



Newsletter

No 28 Summer/Autumn 2008

From the Chair

Welcome to the first of our new shorter-but-hopefully-more-frequent newsletters! The main casualty has been the listings section, which is no longer included. Apologies to those of you who found this useful but it takes absolutely ages to compile and the information should all be readily available elsewhere. Otherwise you should still find the same mix of SSAH news and general features – if you have any comments on the newsletter or would like to contribute to future issues, please let us know!

Now, let's waste no more time and get on with the latest news...

Matthew Jarron

Committee News

As promised last issue, we present a profile of our newest committee member:

Luke Gartlan

Luke is a lecturer in the School of Art History at the University of St Andrews, where he currently teaches modules on orientalism and nineteenth-century photography. He received his doctoral degree at the University of Melbourne in 2004 and has held postdoctoral fellowships at the University of Vienna (2004-05) and Nihon University, Japan (2005-2007).

Luke recently arrived in Scotland to take up his new post on the completion of his research in Tokyo, funded by the Japan Society for the Promotion of Science. He specialises in the early history of photography in East Asia, and is particularly interested in the camera's role in colonial-period visual culture.

He is currently working on a book on the nineteenth-century travel photographer Baron Raimund von Stillfried.

New SSAH Grant Scheme

As you'll know from last issue, we recently launched a scheme offering research support grants from £50 to £300 to assist with research costs and travel expenses. We're delighted to say that several applications have already been received and so far we have awarded five grants to researchers from around the world. Here we present the first two reports from grant recipients on how the money has been spent.

Gabriel Montua, Humboldt-Universität Berlin, Germany

The generous SSAH grant of £206.96 enabled me to cover my travel expenses to the Scottish National Gallery of Modern Art in Edinburgh, where I consulted item GMA A42/1/GKA008 from the Gabrielle Keiller Collection: letters exchanged between Salvador Dalí and André Breton. The Edinburgh letters consist of those Breton wrote to Dalí, with the important exception of a draft from Dalí. The letters Dalí actually sent to Breton are kept in the Bibliothèque Littéraire Jacques Doucet in Paris, which I will visit in July. Very few scholars have consulted both parts of the correspondence. My PhD thesis analyses the dialogue between Dalí's self-fashioning and its reception by society. Dalí deliberately obscured his membership in the Surrealist Movement in writings and public comments, which leads scholars to a great variety of views on this

subject. The analysis of the integral correspondence between Dalí and the head of the Surrealists, Breton, therefore is of vital interest for a better understanding of Dalí's implication with the Movement. The final results of the whole correspondence will become clear only after the consultation of the second set of letters in Paris this summer.

Carly Eck, Shirley, England

Despite the visual resonance of modernity, after having drawn upon examples from Parisian Couture, British mass produced and Fair Isle jumpers, my research argues that sweaters of the 1920s were entrenched with tradition.

The very representation of a knitted garment, even if machine-made, is a representation of an archaic and ancestral technique. The notion of fashion folding back on itself is something which Caroline Evans refers to as a labyrinth, the most new having a relation to what is most old. This in itself can appear contradictory from the very nature of fashion, which breaks from the past and can be thought of as a reaction to what went before, though by breaking from what directly came before, it can delve back further. This is what Walter Benjamin describes as the tiger-leap. The 'tiger's leap' allows fashion to transcend from the old to the new.

The hand-knitted Fair Isle jumpers re-appropriated a technique dating to the sixteenth century and were re-represented as new, but did not inject the novel, after being popularised by the Prince of Wales in 1922. Modernity can be thought of as a purveyor of discontinuity and in order to assert the break from continuity, there has to be awareness of what came before. This is paradoxical in itself; the notion of trajectory, simultaneous to nostalgia for a lost time. Paradox is a fundamental facet to modernity and indeed the supposedly 'modern' sweaters of the 1920s that do not eschew the past.

The SSAH grant of £70 was used to pay for my travel and attendance to the Pasold Conference on 14th March 2008, entitled, 'The History, Production and Representation of Knitted Textiles in Scotland.' This was most beneficial to my understanding of the role that Fair Isle and Shetland knitting played for the islands.

For further information on the SSAH grant scheme, contact:

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Features

The Carron Restaurant, Stonehaven: An Art Deco Jewel

Robin Jackson describes the restoration and unique artistic features of this architectural gem.



