Working there, Elsheimer transformed every genre he touched, especially narrative and landscape painting. His innovative compositions and remarkable ability to render light had a tremendous influence on many artists, not only on those active in Rome but throughout Western Europe. Despite the rarity of his work, his compositions were widely known, as they were frequently copied and circulated as prints. Indeed, Elsheimer played a crucial part in the formation of the most important artists of the seventeenth century, including Rubens, Rembrandt and Claude Lorrain.

A near contemporary of Elsheimer noted that he was '*il diavolo per gli cose piccole*' (devilishly good at small things). Elsheimer worked on a very small scale, painting almost exclusively in oil on copper plate (rather than on canvas or wood panel). His paintings are fastidiously executed, with the smooth surface of the copper lending itself beautifully to the rendering of delicate details. The works contain an unmistakable wealth of detail and invention, and are characterised by vibrant, saturated colours. Again this is largely due to the choice of a copper support: by applying thin layers of oil paint to this non-absorbent surface, Elsheimer achieved a distinctive richness of colour and a mirror-like surface. Although Elsheimer almost always chose to paint on copper, his technique varied, from free, almost sketchy brushwork in early works such as *Jacob's Dream* to highly precise, jewel-like representations in his *Stoning of St Stephen*.

There has been no major exhibition of Elsheimer's work since 1966, never one in Britain, nor any that has focused on his paintings. *Devil in the Detail*, a collaboration between the Städelsches Kunstinstitut in Frankfurt, the National Gallery of Scotland and the Dulwich Picture Gallery in London, will provide an unmissable opportunity



Adam Elsheimer, *The Stoning of St Stephen* (c.1603-04)
oil on tinned copper, National Gallery of Scotland

to see nearly all of the artist's surviving paintings, brought together for the first – and possibly the last – time.

The exhibition will be dedicated to the memory of Keith Andrews, the renowned Elsheimer scholar and Keeper of Prints and Drawings at the National Gallery of Scotland from 1958-1985. It will be selected by Rüdiger Klessman, former Director of the Herzog Anton Ulrich-Museum in Braunschweig and distinguished scholar of this period. The show will be accompanied by a fully illustrated catalogue, which will be the first comprehensive publication to appear on Elsheimer's paintings in English since Keith Andrews' monograph of 1977.



Five Centuries of Scottish Painting

To mark the imminent arrival of a significant touring exhibition at the Stewartry Museum, Kirkcudbright, **David Devereux**, Museums Curator, and **Katherine Douglas** from Caldwell Douglas, describe the important works soon to be on show.

The Fine Art Society has assembled one of the most important selling exhibitions of Scottish painting in recent years. The exhibition, *Five Centuries of Scottish Painting*, includes rare works by Allan Ramsay, Sir Henry Raeburn, Sir David Wilkie, William McTaggart and Charles Rennie Mackintosh. The exhibition opens at The Fine Art Society, London in June and tours to Bourne Fine Art, Edinburgh in July and the Town Hall, Kirkcudbright, in August.

Wilkie, primarily recognised for his genre paintings,

only exhibited one landscape in the whole of his career. The Fine Art Society has two of his landscapes for sale as well as a rare early portrait group. His predecessor Sir Henry Raeburn was a towering figure in Scottish portraiture and his portrait of John Home Home, which was, as with much of his work, sold to America early in the last century, is being shown in this country for the first time in 100 years.



Sir David Wilkie RSA *Travellers by a Campfire in a Wooded Landscape* c.1815-23

Also in the exhibition is an extremely rare portrait, dated 1555, of the Scottish courtier, soldier and politician Sir William Kirkcaldy painted 20 years before he was beheaded for treason in Edinburgh. Painted in the atelier of the French painter François Clouet (1510-1572), it is the only surviving contemporary portrait of this significant figure.



Atelier of François Clouet, *Sir William Kirkcaldy of the Grange* (1555/56), oil on panel.

From the Scottish Colourists there are a beach scene in France and still-life by Peploe; an Iona scene by Cadell; a harbour view of St Monance; and a Fergusson painting of Dinard, 1928. There are two beautiful watercolours by Charles Rennie Mackintosh of the South of France, *Port Vendres* and *The Lighthouse*, which were recently exhibited at The Scottish National Gallery of Modern Art, while his wife, Margaret Macdonald Mackintosh, is represented with the watercolour *The Secret Garden*.

The exhibition runs from 1st to 22nd June at The Fine Art Society, London, transferring to Bourne Fine Art, Edinburgh from 29th June to 14th July, and then from 22nd July to 28th August at the Town Hall, Kirkcudbright. At this stage the exhibition will be supplemented by about a dozen paintings from private Galloway collections including a portrait of an eleven-year old boy by Raeburn and a stunning still-life by Peploe.

A fully illustrated catalogue with essays relating to the exhibition will be available from the middle of May. Apart from the loans from Galloway, this is a selling exhibition and prices range from £5,000 to £350,000.

For further information please contact:

Cawdell Douglas
10-11 Lower John Street
London W1F 9EB
Tel: 020 7439 2822
Fax: 020 7287 5488
E-mail: press@cawdelldouglas.co.uk
Fine Art Society website: www.faslondon.com

William Dyce and the Pre Raphaelite Vision

Jennifer Melville, Keeper of Fine Art at Aberdeen Art Gallery and Museums, previews an exhibition coming to Aberdeen in the Autumn

This September Aberdeen Art Gallery will celebrate the bi-centenary of the birth of the Aberdeen born artist William Dyce (1806-1864) by staging the first major exhibition of his art for almost four decades. This exhibition will recognise William Dyce's artistic successes and show his work alongside significant works by the Pre Raphaelites in order to affirm his position within British Victorian art.

We aim to bring our substantial holdings of Dyce's work together with paintings borrowed from public and private collections and have already secured important loans from several British museums and galleries, including the National Gallery of Scotland and the Royal Academy, London.

The paintings, sketches and drawings will include his English, Scottish and Welsh landscapes as well as some portraits, subject pictures and the religious works for which he is perhaps best known. Each work has been selected for its intrinsic artistic qualities and for the way in which it reveals an aspect of Dyce's art that cannot be revealed by another painting. This is a major exhibition in our calendar for 2006 and a fully researched and well illustrated catalogue will accompany the exhibition.



William Dyce, *Titian's First Essay in Colouring* (1856-7)
Aberdeen Art Gallery & Museums

As well as looking at Dyce's remarkable Pre Raphaelite paintings we shall also be examining other aspects of his output – his early Church music, his fresco paintings, especially those that he did for the Houses of Parliament. We shall look at his family life and see how his home life and his religious beliefs came to have a profound effect on the work that he created.

In his own day William Dyce was regarded as one of the most significant artists working in Victorian Britain. This exhibition and its accompanying catalogue will examine the immensely appealing work of this outstanding Scottish artist and will add greatly to the public understanding and give renewed status to this eminent Aberdonian.

Select: Scottish Art from the Boswell Collection
Gateway Galleries, University of St Andrews
19 May to 15 October 2006

The Boswell Collection, an important collection of Scottish art at St Andrews University, is about to celebrate its 10th anniversary. Helen Rawson, Curator at the University, explains what is happening to mark the occasion.

Select: *Scottish Art from the Boswell Collection* showcases the modern Scottish art in the Harry and Margery Boswell Art Collection at the University of St Andrews. On display are exciting and innovative works by internationally renowned artists including Elizabeth Blackadder, Calum Colvin, Ken Currie, Alan Davie, Steven Campbell, John Bellany, Will Maclean, Callum Innes and Alison Watt.