Figure 1 – The Carron Restaurant, southern aspect
Courtesy of Robin Jackson

I think I can claim to have some inkling of how Howard Carter must have felt when he entered the Tomb of Tutankhamun in 1922! That may sound like journalistic hyperbole but let me explain. In 1996 I was looking for a possible location in Stonehaven for a projected training restaurant for adults with special needs. I was told that there was a large storeroom belonging to a supermarket that might become available and be suitable - that storeroom had formerly been part of a building housing the long closed Carron Restaurant.

I recall as I walked down the corridor leading to the storeroom I had neither high nor low expectations. On opening the storeroom door I was confronted by row after row of storage shelves containing tins of fruit, detergent and cereal packets, and sundry other items. At first nothing struck me as being out of the ordinary. It was, after all, just a drab and dusty storeroom. However when I turned to my left I saw at the end of the storeroom a long rectangular mirror upon which had been etched an elegant female nude. On either side of the mirror were two tall columns decorated with inch square glass tiles. The visual effect of the mirror and tessellated columns was absolutely stunning. But then as I looked around the room I became aware of the fact that it was full of art deco features. As someone with a love for the art deco period I felt as if I had stumbled on buried treasure. This was my Howard

Carter moment! It soon became clear that the storeroom and adjoining kitchen and toilets were just as they had been when the building was originally put up. My reactions to this surprise discovery were mixed. On the one hand, there was my sheer delight in discovering such an art deco jewel but on the other hand, I was perplexed how such a treasure could have been left to fall into such a sorry state.

My immediate reaction was to write an article for *The Mearns Leader* in which I invited readers to answer three questions: How many Stonehaven residents know that they have in their town a rare architectural gem? How many of those who know care? And how many of those who care are prepared to act to preserve this treasure?

Origin of the Carron Restaurant

The Carron Restaurant was opened on the 24th July 1937. It was part of the extended and re-modelled Northern Co-operative Society premises on Evan Street that were then seen as the last word in modernity and business efficiency. There is some evidence to suggest that the Evan Street store with its grocery, butchery, bakery, drapery, shoe shop and pharmacy, was one of the first supermarkets in Scotland. An extract from *The Mearns Leader* for June 24th 1937 conveys some of the excitement felt at the time of the opening of the restaurant:

“In the midst of all this perfection there stands out a chef d’oeuvre – the tearoom which is, without exaggeration, the finest to be found in the North of Scotland. Indeed, nothing so delightful in the way of tearooms has ever been attempted even in larger towns and cities”.

In the two years before the outbreak of the war, the Carron became the social and cultural centre of Stonehaven catering for weddings, birthdays, whist drives, bridge parties, dances and concerts. During the war the army requisitioned it and it was not until 1947 that it was re-opened. It eventually closed in 1968. On the 4th July 1986 the Carron was given a B listing by Historic Scotland but by that time the building had fallen into such a state of disrepair that it was relegated to the ‘at risk’ register.

In 1999 the increasingly precarious state of the Carron was highlighted nationally in the BBC2 programme *One Foot in the Past* to which I contributed. It was subsequently nominated by Kirsty Wark, the programme presenter, as ‘Ruin of the Week’! Viewers were encouraged to send in ideas and suggestions as to how this art deco masterpiece

could be saved. It was not long after the BBC2 programme was transmitted that John Morrison, a local councillor and builder, purchased the building and succeeded in restoring it to its former splendour and glory. The Carron reopened in 2001.

Features of the Carron Restaurant

Inspection of the Carron makes one fact abundantly clear. The Carron is a celebration of art deco style. The architect responsible for its design was obviously intimately aware of what constituted art deco style – down to its smallest detail. Any visitor to the Restaurant will immediately be made aware of the extent to which the style permeates every aspect of this unique building’s exterior and interior design.