The exhibition marks the 10th anniversary of the Boswell Collection, which was established in 1996 to reflect the best in Scottish art, covering the areas of painting, printing, photography and, through future collecting, sculpture. Purchases are made annually with

the intention of developing a notable collection of contemporary and historical artworks. The works form a distinct component within the University's Museum Collections. They assist in the teaching of Scottish art and culture within the University and are made available for public viewing and exhibition purposes.

The Boswell Collection was established by an American, Margery Boswell, in honour of her late husband, Harry, through a generous donation to the University of St Andrews. The Collection forms a lasting memorial to the couple, marking their interest in Scottish history, culture and art, and their ancestral links with Fife. The family of Harry and Margery Boswell continue to support the Boswell Collection through their active interest in its development and further generous donations.



Ken Currie *The Age of Uncertainty* (1992)
Boswell Collection, University of St Andrews

A busy programme of educational events accompanies the exhibition. A lively printmaking workshop was held on Saturday 20th May, in which families produced their own works under the guidance of expert printmakers. School holiday workshops are held on Mondays (12-3pm) in the June half-term (5 June) and in July and August. Why not drop into the gallery and make a wandering ink picture or a mini museum? All events are free: children must be accompanied by an adult.

For more details of the exhibition or educational events respectively, please contact Helen Rawson, Curator, on 01334 462417 or Alison Hadfield, Learning and Access Curator, on 01334 462396 / 462417.

•



GET INTO MACKINTOSH

This year sees the first ever city-wide celebration of Mackintosh. The ambitious programme includes events at all of Glasgow's outstanding Mackintosh properties and includes exhibitions, films, talks, children's activities, performance, tours, new publications and merchandise, and on-line resources

2006 is a highly appropriate year for a celebration of Mackintosh. The year will be marked by:

- The reopening of Kelvingrove Art Gallery and its centrepiece 'Mackintosh and Glasgow Style' Gallery
- The centenary of Scotland Street School and a lively programme of events throughout the year
- The centenary of The Mackintosh House at the Hunterian Art Gallery, which will be marked by an exhibition of drawings and a birthday party
- The 10th anniversary of the House for an Art Lover which will celebrate with a special exhibition and talks

2006 provides a memorable occasion to celebrate the riches of Glasgow's unique Mackintosh heritage and to present a range of one-off special events. Highlights include *Doves and Dreams: The Art of Frances Macdonald and J. Herbert McNair* – the first exhibition devoted to the work of the McNairs (Hunterian Art Gallery, University of Glasgow, 12th August – 18th November); *Speculations on an Architectural Language: Charles Rennie Mackintosh's Architectural Drawings* (The Glasgow School of Art, 19th August-30th September) and *Mackintosh and his Contemporaries* (The Hill House, 3rd August – 31st October). Contemporary responses to Mackintosh will also be featured in displays at The Lighthouse, with a design exhibition inspired by Mackintosh and at the Collins Gallery, with the work of Lapland, a Glasgow-based art and design collective. The focus of the Festival will be September with over 100 events on offer. During that month extended opening hours and tours will be offered at The Glasgow School of Art, the Hunterian Art Gallery and The Hill House. A special addition will be the opportunity to see the rarely-open Billiards Room at the Willow, open throughout the year and housing a special display. All of these events are supported by talks, tours and other activities.

There are a number of study days and tours, throughout the year. A one-day symposium, *Revisiting Charles*

Rennie Mackintosh and The Glasgow Style on Saturday 4th November, has been organised by the University's History of Art Department and the Scottish Society for Art History (see below). The Glasgow School of Art is offering a *Mackintosh Drawing Study Course*, 21st-25th August and the University of Glasgow has a week-long Summer School, *Mackintosh and The Glasgow Style Summer School*. For those who want to get a chance to meet see hidden treasures and meet the experts, the Charles Rennie Mackintosh Society is offering *Behind the Scenes Tours* on the 20th and 27th September.

The Festival is being promoted through an exciting marketing project, led by the University of Glasgow, and funded by the European Regional Development Fund, Scottish Enterprise Glasgow and Glasgow City Council, with match-funding from the Mackintosh properties. The campaign aims to bring 150,000 additional visitors to Glasgow between 2006 and 2009, and will bring significant economic benefits to the city. It also aims to leave a lasting legacy, including a distinctive Glasgow Mackintosh logo, improved city signage, city icons, cross-site marketing displays at the Mackintosh properties, all of which it is hoped will enhance the experience of visitors to the city and contribute to the City's planned bid for World Heritage Site status for its Mackintosh heritage.

For further information on the Festival, register on www.glasgowmackintosh2006.com. A full programme will be published at the beginning of June 2006.



SSAH Events

REVISITING CHARLES RENNIE MACKINTOSH AND THE GLASGOW STYLE

Please note change of date

Saturday 4th November 2006, 10 - 5 pm
Hunterian Art Gallery Lecture Theatre
University of Glasgow

Wine reception 5 - 7pm

History of Art Department

£15 / £7.50 concessions and SSAH Members

Organised by the Scottish Society for Art History in association with the Institute for Art History, University of Glasgow.

This one-day symposium, part of the city-wide festival devoted to Mackintosh and the Glasgow Style, presents an opportunity to revisit academic approaches to a landmark phase in Scottish, British and international architecture and design. Through a combination of 20-30 minute formal papers and poster presentations, participants will address a diversity of themes and approaches that reconsider the status and significance of Mackintosh and the Glasgow Style in the wider context of recent developments in art, architecture and design history.

Morning coffee and afternoon tea are included in the price; lunch is by own arrangement. There will be an opportunity to view the exhibition *Doves and Dreams, The Art of Frances MacDonald and J. Herbert McNair* with the curators.

CALL FOR PAPERS

Papers are invited on a number of themes relevant both to Mackintosh and the period 1870-1930 more generally.

Particularly welcome are proposals focused on new research, and theoretical or practice-based case studies.

Proposed themes:

Mediation and dissemination

(architectural writings; journals, photographic representation; retailing and commercial advertising)

Collaboration

(artist-couples; sister-studios; architectural crafts)

Symbolism

(in art and architectural crafts; murals; pageants)

The First Glasgow Style

(Thomson; Leiper; Cottier; the Aesthetic Movement)

Patrons and Patronage

(private and institutional)

The International Dimension

(exhibitions, competitions, contacts; parallels in Europe)

Conservation and Interpretation

(re-use of Glasgow Style buildings; pastiche and merchandising; museum displays)

Legacy

It is the intention that some or all of the papers will be published in the future in the *SSAH Journal*.

Deadline for proposals accompanied by a 200-300 word abstract by **26 June 2006**, to:

Dr Ailsa Boyd,
 Department of History of Art,
 University of Glasgow,
 Glasgow G12 8QQ
a.boyd@whistler.arts.gla.ac.uk

www.ssaah.org.uk

www.glasgowmackintosh2006.com



HUNTERIAN 2007: BEHIND THE SCENES VISIT

Following the Annual General Meeting last December, members were treated to a preview of some of the paintings and prints from William Hunter's collections which will figure in the Hunterian bicentennial exhibition in 2007. Peter Black spoke about the extensive preparatory research for the exhibition which will focus on Hunter's art collecting. Although Hunter's first love was for the Arts, these collections have received much less scholarly attention than have his medical collections. 16th- and 17th-century paintings by Bolognese and Flemish artists, sets of neoclassical prints used to illustrate Hunter's lectures on art for teachers of anatomy, and anatomical studies for artists by George Stubbs, Jan van

Rijmsdyck, and Zoffany feature in what is the only intact Enlightenment art collection. Many thanks to Peter for giving us an excellent 'behind the scenes' tour of what promises to be a fascinating exhibition.