Figure 2 – Restaurant interior
Courtesy of Robin Jackson

Exterior design

The south facing and publicly visible facade of the building is an exercise in geometrical symmetry (Figure 1). This facade would be austere in appearance were it not for the bow window which radiates from the central point of the south wall. The radial construction of the glass canopy over the bow section of the terrace may be an architectural allusion to the sun’s rays. The protruding bow window is reminiscent of the design of the solarium of the De La Warr Seaside Pavilion, Bexhill, Sussex – a classic art deco building. The pyramidal arrangement of the windows at the west end of the building is typically art deco. The random angularity of the crazy paving in the sunken garden serves to highlight and contrast with the geometric stability of the facade. The presence of

the sunken garden, which lies between the building and the road, is critical to an appreciation of the building's design for without that intervening space the visual impact would be considerably diminished.

Interior design

The interior walls are uncluttered being free of curtain rails, cornices and the conventional division of the wall into an upper and lower part. The walls are covered in a lustrous wood veneer whilst the floor was originally a shiny parquet covering; the smooth and polished finish being typical of art deco. On the east wall of the main room there is a large mirror upon which there is a delicately etched nude figure. On either side of the mirror are two large glass tessellated columns that serve to focus attention on the mirror which dominates the room (Figure 2). Running the whole length of the ceiling and protruding from it is a casing for artificial light: lighting being seen as an important and integral part of the overall design. Art deco design is clearly evident in other minor features:

- The curved chrome polished steel plates on the swing doors
- The decoration on the vents for the recessed radiators
- The bas-reliefs on the east and west wall
- The chevron motif on the bay windows
- The decorative mosaic tiling in blue and green of the restaurant terrace and patio.



Figure 3 – Radiator grille, east
Courtesy of Robin Jackson

Social significance

The essence of art deco is the creation of an illusion. Anyone entering the Carron Restaurant for the first time in 1937 with little or no knowledge of art deco style is likely to have been overwhelmed by its visual impact. For someone used to poorly lit, cramped, drably and over furnished public eating places, the

brightness, spaciousness, luxury and foreignness of the Carron's interior would have come as a profound shock. The illusion of luxury was quite literally skin deep for the wood panelling on the walls was a veneer: it looked expensive but was reasonably cheap. The novel nature of the interior design would have made the customer aware of the fact that she was entering a 'state of the art' building – a building that was at the forefront in the application of new design, the use of new materials and the adoption of new business practices.

In view of the fact that art deco style resulted from a whole range of exotic influence, it was important to convey that character to the customer. Visiting the Carron was meant to be a stimulating experience encouraging the customer to believe that she was embarking on an adventure into a new and exciting world. The creation of the Carron made art deco accessible to the public. Here was an art form that was not the exclusive prerogative of the rich and the artistic elite. The public were provided with an opportunity to see how art deco could directly impinge upon and enhance their lives.

Whilst the female nude was a well-established art deco motif, its very prominent position in the restaurant prompts the thought that the inclusion of such a risqué image was seen not simply as an expression of artistic licence but a statement about the role of women in society. The art deco nude can possibly be taken as a metaphor for freedom and liberation. Art deco is therefore more than an art form. On occasions it can be a radical political statement. This notion may well have appealed to a significant number of those who most often frequented the restaurant and who for generations had been exposed to domestic servitude – women. In that respect the Carron may be seen as following in the tradition set by Miss Cranston (1849-1934) in Glasgow. Sitting in the Carron it would not have been difficult to imagine oneself within the luxurious interior of an ocean liner. But that is not entirely surprising. In Glasgow, Charles Cameron Baillie, who was creating interiors for some of the luxury liners launched on the Clyde in the 1930s, was at the same time designing restaurant interiors!

The most appealing art deco features in the restaurant are not immediately apparent to the diner as they are partially concealed by tables and chairs. At the east and west end of the dining room there are two elegant chrome radiator grilles depicting two scenes drawn from classical antiquity. The grille at the east end and located under the mirror possibly shows Actaeon the hunter, a grandson of the sun god Apollo (Figure 3), whilst the grille at the west end may also

show Actaeon but on this occasion with Artemis (Roman goddess Diana) (Figure 4). When hunting with his dogs, Actaeon encounters Artemis bathing naked in a stream and seeks to ravish her. Artemis, for her part, turns Actaeon into a stag, whereupon he is savaged and killed by his own hunting dogs.



Figure 4 – Radiator grille, west
Courtesy of Robin Jackson

We do know that Artemis (or Diana) frequently features in art deco design. She is seen as a superwoman granted beauty by Aphrodite, wisdom by Athena and super stamina and strength by Demeter. Diana has also been taken as an inspirational figure by the women's liberation movement. What is significant about the grilles is that they are quintessentially art deco – beautiful yet functional. They are works of art in their own right and would not be out of place in an art gallery or museum.

What is fascinating about this exceptional art deco building is that it was built not in cosmopolitan Edinburgh or metropolitan Glasgow but in a small market town in the Mearns - a region portrayed by Lewis Grassic Gibbon, bard of the Mearns, as strongly conservative and Calvinistic. What did the Mearns folk make of such unrestrained exuberance and exotic frivolity? The answer is that they took the Carron to their heart. After the bleak austerity of the post-Depression decade the emergence of the Carron may have been seen metaphorically and literally as a beacon for a brighter future.

The Carron should not be viewed simply as an architectural gem belonging to the North East Scotland. Given that there are so few examples of outstanding art deco buildings left in Scotland, it is a priceless part of the nation's architectural heritage that, in 2003, deservedly won a Civic Trust Award.

Happy Birthday Beano!

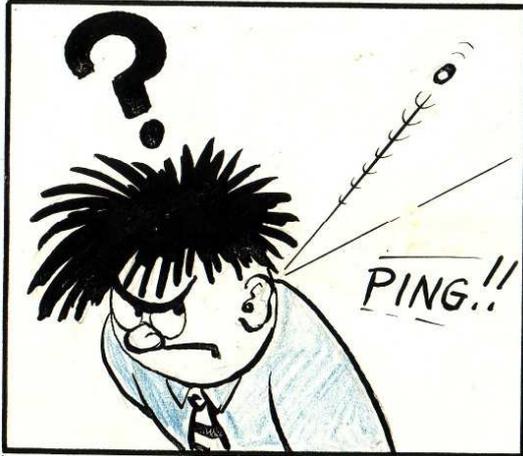
This summer the University of Dundee is hosting the official 70th anniversary exhibition celebrating Britain's favourite comic *The Beano*. Running until 20th September 2008, the show is being held in the Lamb Gallery on the first floor of the Tower Building. It provides a unique opportunity to see original artwork from *The Beano*, from its very first issue up to today. Most of the material, which has been loaned from D C Thomson, has never been shown in public before. It includes work by legendary artists such as Dudley D Watkins, David Law, Leo Baxendale and David Sutherland.



Dudley D Watkins, *Lord Snooty*, ink on paper, 1940
Copyright D C Thomson & Co Ltd

Among the highlights on display are artwork from the very first issue, including long-forgotten characters such as Contrary Mary and Rip Van Wink; work by the Torelli brothers, who sent their Futurist-style drawings from Italy before disappearing during the war; some of the earliest Dennis the Menace strips by David Law before he acquired his famous striped jersey; classic Leo Baxendale drawings including the Bash Street Kids, Minnie the Minx and Little Plum; and rarely seen Beano publicity material, letters from readers and other memorabilia.

To accompany the exhibition, a special birthday event is being held in the D'Arcy Thompson Lecture Theatre in the Tower Building on 30th July. Starting at 5.30pm, the event will feature free talks by comics experts and Beano artists. The provisional programme is as follows:



David Law, *Dennis the Menace*,
pencil and ink on paper, 1951
Copyright D C Thomson & Co Ltd

- 5.30pm Welcome
- 5.40pm Matthew Jarron, *Before the Beano - the Prehistory of Dundee Comics*
- 6.00pm Chris Murray, *The Birth of The Beano*
- 6.20pm Laura Howell, *Working for The Beano* (provisional title)
- 6.40pm Gary Northfield, *Flippin' 'eck! I'm in The Beano!*
- 7.00pm Wine/Juice Reception
- 7.20pm Gallery Tour with Morris Heggie and Alan Digby



David Sutherland, *The Bash Street Kids*,
ink on paper, 1991
Copyright D C Thomson & Co Ltd

About the speakers: Matthew Jarron is curator of the anniversary exhibition and is currently researching the history of art in Dundee. Chris Murray is a comics researcher with a particular interest in comics and WWII. Laura Howell is the first female artist to have her own strip in *The Beano* and is also an award-winning manga artist. Gary Northfield is the creator of Derek the Sheep, the first creator-owned character in *The Beano's* history. Finally, the wine/juice reception will be rounded off by a gallery tour, with Morris Heggie (archivist at DCT) and Alan Digby (current editor of *The Beano*) providing a wealth of information and anecdote to accompany the artwork in the exhibition. They will also be joined by the legendary David Sutherland, who has been a D C Thomson artist since the 60s, drawing *The Bash Street Kids*, *Biffo the Bear* and *Dennis the Menace*.