THE ART OF ANATOMY DAY CONFERENCE

The Royal College of Surgeons of Edinburgh, in co-operation with the City Art Gallery, sponsored a day conference (27th May 2006) which explored the reciprocal relationship between art and anatomy in Scotland from the 18th to the 21st centuries. Mr Mick Crumplin FRCSEd began with a look at pioneer surgeon Sir Charles Bell's paintings of surgical treatment during the Napoleonic and Crimean wars. These demonstrate both Bell's concern for medical accuracy and sense of compassion for the men whose pained expressions he recorded. In Sheila Devlin-Thorp's presentation on John Kay's Enlightenment era etchings, the well-known medical figures of Edinburgh are the subjects. Kay's sometimes satirical portrayals offer a unique glimpse of Edinburgh society. *Anatomy Acts* exhibition curator, Andrew Patrizio, spoke about the criteria he used in selecting objects from Scotland's medical collections. Mindful of avoiding a sense of weightiness, he chose some items that played about the edges of the theme to pique viewers' interest. Joanna Soden traced developments in the life-drawing classes available to Edinburgh artists between 1800 and 1910. As the century progressed, reliance on classical casts and dissections was eclipsed by the use of paid models from local families and military regiments; classical ideals gave way to preferences for ethnographic subjects and bodies ravaged by starvation or toil. Roberta McGrath concluded the day with a discussion of the changing visual representations of the female body by the medical profession. Patients have been portrayed variously as sensual classical figures (e.g. the Florentine Venus) and territories to be explored, among others. Dr McGrath left the audience to ponder how visual representation has taken women out of the picture.



Shannon Hunter Hurtado

Reviews

Art in the Workplace

Clydesdale Bank Exchange, 20 Waterloo Street, Glasgow
25 May – 9 June 2006

This exhibition was a rare opportunity to view artworks normally hidden away in 40 Scottish offices and workplaces, seen only by employees or visitors. It was a showcase for the 20th anniversary of Arts & Business Scotland, a charity dedicated to putting together artists and businesses to the mutual benefit of both, or as their website puts it: 'We help business people support the arts & the arts inspire business people, because good business & great art together create a richer society' (www.aandb.org.uk). A worthy cause indeed, and the scale and wide variety of artwork purchased by Scottish business was shown to great advantage at this spacious exhibition.

The displayed artworks included drawings, collage, metal and wooden sculpture, tapestry, and ranged from traditional paintings by well-known Scottish artists like John Bellany, Avril Paton, Jenny Saville and James McIntosh Patrick to specially commissioned videos and large-scale photographs by more recent graduates from Scotland's art colleges. The sponsorship history of Wm Grant & Sons reflects the age of the company with a breadth of work ranging from an atmospheric landscape by William Gillies and careful line drawings of the distillery by John G Crawford, to one of Louise Hopkins' distinctive patterned paintings and a film, *Prism*, by Claudio Caldini. However, even small, new companies have begun their art collections, for example the wonderful quilted and embroidered *Granny Clock* by Katrina Wallace, which not only reflects the upholstery aspect of the business but even tells the correct time as it stands in the offices of Totseat (carseat manufacturers).

Each exhibit was accompanied by a label detailing the company who owns the work, the artist, the date it was produced and bought, the story of how it came to be acquired and its significance to the company. These comments ranged from just 'the favourite artwork of staff' to a detailed examination of the process by which they acquired the work; for example, Thomas Aldridge was artist in residence for Edinburgh legal firm Turcan Connell in 2002. He spent 4 weeks involving the staff and making sketches and photographs, which he later worked up into atmospheric paintings like *Chefs*, which encouraged the staff to see their workplace through different eyes.

Interestingly, all of the art collected by AXA Insurance was salvaged from insurance claims and later restored, for example a large drawing in paper by Christo & Jeanne Claude, which had a hole put through it by a forklift truck. Some of the companies were in the art and design sector with an obvious affinity for collecting art. Others had a more traditional need of decoration in their premises, like City Inn, who bought works from Klara Reis after putting on an exhibition of her work at their Westminster hotel. The artwork could also be directly related to the company's product: Stephen Conroy's *Communicating Genius* - a set of six paintings depicting famous Scots (Logie Baird, Telford, Alexander Graham Bell) as if on franked stamps - reproduced by the Royal Mail as postcards. However, I hope that Inqvild Anderson's photographs of blurred, faceless heads, *Face Value*, does not reflect how the employees of Standard Life see themselves!

Among the institutions displaying work were some university museums and art colleges, indicating the breadth of institutions involved. Arts & Business gives advice to companies on buying, commissioning and displaying artwork as well as building up their 'cultural profile'. They can help raise funding for long-term partnerships or one-off commissions, and not only are they helping artists gain new audiences, but educating companies into using art to enhance their employees working life.

Unfortunately the exhibition catalogue is rather over-designed, prioritising style over artistic content. The unlit

pages have nothing hidden inside, and the artworks themselves are limited to some small, underexposed and badly cropped photos on the last four pages. More space is given to close-ups of some of the works in a highly abstracted three-colour printing process. However, the information on projects and advice on buying art is a useful starting place for any business wishing to buy art. For more information, see:

www.artintheworkplace.org.uk

Ailsa Boyd
freelance art writer, Glasgow



Listings

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

Aberdeen Art Gallery **Schoolhill, Aberdeen**

Open: Mon-Sat 10am-5pm; Sun 2pm-5pm
Tel: 01224 523700 E-mail: info@aagm.co.uk
Website: www.aagm.co.uk

CONSUMED

UNTIL 17TH FEBRUARY 2007, Admission Free

Since our earliest days on Earth our survival has depended on being able to source and consume food and water. Over time, our preoccupation with food and drink has exceeded a mere requirement for nourishment and now incorporates social, economic and sensual facets. This exhibition of objects from the City's collection takes a look at how the objects we use to prepare, serve and consume food and drink represent our complex relationship with these most basic requirements for life.

IN THE BEGINNING WAS THE WORD: IAN FLEMING - CREATION SUITE

UNTIL 8TH JULY 2006, Admission Free

Ian Fleming had a long and influential career as an art school teacher in Scotland and from 1954 was Head of Gray's School of Art in Aberdeen. In his later years, he returned with enthusiasm to printmaking, exploring in this graphic form the combination of image with text. On display is a series of fifteen etchings illustrating the Biblical verses describing the Creation which Fleming completed in 1977. Image and lettering are eloquently combined in these illustrated texts.

This exhibition is arranged to coincide with Word University of Aberdeen Writers Festival, visit:

www.abdn.ac.uk/word for more information.

IN THE SHADE

UNTIL 31ST JULY 2006, Admission Free

For centuries parasols have shaded us from the sun. Popular up until the early 20th century when pale skin was considered fashionable, they have largely fallen out of favour now that the sunkissed look is all the rage. This display showcases some of the most beautiful parasols from the City's collection.