Entry to all talks is free, but if you would like to attend please contact Chris Murray on c.murray@dundee.ac.uk or 01382 384907 to reserve a place.

The exhibition is open Mon-Fri 09.30-20.30 Sat 09.30-12.00. Admission is free.

Hannah Frank Centenary Exhibition

When an old friend asked Fiona Frank, niece of iconic Scottish Jewish artist Hannah Frank, to accompany him to the Peruvian rainforest this Summer, she was delighted. Yet the minute she said "Yes" Fiona realised this would mean that the run up to the final exhibition in the five year tour of Hannah Frank's work, which Fiona has spearheaded, would be frantic to say the least.

"This is a unique time," Fiona explained. "The Hannah Frank centenary exhibition actually opens on the artist's 100th birthday – 23rd August 2008 – in her native heath, Glasgow. We feel certain that this is a first for the city, perhaps even for the world... a living artist being involved in the arrangements for an exhibition opening on her 100th birthday!"

She added: "Apart from helping to set up the exhibition with the team from Glasgow University - which includes some postgraduate students from the university's History of Art department who are using the experience as part of their studies - I'm fielding media enquiries, sorting out preview invitations, proofreading the final version of a new book about Hannah, filming for a DVD about her life and work and we're searching for five or six original pictures whose whereabouts are untraced."

The 'missing' pictures include *Sorcery* (1929), *Flight* (1939), *The Seeker* (1931) and *Folly* (1930). They are signed 'Al Aaraaf' – the pen name that Hannah Frank used for many of her drawings, so their owners may not associate them with Hannah's name.

"They were probably sold through the Compass Gallery, Glasgow, during the 1970s. If anyone knows where any of these pictures are please do get in touch. We would love to be able to show them to the many visitors expected at the exhibition, some of whom are coming from overseas," Fiona explained.

The Hannah Frank Centenary exhibition will be housed in the University chapel and runs until 11 October. Rev Stuart MacQuarrie, chaplain to the University of Glasgow, said: "The interfaith chaplaincy at Glasgow University is delighted to be able to host this important exhibition in celebration of one of the university's most distinguished students."

Sponsorship for the exhibition has come from 'One Glasgow', a University of Glasgow initiative to promote and celebrate equality and diversity with staff, students and the local community.

Fiona summed up the five years she and her team have spent on the mission to make her aunt a household name in her own lifetime:

"To begin with I mapped out all I wanted to achieve leading up to my aunt's 100th birthday. I dreamed of wildly unlikely things - an interview on *Woman's Hour*, a spread in a weekend colour supplement, a television appearance; plus more achievable milestones like exhibitions across the UK and exhibitions overseas. The highlight was going to be an exhibition opening on her 100th birthday somewhere in Glasgow. All these things - and more - have actually come to pass! Yet never in my wildest dreams did I envisage that there would also be a congratulatory motion and a reception in the Scottish Parliament for my aunt; that Glasgow University might put on a two day International Symposium on Art, Religion and Identity in her honour; that she would be featured on the front page of the university Alumni magazine which goes to many, many thousands of former Glasgow University students. Every day brings something new in my aunt's 100th year and, I'm happy to report, she's easily as excited as I am about the forthcoming exhibition and her 100th birthday."

Hannah herself has said: "If you're an artist, you do it for people, so that people will admire it, so it's no use if it's kept in a dungeon and nobody ever sees it....You hope that people will see it and think you're wonderful."



Hannah Frank, *And Many a Jealous Conference They Had*, print on paper, 1928
Copyright the artist

That is certainly going to be the case for the centenary exhibition visitors who will see a large selection of Hannah Frank's works, many loaned from private collectors and never before exhibited. There will also be family sketches, self-portraits and extracts from her illustrated diaries and a special exhibition of Glasgow University Magazines from the 1920s and 30s, to which Hannah Frank contributed on many occasions. There will be a rare chance to acquire an original Hannah Frank drawing or sculpture as some of these will be for sale at the exhibition.

A new book *Hannah Frank: Footsteps on the Sands of Time. A Hundredth Birthday Gallimaufry*, edited by Fiona Frank and Judith Coyle, will be launched at the exhibition's preview evening (Friday 22 August). Published by the Scottish Jewish Archives Centre in association with Kennedy & Boyd it is part-funded by the Scottish Arts Council.

Gavin Wallace, Head of Literature at the Scottish Arts Council said: "The dark and beautiful heart of Glasgow sang out from every work in

Hannah Frank's portfolio. We are delighted to be able to support and celebrate such an important, and perhaps overlooked, artist."

A film by visual anthropologist Sarah Thomas about Hannah's art and life will be launched at the same time. Entitled *Hannah Frank – The Spark Divine*, the title coming from a compliment she noted in her diary of Wednesday 10th July 1929: "A letter from Sidney Needoff ...thanking me for the poems which would surely feature in the first issue - I had the spark divine".

The film features two of Hannah's young great-nieces. Jen Rankin, 26, from Preston, Lancashire, a trainee teacher, who has an uncanny resemblance to the young Hannah, is featured in the DVD sketching and walking by the sea in Ayrshire where the Frank family used to go for the summers; and Barbara Spevack, 30, an actress and singer from Newton Mearns, Glasgow, provides the voice-over of the young Hannah reading her diaries aloud.

The birthday week itself will see a host of celebratory activities around the city of Glasgow, with family and friends coming from all over the world for the celebrations.

Hannah Frank Centenary Exhibition, 23rd August-11th October 2008, Glasgow University Chapel, Glasgow. Tel: 0141 330 5419. Mon-Fri 09.00-17.00 Sat 23rd Aug and Sat 11th Oct 09.00-11.00 Sun 12.00-16.00

Highland: Image and Performance

Symposium, 4th September 2008, Sabhal Mòr Ostaig, Isle of Skye

This one-day symposium provides an opportunity for critical consideration of Highland imagery, through contemporary art research and practice including photography and film, and in relation to song and placenames.

It is organised by the AHRC-funded project 'Window to the West / Uinneag dhan Àird an Iar: Towards a redefinition of the visual within Gaelic Scotland', a collaboration between Sabhal Mòr Ostaig and the Visual Research Centre of the University of Dundee.

Speakers include: John Purser on the landscape and music of Strath; Meg Bateman on Loch Etive; Hugh Cheape on the photographic achievement of Walter Blaikie in South Uist and Eriskay; Joanna Soden on photographic images by the artist William Gillies; Norman Shaw on his 'Nemeton' contemporary art project and David Martin Jones on

issues relating to landscape and the past in recent Scottish Gaelic films.

It will be chaired by Murdo Macdonald, Professor of History of Scottish Art at the University of Dundee.

A more detailed programme will be available at a later date. For further details of the programme contact l.lindsay@dundee.ac.uk and for booking contact Nicola Thomson at Sabhal Mòr Ostaig, tel: 01471 888 301, email: sm00na@groupwise.uhi.ac.uk.

Attendance at the symposium itself is free of charge, but please reserve a place with Lesley Lindsay.

Special catering and accommodation packages are also available.

South by South West

Gillian Simison tells us about an ambitious project she has been co-ordinating bringing together art collections from throughout the south west of Scotland.

South by South West is a three part exhibition which explores the artistic heritage of south-west Scotland – Ayrshire and Dumfries and Galloway. The three parts, each focusing on a different period of time, are being shown simultaneously at venues across the region. All three exhibitions are attracting a great deal of public interest.



S J Peploe, *The Tolbooth, Kirkcudbright*,
oil on canvas, 1918
Copyright Dumfries and Galloway Council

South by South West is the third exhibition to be organised in conjunction with the Future Museum web project. The project brings the collections of

partner museums together online and each year an exhibition has been organised to highlight one area of these collections. The project has been funded by the Regional Development Challenge Fund allocated by the Scottish Government and administered by Museums Galleries Scotland on its behalf.