WILLIAM DYCE & THE PRE RAPHAELITE VISION

9TH SEPTEMBER - 11TH NOVEMBER 2006, Admission *tbc*
This year Aberdeen Art Gallery will celebrate the bi-centenary of the birth of the Aberdeen-born artist William Dyce (1806-1864) by staging the first major exhibition of his art for almost four decades. This exhibition will recognise William Dyce's artistic successes and show his work alongside significant works by the Pre Raphaelites in order to affirm his position within British Victorian art. (*see featured exhibitions*)

Peacock Visual Arts

21 Castle Street (off Castlegate), Aberdeen

Open: Tues-Sat 9.30am - 5.30pm; Sat 10am - 5pm

Tel: 01224 639539 E-mail: via website

Website: www.peacockvisualarts.com

ARCHITECTURE IN SCOTLAND 2003-2006

1ST JULY - 5TH AUGUST 2006, Admission Free

'Architecture in Scotland' is a biennale review of Scottish architecture, featuring urban, suburban and rural architecture and landscape projects. The exhibition and accompanying publication reflect the diversity of building projects in Scotland today. The third in this series of reviews looks specifically at defining 'place' and highlights Scotland's most recent and distinct projects opening up a discourse around ideas of place through an examination on issues that are particular to each. The selected buildings include: *A'Chrannag*, Rothesay, Bute (Gokay Deveci); *The Drum*, Bo'ness, West Lothian (Malcolm Fraser Architects); JKS Workshops, Clydebank, Glasgow (gm + ad architects), *Pier Arts Centre*, Stromness, Orkney (Reiach and Hall Architects); *Robin House Children's Hospice*, Balloch, Loch Lomond (Gareth Hoskins Architects & Trossachs National Park); *Seton Mains House*, Longniddry, East Lothian (Paterson Architects); *The Storr, Unfolding Landscape*, Trotternish, Skye (nva). 'Defining Place' is a touring exhibition created by *The Lighthouse*, Centre for Architecture and Design, Glasgow, and is part of the National Programme of activities informed by the Scottish Executive's Policy on Architecture.

Queen's Gallery

160 Nethergate, Dundee

Open: Mon-Fri 10am - 5.30pm; Sat 10am - 5pm

Tel: 01382 220600

<http://www.queensgallery.co.uk>

DUNDEE HERITAGE TRUST CHARITY EXHIBITION

UNTIL 8TH JULY 2006, Admission Free

This will be the third Dundee Heritage Trust Show. Funds are raised for the continuing restoration of *The Discovery* by a charity auction of miniature paintings donated by gallery artists and from other sales via a donation from the gallery itself. Local businesses sponsor the wine, music and invitation card and *The Queen's Hotel* kindly allow the foyer of the hotel to be used in conjunction with the gallery premises. It is a lively, fun night with music by *The Roger Cull Duo*.

PETER NARDINI, PAUL RAINE, PAT SEMPLE

15TH JULY - 19TH AUGUST 2006, Admission Free
Summer Exhibition featuring new paintings by artists Peter Nardini, Pat Semple, Paul Raine. Also a selection of paintings, ceramics, jewellery and glass by gallery artists.

**University of Dundee Tower Foyer Gallery
Tower Building, Dundee**

Open: Mon-Fri 9.30am-8.30pm; Sat 9.30am-4.30pm
Tel: 01382 384 310 E-mail: museum@dundee.ac.uk
Website: www.dundee.ac.uk/museum

**IMAGES OF MEDICAL SCIENCE PHOTOGRAPHY
COMPETITION**

28TH JUNE - 6TH SEPTEMBER 2006, Admission Free
The Images of Medical Science photography competition, held earlier this year, was designed to showcase the variety of research being conducted in the University of Dundee's Medical School. Open to both staff and students, the competition produced some dazzling images, highlighting some of the relationships between science and art.

**Dundee Contemporary Arts
152 Nethergate, Dundee**

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

WHERE THE WILD THINGS ARE

10TH JUNE - 30TH JULY 2006, Admission Free,
Galleries 1&2

This exhibition explores the complicated relationship between humankind and nature; the struggle to co-exist, communicate and understand one another. Bringing together a number of different artists who all find their inspiration in the slightly odd, strangely disturbing and often overwhelming power of nature this exhibition examines the weird and the wonderful, the ecstatic and eccentric ways through which we attempt to relate to nature, its birds and beasts. Artists include: Dave Allen, Melanie Carvelho, Marcus Coates, Henrik Hakansson, Ilana Halperin, Duncan Marquiss, Christopher Orr, Diana Thater, The Lonely Piper.

Discovery Point

Discovery Quay, Dundee

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

ART AND PHOTOGRAPHY AT DISCOVERY POINT

UNTIL 27TH JULY 2006, Admission free.
Discovery Point Café is hosting an exhibition of photography and art by three renowned local artists. Graham Cross has been a photographer for 50 years and his work focuses on Scotland's beautiful landscapes and wildlife. Here he displays some of his recent work which has a particular focus on Scottish birds.

Fellow exhibitors Hugh Law and Hilary Maughan paint various scenes from the area and abroad in acrylic and

oils. As well as painting Hugh has been a sculptor for many years, recently working on a project at Dundee University Botanic Gardens. His partner Hilary has trained at Forgan Art Centre, Graham Street College and Duncan of Jordanstone.

Verdant Works

West Henderson Wynd, Dundee

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

PHOTOGRAPHS OF CONSTABLE WORKS, 1972

UNTIL 20TH AUGUST 2006, Admission free.

Dundee photographer Alex Coupar presents an exhibition of photographs of Malcolm Ogilvie Company's premises on Dura Street and the men and women who worked there. Taken shortly before the work's closure, the exhibition provides a glimpse into life at one of Dundee's most famous textile mills. A selection of objects from the works will also be on display.

Edinburgh City Arts Centre

2 Market Street, Edinburgh

Open: Mon-Sat. 10am-5pm, Sun. 12noon-5pm
Tel: 0131 529 3993

Website: www.cac.org.uk

E-mail: cac.admin@edinburgh.gov.uk

RAINBOW CITY

UNTIL 9TH JULY 2006, Admission free

This exhibition is based on the work of Remember When, a joint project run between the Living Memory Association and the City of Edinburgh Council, funded by the Heritage Lottery Fund and Lothian Gay and Lesbian Switchboard). Remember When is an oral history project chronicling personal experiences and dramatic changes in the lives of Lesbian, Gay, Bisexual and Transgender (LGBT) people in Edinburgh from the 16th to the 21st century. It explores the themes of activism, identity, culture and the social aspects of LGBT life and features a colourful collection of LGBT memorabilia. Extracts from Remember When's growing archive of oral history interviews offer an excellent insight into a relatively unknown history. The exhibition is complemented by a programme of associated events held at the City Art Centre and the LGBT Centre for Health and Wellbeing located on Howe Street.

PER ANNUM: PAINTING THE SEASONS

UNTIL 9TH JULY 2006, Admission free

Lazy summer afternoons, icy cold winter landscapes and mellow autumn sunsets all feature in this latest display of historic and contemporary Scottish art from the City's collection. The changing seasons, the passing of time, and the natural processes associated with them, are the themes explored in this exhibition. Among the earliest paintings featured are works by William McTaggart and James Lawton Wingate, whose impressionistic styles capture contrasting moods - one depicts a windswept, stormy coastal scene and the other a calm, evening pastoral view. Among the contemporary artists on show are Iain Patterson, Craigie Aitchison and Olivia Irvine.

ANATOMY ACTS

UNTIL 9TH JULY 2006, Admission free

Exploring the human body inside and out, Anatomy Acts is an exhibition of rare and awe-inspiring objects and specimens from Scottish Collections. Objects, some centuries old and on public display for the first time, are shown alongside the latest in body imaging technologies and especially commissioned new work from contemporary artists. Please note the exhibition contains human remains and representations of the human body which some visitors may find unsettling. Please ask for advice at the City Art Centre if you are concerned.

BREAKING WITH TRADITION: BRITISH ART 1900-1975 from SHEFFIELD CITY COLLECTIONS

UNTIL 9TH JULY 2006, Admission free

Breaking with Tradition explores the development of modern art in Britain. The exhibition follows a journey from the exploration of light and colour in painting at the turn of the 20th century, to the embrace of modern popular culture and the move towards abstraction in the 1960s and 1970s. A century of immense change, the works reflect the influence of European art as well as the impact of political, social and cultural changes in Britain. The exhibition comprises of over 30 paintings from Sheffield Galleries & Museums Trust collection by key artists including Walter Sickert, Vanessa Bell, CRW Nevinson and Stanley Spencer. This is the second part of an exhibition exchange between Sheffield Galleries & Museums Trust and the City Art Centre.

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

COLLABORATION AND FACILITATION (Recent prints published by Edinburgh Printmakers)

UNTIL 8TH JULY 2006, Admission Free

Work by Derrick Guild, Lyndsey Leiper, Toby Paterson, Jim Pattison, Edward Summerton, Graeme Todd

DAVID SHRIGLEY - RECENT PRINTS

22ND JULY - 16TH SEPTEMBER 2006, Admission Free

Edinburgh Printmakers presents a new exhibition by David Shrigley in association with Galleri Nicolai Wallner, Copenhagen. This exhibition will include etchings and woodcuts produced between 2000 and 2005 in Copenhagen and also an exciting new print by Shrigley commissioned and published by Edinburgh Printmakers. Shrigley is a prolific artist and his work is witty with dark and humorous themes. He documents situations from the bizarre to the familiar, revealing an eccentric world, incorporating everything from unusual habits and dreams to bodily functions, fear and death. His frank observational honesty, childlike drawing style and comic creations create drawings, sculptures, photographs and animations which delve deeply into the artist's personal thoughts and anxieties, whilst unravelling those of his audiences and the world around them.

Scottish National Portrait Gallery

1 Queen Street, Edinburgh

Open Daily: 10am-5pm, Thurs 7pm

Tel: 0131 624 6200

E-mail: enquiries@national.galleries.org

www.natgalscot.ac.uk

THOROUGHLY MODERN WOMEN

UNTIL 28TH AUGUST 2006, Admission Free

Following the superb exhibition, *Modern Women*, in 2004 of 20th century Scottish Women from the Portrait Gallery's collection, *Thoroughly Modern Women* features all the portraits of women the gallery has acquired or commissioned over the past year. Highlights of the exhibition will include broadcasters Muriel Gray and Kirsty Wark, Baroness Helena Kennedy QC, and composer Thea Musgrave.

FIZZERS: THE ALTERNATIVE NATIONAL PORTRAIT GALLERY

UNTIL 2ND JULY 2006, Admission £2 (£1)

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

STRANGER THAN LIFE

UNTIL 9TH JULY 2006, Admission Free

Accompanying *Fizzers*, this display, drawn primarily from the varied collections of the National Galleries of Scotland, demonstrates the popularity of caricature across the centuries. The selection on display includes images intended as an intimate exchange between friends, political lampoons and grotesque meditations on the human condition.

ALTER EGO

UNTIL 9TH JULY 2006, Admission Free

A screen-based installation where users interact with what appears to be their own mirror image. Your *reflection* will mimic your facial expressions but soon it becomes your alter ego and beyond your control.

PORTRAIT MINIATURES FROM SCOTTISH PRIVATE COLLECTIONS

14TH JULY - 29TH OCTOBER 2006, Admission Free

The sixth in the Portrait Gallery's annual series of exhibitions devoted to the art-form of the portrait miniature will showcase around seventy-five rarely-seen works from private collections across Scotland. The display features previously unseen masterpieces from the famous collection belonging to the Duke of Buccleuch. Dating from the early seventeenth- to mid-nineteenth century, these exquisite miniatures are painted in water-colour on vellum and ivory – or in enamel on copper – and they are often surrounded by spectacular jewelled settings. A particular focus will be the Jacobites, who used miniatures as diplomatic gifts and tokens of loyalty.

Examples by some of the greatest miniaturists will be represented such as Samuel Cooper (1608-1672) and Richard Cosway (1742-1812). Also on display will be significant groups by outstanding Scottish artists who were active as miniaturists, such as Archibald Skirving (1749-1819), Sir Henry Raeburn (1756-1823) and Alexander Gallaway (fl.1794-1815), who all worked in Edinburgh.

MAKING FACES: A PORTRAIT OF CRAFT IN SCOTLAND

25TH JULY - 8TH OCTOBER 2006, Admission Free
Organised by Innovative Craft, this exhibition celebrates the work of eight craftsmen and women, the places they work and the products they make. The craft work – including jewellery, bookbinding, baskets, metalwork and ceramics will be shown alongside photographs specially commissioned by Shannon Tofts.

BEING THERE: HARRY BENSON'S FIFTY YEARS OF PHOTOJOURNALISM

4TH AUGUST - 7TH JANUARY 2007, Admission £6 (£4)
The photograph that plays a key role in the daily news agenda has evolved into being the most powerful and persuasive form of contemporary iconography. Harry Benson embraces both the negotiated celebrity portrait and the breaking news story. This exhibition follows the fascinating course his career has charted across the pages of the most influential and culturally significant magazines of the 20th century.

Scottish National Gallery of Modern Art Bedford Road, Edinburgh

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

FELICITAS VOGLER

UNTIL 9TH JULY 2006, Admission Free
Felicitas Vogler, widow of Ben Nicholson, is a celebrated photographer. Born in Germany, she met Nicholson on a visit to St Ives in Cornwall in 1957 and they married a month later. The couple travelled frequently, and while he would sketch, she took photographs. She is particularly well-known as a travel photographer, journeying as far afield as Tibet, China, Japan and Australia. Like Nicholson, she is attracted to abstract pattern and many of the photographs dwell on the grandeur and natural rhythms of the landscape. This exhibition, the first in the UK since her show at the Institute of Contemporary Arts in London in the 1970s, includes nearly 50 large-scale photographs, spanning a career which has lasted nearly 50 years. It is complemented by a small display of Nicholson's work.

ROBERT MAPPLETHORPE

29TH JULY - 5TH NOVEMBER 2006, Admission £6 (£4)
Robert Mapplethorpe (1946-1989) became famous, not to say notorious, in the 1970s and 1980s for his photographs of male and female nudes and for his depictions of gay, sado-masochistic sex. His exploration of hitherto hidden areas of life was very much part of the sexual liberation movements of that time. Now, over 15 years

after his death, it is possible to look more dispassionately at the full range of Mapplethorpe's photographs and see that other subjects, flowers, and in particular, portraits occupy central roles in his practice. The world that he represented in his photographs was focused on New York at a time of tremendous social and artistic ferment. He took iconic photographs of many of the artists, writers, pop and film stars and socialites of the day and even his flowers he termed 'New York flowers', because of their showy, spiky and sexy shapes.

Mapplethorpe was a perfectionist, who cared for traditional values of tone and composition. He chose on the whole to photograph beautiful people, in a light which brought out their best features and emphasised balance and symmetry. Increasingly, as the AIDS epidemic took its toll particularly on the gay community, Mapplethorpe drew attention in his work to the links between beauty, Eros and death, drawing on some of the traditional memento mori ('remember you must die') symbols of art history. But, ultimately, it was life that interested Mapplethorpe and, even when he was staring death (from AIDS) in the face, he was resolute in his defiance. This is the first exhibition devoted to Robert Mapplethorpe's work to be held in Scotland and is the first retrospective to be held in Britain for a decade.