For 2008 the collection focus area was the region's fine art collections. Gathering the collections together it became apparent that it would be possible to piece together an overview of artistic activity in and associated with the region over the last 200 to 250 years and there were exciting stories to be told. The importance of the Galloway landscape for several of the Glasgow Boys group and the development of an artistic community around Kirkcudbright is well known but *South by South West* presented the opportunity to explore some of the lesser known stories as well – the Pre-Raphaelite artists who visited Penkill Castle in Ayrshire and the draw of the Arran landscape.



William Bell Scott, *King's Quair I*, watercolour on paper, not dated
Copyright East Ayrshire Council Arts and Museums

A survey of Scottish art history reveals many key figures who have Ayrshire or Dumfries and Galloway roots and many more, from Scotland and

beyond, who have spent time working in the area. The inspirational landscape of the region, its rich history and individual residents have all played a role in attracting leading artists to the area, whilst the absence of both a major art school and the market for art which a city generates, have meant that many of the region's own talented artists have found it necessary to pursue their careers elsewhere. As a result, a great mix of influences have formed a unique and diverse body of art associated with south-west Scotland.

The period 1780 to 1880 is explored at the Maclaurin Galleries in Ayr and the exhibition is divided up thematically. A group of portraits introduce some of the region's former residents with work attributed to Allan Ramsay and Henry Raeburn and one by John Gilbert-Graham. Of particular note in this group is a self-portrait by the Reverend John Thomson of Duddingston, formerly Minister of the Parish of Dailly in Ayrshire. One of Thomson's Romantic landscape paintings, a depiction of Turnberry Castle, is also on display amongst a group of paintings of local town and landscapes. There are prints by English artist William Daniell and the antiquarian Francis Grose and a sketch of Culzean Castle by Alexander Nasmyth acknowledges the visits made to the region by this key figure for Scottish Landscape painting.



D O Hill, *Kilmarnock Cross*, oil on canvas, 1840
Copyright East Ayrshire Council Arts and Museums

Ayrshire's most famous son Robert Burns, has been an inspiration to countless artists. One of David Octavius Hill's original paintings for his series *The Land of Burns* is on display whilst the wider 19th century Scottish genre and literary painting tradition, to which Burns' poems were such an inspiration, is represented in a number of works by Dumfries and Galloway's own Faed family. Also on display are a group of works which document the local impact of the rapid growth

of industry during the period whilst a selection of prints, photographs and books from Penkill Castle, give an insight into the creative environment William Bell Scott and Alice Boyd cultivated there, inviting their associates in the Pre-Raphaelite circle to visit and spend time working in the grounds.

In Dumfries and Galloway an exhibition showing works from the period 1880-1940 is on display at the Tolbooth Art Centre in Kirkcudbright and will move to Gracefield Arts Centre in early August. It is the period during which there was intense artistic activity around Kirkcudbright and the surrounding Galloway landscape. The exhibition shows many fine examples of the work that emerged from there but also explores what was happening in Ayrshire at the same time. There are depictions of Ayrshire and Arran by artists such as James Lawton Wingate, D Y Cameron, John Maclauchlan Milne and George Houston. A particularly interesting piece on display here is a painting of the village of Barr in Ayrshire by George Henry who is so well known for his depictions of the Galloway landscape.



David Gauld, *Kirkcudbright Castle*, oil on canvas, not dated

Copyright East Ayrshire Council Arts and Museums

The exhibition opens with a display of work by several of Henry's fellow 'Glasgow Boys' and their associates, a number of whom came from the region and others of whom visited, some regularly and for lengthy periods. Another group of work references the connections between the region and some of the key artists of the Glasgow Style. There is a display of work by Jessie M King and some watercolours by John Keppie, the colleague and friend of Charles Rennie Mackintosh who hosted the gatherings of the 'Immortals' at Dunure, Ayrshire.

At the Dick Institute in Kilmarnock art from the period 1940 right up to the present day is

explored across two large gallery spaces. Upstairs there is work by several key figures of Scottish Art from the earlier years of the period. There are paintings by Ayrshire's Robert Colquhoun and Robert MacBryde hung alongside a print by Jankel Adler who was influential on them both. Paintings by John Maxwell and Sir Robin Philipson, both of whom were raised in Dumfries and Galloway, are accompanied by local landscapes by several of their Edinburgh College of Art colleagues who visited the region at one time or another, in most cases quite independently of each other. There is a portrait of the poet Hugh MacDiarmid of Dumfriesshire who, through his friendships with painters such as William McCance, influenced the development of a Scottish Renaissance in the visual arts. McCance's work is represented by two paintings of his Ayrshire wife, the skilled and prolific printer Agnes Miller Parker.