The Dean Gallery Bedford Road, Edinburgh

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

VISITING PICASSO

UNTIL 9TH JULY 2006, Admission Free
Visiting Picasso documents a friendship that spanned almost forty years. Roland Penrose first met Pablo Picasso in 1936 and remained friends until Picasso's death in 1973. During this time Penrose paid many visits to Picasso which he recorded in a series of hitherto unpublished notebooks and letters. These, together with the many interviews Penrose conducted with Picasso's lovers, friends and associates form part of the Gallery's Roland Penrose Archive. This display coincides with the launch of a book based on this material, *Visiting Picasso, the Notebooks and Letters of Roland Penrose*, by Elizabeth Cowling, to be published by Thames and Hudson in May 2006.

VAN GOGH AND BRITAIN: PIONEER COLLECTORS 7TH JULY - 24TH NOVEMBER 2006, Admission £6 (£4)

Now recognised as one of the most famous and popular artists in the world, legend has it that Vincent van Gogh only sold one painting during his lifetime. This fascinating exhibition - the first van Gogh exhibition in Scotland for over fifty years - explores British collectors' interest in the artist; and in so doing, reveals important new research. Around 30 works, including major international loans, offer a representative selection from his whole career, including: *Still Life, Basket of Apples* (1887); *Portrait of Alexander Reid* (1887); *Orchard in Blossom, Plum Trees* (1888); *Oleanders* (1888) and *A Wheatfield with Cypress* (1889). Not to be missed.

EDUARDO PAOLOZZI: PRINTS AND DRAWINGS

10TH JULY - 1ST OCTOBER 2006, Admission Free

Eduardo Paolozzi is considered one of the most versatile sculptors in post-Second-World-War Britain. His work as a printmaker, making screenprints, etchings and woodcuts, was equally innovative and this display will present a unique opportunity to view many of these works for the first time. *Eduardo Paolozzi: Prints and Drawings* is the third display in a special series after the artist's death in 2005 and will give visitors the opportunity to view the artist in a fresh light.

TEN BINDINGS FOR 'STONE'

15TH JULY - 8TH OCTOBER 2006, Admission Free

This is the second Keiller Library display to focus on the art of bookbinding. 'Stone', a book of poems by George Mackay Brown (1921-1996), was published in 1987 in a limited edition of 125, with nine colour photographs by Gunnie Moburg. Faith Shannon, who is one of Britain's most skilled and innovative bookbinders, was commissioned to make special bindings for ten copies. Shannon has written: 'Stone was a perfect choice for me. I loved it. The poems and the photographs seemed to fall into the place I was at, and continue to do so. Since moving to Scotland in 1987 my fascination with stones and rock formations has grown... I am drawn to their tactile and visual textural qualities...' The result is a remarkable sequence of highly expressive bindings that respond to the imagery of George Mackay Brown's poems.

The National Gallery of Scotland The Mound, Edinburgh

Open Daily: 10am-5pm, Thurs 7pm

Contact Details as for Portrait Gallery

REMBRANDT AT 400: MASTER PRINTS FROM THE NATIONAL GALLERY OF SCOTLAND

UNTIL 27TH AUGUST 2006, Admission Free

This display of etchings by the great Dutch artist Rembrandt van Rijn commemorates the 400th anniversary of his birth (15 July 1606). Rembrandt is renowned for the extraordinary originality of his prints. His innovative techniques included combining etching and drypoint, undertaking numerous reworkings of etching plates and printing on various types of papers. In his etchings, Rembrandt took up the subjects and themes for which he is best loved: self-portraits, scenes from the Bible and studies from everyday life. Rembrandt's prints have always been cherished and avidly collected by connoisseurs. This display shows a selection of etchings from the gallery's own outstanding collection as a tribute to Rembrandt the printmaker.

The Royal Scottish Academy Building The Mound, Edinburgh

Open Daily: 10am-5pm, Thurs 7pm

Contact Details as for Portrait Gallery

THE DEVIL IN THE DETAIL: THE PAINTINGS OF ADAM ELSHEIMER

UNTIL 3RD SEPTEMBER 2006, Admission £5 (£3.50)

Adam Elsheimer is one of the unsung heroes of the

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

RONNIE FORBES RSA AND DOUG COCKER RSA: PARALLEL PATHS

8TH JULY - 6TH AUGUST 2006, Admission Free

New exhibition by two Academicians whose works are very different in nature but remarkably similar in approach. This show will examine the process of drawing and studio practice through to the realisation of finished works. The works on display will be supported by drawings, working models, constructions, collages and documentary photography/film. A short film produced alongside this exhibition, looking at the practice of these two artists is planned as part of a concentrated educational element to the show. This show comes as part of our Projects + Progress series, which explores contemporary Scottish art in the vein of collaborative and project practice.

RON MUECK

5TH AUGUST - 1ST OCTOBER 2006, Admission £6 (£4)

Ever since his poignant sculpture of his dead father's small, naked, vulnerable body (*Dead Dad* 1996-7) caused such awe and admiration in the *Sensation* exhibition at the Royal Academy in London in 1997, Ron Mueck's work has come to epitomise a renewed interest among artists in a hyper-realistic sculptural representation of the human body. His work concentrates almost exclusively on the human figure, tracing our passage through life from birth to death. All his sculptures are made with an obsessive attention to realism, right down to the pores in the skin and the hair on the body. Mueck's sculptures are so realistic that people find it hard to believe at first sight that they are not real. He honed his extraordinary skills in making life-like figures during several years in film and television. He worked on the *Muppets* and was responsible for the special effects in Jim Henson's film *Labyrinth*, starring David Bowie.

This show in the Royal Scottish Academy Building will include the five recent sculptures that Mueck showed last winter in Paris, attracting both rave reviews and over 100,000 visitors. There will also be a newly commissioned work of a giant baby lying on the floor, as well as four important earlier sculptures. *Ron Mueck* is a collaboration between the Scottish National Gallery of Modern Art and the Foundation Cartier in Paris, as well as the Aros Aarhus Kunstmuseum, Denmark, the Brooklyn Museum of Art and the National Gallery of Canada, Ottawa.

LAURA FORD - ARMOUR BOYS

12TH AUGUST - 10TH SEPTEMBER 2006, Admission Free
Laura Ford is one of the UK's leading sculptors. In 2005 she will show at the Venice Biennale. The 'Armour Boys' will be an installation of 5 or 6 figures around the size of a 5 year old child, each will be dressed in suits of armour. The figures will be initially made like rag dolls filled with something heavy, then dressed in suits of armour and thrown in different ways against the wall and floor. Once the final positions have been established they will be cast into iron, thus giving the feeling of impossible weight and claustrophobia. The artist developed the ideas for this work whilst on residency at SSW, in Lumsden in summer 2004. The amour will be modelled on that seen by the artist at Fyvie Castle in Aberdeenshire and she will be working in the foundry at SSW to produce the final figures.

EMMA GILLIES: POTTER AND MUSE

EXTENDED UNTIL 24TH JULY 2006

RSA LIBRARY, Open: Mon 10am-5pm, Admission Free
Emma Gillies was the younger sister of the painter, William Gillies, and she sat for him many times. She was also a highly talented potter and studied both at Edinburgh College of Art and the Royal College in London, but tragically her life was cut short by a fatal illness. This display, from the permanent collection of the Royal Scottish Academy, explores Emma's own work and her relationship with William Gillies.

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

TOMORROW BELONGS TO ME

UNTIL 2ND SEPTEMBER 2006, Museum, Admission Free
This new exhibition at the Hunterian Museum is the result of a five year collaboration between artist Jacqueline Donachie and Professor Darren Monckton, from the Division of Molecular Genetics at the University of Glasgow. The exhibition will include photography, sculptural work and the premiere of a new film (made with a SciArt production award from the Wellcome Trust) that looks at the phenomenon of anticipation in certain forms of inherited genetic illness.

20 ETCHINGS BY REMBRANDT

UNTIL 15TH JULY 2006, Art Gallery, Admission Free
To celebrate Rembrandt's 400th birthday (on 15th July 2006), the Hunterian Art Gallery is displaying 20 of its finest Rembrandt etchings from its collection which totals some 80 sheets, some from historic collections. In this new display there is a group of Bible subjects centred on Rembrandt's most important nocturne, *The Angel Appearing to the Shepherds* (1634), with its astonishing night landscape. Also of interest is a group of genre subjects, including one of his controversial nudes, the *Naked Woman Seated on a Mound* (1631). In addition, there is a group of head studies and self-portraits, the most striking and provocative of these being *Self-portrait*

in a Cap, Open-mouthed (1630), which was made as a study in expression. The display concludes with a small group of landscapes, including the beautiful *Landscape with an Obelisk* (1650), in which the obelisk marks the mid-way point on the road from Amsterdam to Haarlem.

DOVES AND DREAMS: THE ART OF FRANCIS MACDONALD AND J. HERBERT McNAIR

12TH AUGUST - 18TH NOVEMBER 2006, Admission tbc

Doves and Dreams is the first exhibition to be devoted to the work of the artist-couple, Frances Macdonald and J. Herbert McNair. Together with Frances's sister Margaret Macdonald and Charles Rennie Mackintosh, the artists formed the celebrated group, the 'Glasgow Four'. Until now, the McNairs have been investigated as an adjunct to Mackintosh, Margaret Macdonald Mackintosh, and the Glasgow Style, while their years in Liverpool, from 1898-1908 have been little explored.

This pioneering exhibition will highlight, for the first time, their distinctive and original contribution: McNair, the innovator and inspirational designer and teacher, and Macdonald, an exceptional talent who produced some of the most remarkable symbolist watercolours of the 20th century in Britain. Their art will be seen against the backdrop of their often tragic personal stories in Glasgow and Liverpool, and will include the artists' engagement with the Glasgow School of Art, the 'Art Sheds' at University College, Liverpool, and Liverpool's short-lived Sandon Studios.

The exhibition will include some 100 works from public and private collections in the UK and USA, including watercolours, graphics, furniture, metalwork, textiles and decorative art, some never before seen in public. A highlight will be the first-ever reconstruction of the couple's greatest achievement as designers, the Lady's Writing Room, exhibited to acclaim at the Turin International Exhibition of 1902.

Doves and Dreams is a collaborative exhibition with the National Museums Liverpool, and will subsequently be shown at The Walker Art Gallery, Liverpool (27 January – 22 April 2007) as part of its build-up to European Capital of Culture 2008. For further information about The Walker Art Gallery, visit:

www.liverpoolmuseums.org.uk/walker

Doves and Dreams is part of the Glasgow Mackintosh Festival 2006. For further information on exhibitions and events visit: www.glasgowmackintosh2006.com
(see features)

People's Palace and Winter Gardens Glasgow Green, Glasgow

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

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

Website: www.glasgowmuseums.com

GLASGOW 1955: THROUGH THE LENS

UNTIL 30TH JULY 2006, Admission Free

The second part of the exhibition showing the unique

photographic survey of Glasgow undertaken in 1955 by Glasgow camera clubs.

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

Open: Mon-Thurs & Sat: 10am-5pm, Fri & Sun: 11am-5pm
Tel: 0141 287 2550 E-mail: museums@cls.glasgow.gov.uk
Website: www.glasgowmuseums.com

SEVENTEENTH CENTURY SAMPLERS

COMMENCES 19TH MAY 2006, Admission Free

A selection of 17th century embroidered samplers from Sir William Burrell's wonderful collection of British embroideries. Samplers are small pieces of fabric embroidered with a variety of different stitches and patterns – which are part practice and part reference. The term comes from the French *essamplaire*, meaning 'example'. 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.

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

Open: Mon-Wed: 10am-5pm; Thurs 10am-8pm; Sat:
10am-5pm; Sun: 11am-5pm
Tel: 0141 229 1996 E-mail: museums@cls.glasgow.gov.uk
Website: www.glasgowmuseums.com

**MATERIAL WORLD - SCULPTURE FROM THE ARTS
COUNCIL COLLECTION**

UNTIL 25TH SEPTEMBER 2006, Admission Free
Featuring work by Claire Barclay, David Batchelor, Richard Deacon, Damien Hirst, Sarah Lucas, Grayson Perry, Mark Wallinger and Rachael Whiteread. An exhibition in conjunction with the Arts Council.

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

Open: Mon-Thurs & Sat: 10am-5pm, Fri & Sun: 11am-5pm
Tel: 0141 287 2550 E-mail: museums@cls.glasgow.gov.uk
Website: www.glasgowmuseums.com

**WOMEN AND WAR: PHOTOGRAPHY BY JENNY
MATTHEWS**

UNTIL 13TH AUGUST 2006, Admission Free
Back by popular demand - Jenny Matthews' powerful exhibition of photographs returns to St Mungo Museum. One of the most respected photojournalists working today, Matthews has photographed ordinary women caught up in war zones across the world since 1982, reflecting their experiences as mothers, wives, fighters and survivors. The exhibition has been updated to include new images from Matthews' recent travels to Iraq, Beslan and Afghanistan.

What Jenny achieves in her photographs and text is a level of intimacy rarely seen in representations of war today.

Inspired by the women she meets, maintaining their pride and determined struggle to improve their lives amidst devastating circumstances, she develops relationships which allow her to capture and represent the many faces of war.

•
**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

**THE SCOTTISH GLASS SOCIETY: ANNUAL
EXHIBITION**

1ST JULY - 12TH AUGUST 2006 (Closed 14TH - 17TH July inclusive), Admission Free

The SGS was founded in 1979 to promote the development of the craft of glassmaking and encourage public appreciation of glassmaking as an art form. Today's 180 members include hot glass artists, stained glass artists and engravers as well as collectors, students and academics, all of whom are involved in exhibitions, publications, demonstrations and other events.

Open to all members, the Society's Annual Exhibition will be shown at the Collins for the first time this year, offering visitors a comprehensive insight into the medium and opportunities to view and purchase work by some of Scotland's finest makers.

LAPLAND'S GLASGOW MACKINTOSH FESTIVAL

19TH AUGUST - 23RD SEPTEMBER 2006, Admission Free
Throughout 2006, the Glasgow Mackintosh Festival celebrates the world-renowned architect, designer and artist Charles Rennie Mackintosh in an impressive programme of exhibitions and events. In response, the Collins has invited Lapland, a Glasgow-based art and design collective, to develop an exhibition which offers a contemporary interpretation of the legacy of one of the city's most creative figures of the early 20th century. Over the past decade, Lapland has produced some of the most imaginative exhibitions and events in Glasgow embracing subjects from the aesthetics of James McNeil Whistler to Cervantes' *Don Quixote*.

•
**Lillie Art Gallery
Station Road, Milngavie, near Glasgow**

Open: Tues-Sat 10am-1pm & 2pm-5pm
Tel: 0141 578 8847

RIOTOUS ABUNDANCE/STILL EXPANSES

8TH JULY - 18TH AUGUST 2006, Admission Free
Bearsden-born artist, Shona Barr, captures the abundance of colour and light in both large works and small scale studies, focusing on the fine detail of garden flowers to the broad expanses of coastal landscapes around Fife and Norfolk.

FACE AND FIGURE

8TH JULY - 18TH AUGUST 2006, Admission Free
The human body has been a central subject for artists throughout the centuries. This exhibition, drawn from the gallery's permanent collection, includes portraiture,

people at work, people at play and the abstract use of the human figure in compositions.

A SCOTTISH CELEBRATION: CONTEMPORARY TEXTILES FOR THE CENTENARY OF THE EMBROIDERERS GUILD

26TH AUGUST - 27TH SEPTEMBER 2006, Admission Free
This exhibition celebrates the Guild's 100th anniversary. More than 100 works from Guild members across Scotland present new and exciting pieces, incorporating a wide variety of techniques and styles, from large quilts to small beaded bags. Members of the Guild will be leading a series of informal demonstrations during the exhibition. All demonstrations are free and there is no need to book. Please contact the Lillie Art Gallery to confirm the dates.

ARCHETYPES

26TH AUGUST - 27TH SEPTEMBER 2006, Admission Free
'Once upon a time there was a man with a sharp brain under a daft hat...' Pulped paper sculptures, each with their own personality, created by Glasgow-based artist Mhairi Corr.

The Stewartry Museum

St Mary Street, Kirkcudbright

Open: June-Sept Mon-Sat: 11am - 4pm, Sun: 2pm-5pm
Tel: 01557 331643 E-mail: davidd@dumgal.gov.uk
Website: www.dumfriesmuseum.demon.co.uk/stewmuse.html

FIVE CENTURIES OF SCOTTISH PAINTING

22ND JULY - 28TH AUGUST 2006, Admission tbc
The Fine Art Society has assembled one of the most important selling exhibitions of Scottish painting in recent years. (see featured exhibitions)

Fleming Collection

13 Berkeley Street, London

Open: Tuesday-Saturday 10am-5.30pm
Tel: 020 7409 5733
Website: www.flemingcollection.co.uk

DIVIDED SELVES: THE SCOTTISH SELF-PORTRAIT FROM THE 17TH CENTURY TO THE PRESENT DAY

20TH JUNE - 2ND SEPTEMBER 2006, Admission tbc
This survey of Scottish Self-Portraiture will examine the concepts of identity of both the individual and a nation. The role of the artist, their acceptance into society, the function of self-portraiture in their work, along with the psychology of the Self will be examined alongside issues of social status, gender, national and cultural identities within a specific Scottish art historical context. This exhibition is a collaboration between Talbot Rice Gallery, Edinburgh and The Fleming Collection.

Montrose Museum and Art Gallery

Panmure Place, Montrose

Open daily 10am-5pm (closed Sunday)
Tel: 01674 673232

PICTS!

UNTIL 1ST JULY 2006, Admission Free
An exhibition featuring Pictish sculptures rarely seen in

public, artworks from specially commissioned women artists and loans from National Museums of Scotland.

MONTROSE - 30 YEARS OF AERIAL PHOTOGRAPHY

8TH JULY - 23RD AUGUST 2006, Admission Free
Photographs by Neil Werninck

Fergusson Gallery

Marshall Place, Perth

Open: Mon-Sat 10am-5pm

Tel: 01738 441944

E-mail: jckinnear@pkc.gov.uk

IN COLOUR: PEPLOE & FERGUSSON

UNTIL 8TH JULY 2006, Admission Free
An exhibition by two popular Scottish Colourists, brought together from the collections of Kirkcaldy Museum & Art Gallery and The Fergusson Gallery.

CONSERVED

UNTIL 11TH NOVEMBER 2006
Works from the Fergusson collection that have been conserved since 1992 and the work undertaken by art conservators.

SPRING

UNTIL 9TH SEPTEMBER 2006
Selected works by J D Fergusson on the theme of Spring, including his designs for the 'Spring' ballet for Margaret Morris and depictions of Eastre, the Saxon goddess of Spring.

Perth Museum & Art Gallery

78 George Street, Perth

Open: Mon-Sat 10am-5pm

Tel: 01738 632 488

E-mail: museum@pkc.gov.uk

BEATRIX POTTER'S GARDEN

UNTIL 15TH JULY, 2006 Admission Free
Last chance to see the international touring exhibition of original artwork by Beatrix Potter with associated ephemera organised by Frederick Warne and Reading Museum. The exhibition includes examples from Perth Museum & Art Gallery's own collection.

DANCE

5TH AUGUST - 4TH NOVEMBER, 2006 Admission Free
Exhibition of paintings, drawings and other works on the theme of the performing arts together with a display of musical instruments from the collection.

Stirling Smith Art Gallery and Museum

Dumbarton Road, Stirling

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

Tel: 01786 471 917

E-mail: museum@smithartgallery.demon.co.uk

Website: www.smithartgallery.demon.co.uk

ART UNLIMITED

UNTIL 30TH JULY, 2006 Admission Free
The work of fourteen artists from central Scotland who have worked together for the past eight years.

STIRLING VIEWS

16TH JUNE – 3RD SEPTEMBER 2006, Admission Free

The summer exhibition at the Stirling Smith Art Gallery and Museum puts Stirling on the map as a destination for artists and art lovers. For many centuries Stirling has attracted artists eager to capture the outstanding architecture and beautiful landscape of the area. More recently, photography has recorded the changing environment. The exhibition of over 100 images from the collections contains paintings, prints and photographs, many of which have not been exhibited before at the Stirling Smith Art Gallery and Museum. **(see news)**

CLAYMATES

5TH AUGUST - 24TH SEPTEMBER, 2006 Admission Free
Pottery by Maggie Longstaff, Sjarifah Roberts and Karen James

•

Are Your Exhibition Listings Missing? If so, e-mail details of your forthcoming shows along with details of gallery opening times, costs for exhibitions etc. to vendalouise@yahoo.co.uk



Frederick Sandys
The White Mayde of Avenel (1902)
pastel on paper, University of Dundee Museum Services



Committee Members

Chair:

Matthew Jarron (University of Dundee)

Honorary Treasurer & Membership Secretary:

Dr Ailsa Boyd (Independent Scholar)

Minutes Secretary:

Katrina Thomson (National Trust for Scotland)

Newsletter:

Matthew Jarron (University of Dundee)

Dr Venda Louise Pollock (University of Glasgow)

Journal Editor:

Dr Joanna Meacock (University of Glasgow)

Events:

Belinda Thomson (Independent scholar)

Dr Shannon Hunter Hurtado (Independent scholar)

Publicity:

Lesley Lindsay (University of Dundee)

Anne Dulau (Hunterian Museum and Art Gallery)

General member:

Nicola Kalinsky (Scottish National Portrait Gallery)

Co-opted Members:

Vicky Coltman (University of Edinburgh)

Nicola Ireland (Royal Scottish Academy)

Get involved...write a review... ...submit an article...

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

Scottish Society for Art History (newsletter)
c/o Matthew Jarron
Museum Services
University of Dundee
Dundee DD1 4HN

Or e-mail: m.h.jarron@dundee.ac.uk