Downstairs a selection of work in various media reflect the dramatic developments that have taken place in artistic practice during the latter years of the period. There are photographs of Galloway taken by Raymond Moore during his years living in Dumfriesshire and David Nash's charred *Elemental Boat*, hewn from a tree trunk in woodland in South Ayrshire and then, set alight, floated on the River Girvan. Ayrshire's own Christine Borland has loaned her piece *Handiwork* which references the local lace industry, her personal experience of which has fed into much of her work.

As a celebration of the region's creativity, it seemed fitting that *South by South West* should play a part in encouraging the creation of new work. New commissions were offered to Roderick Buchanan, Graham Fagen and Kathleen McKay who have all responded in very different ways to the region and its cultural heritage. Buchanan has begun a website charting the travels of 18th century Glasgow Advocate Thomas Muir around the world, starting with a week he spent travelling in Wigtownshire. Fagen explores his own memories of growing up in Castlepark near Irvine using collage to bring together a photograph taken from Irvine beach and a drawing made from memory. McKay explores the Ayrshire coal mining and lace making industries and themes of war which dominated the twentieth century referencing the museum's role in preserving these histories.

Intentionally based and focused on the region's own collection *South by South West* does not pretend to represent all the most significant artists who have ever worked in the region although it does include loans of several key works from external institutions. The aforementioned works by Alexander Nasmyth and George Henry are both on loan from

the National Gallery of Scotland. Loans of work by the printmaker Agnes Miller Parker from both the Scottish National Gallery of Modern Art and the National Library of Scotland provide a rare opportunity to view work by this Ayrshire artist in Ayrshire which sadly does not hold any of her work within its own collections.



Graham Fagen, *From the Falklands On, I Murder Hate*, print on paper (new commission for *South by South West*)
Copyright the artist

South by South West contributes to the Future Museum project's aim to increase access to the collections. It has both physically moved collections around the region for display in venues in which they are not normally shown, but it has also by mixed the collections up. Related artworks from different collections are placed alongside one another creating new contexts for the work, of benefit to both the visitor and the curators involved.

The exhibitions are accompanied by a 232 page exhibition publication. There is an introduction to the region's collections and how they were built up followed by chapters exploring each of the three defined time periods. Each is followed by a selection of around 30 colour reproductions of artworks from

the corresponding exhibition. There is a further opportunity to explore artworks from the exhibition in an interactive timeline on the Future Museum website www.futuremuseum.co.uk.

South by South West: 1880-1940 will close at the Tolbooth Art Centre, Kirkcudbright on 3 August and re-open at Gracefield Arts Centre, Dumfries on 9 August running until 20 September. The exhibition at the Dick Institute, Kilmarnock will also close on 20 September while the exhibition at the Maclaurin Galleries, Ayr will close on 21 September.

The Orchar Collection at Broughty Castle

One of the most important collections of Scottish Victorian Art in the country is now on display at Broughty Castle Museum in Broughty Ferry near Dundee. The Orchar Collection was built up by James Guthrie Orchar (1825-1898), a prominent businessman, great patron of the arts and a former Lord Provost of Broughty Ferry.

An inventor, engineer and entrepreneur, James Guthrie Orchar was a hugely successful businessman exporting locally designed and manufactured textile machinery throughout the world. He was a great benefactor to the City of Dundee and to the burgh of Broughty Ferry, but it is as a patron of the arts that he is best remembered today.

Orchar was one of a powerful local art lobby whose legacy was the establishment of the Albert Institute and Victoria Galleries in Dundee - now the McManus Galleries & Museum - constructed entirely as a result of private fundraising. He was a pioneer in promoting contemporary Scottish art through his chairmanship of Dundee's important Fine Art Exhibition Committee which organised huge, highly regarded selling exhibitions. Privately, he amassed a considerable collection of oil paintings, watercolours and prints. His obituarist stated it "contained the best works of the best men" and today it is regarded as one of the finest private collections of Scottish Victorian art in the country.

The Orchar Collection was displayed in the Orchar Gallery, Broughty Ferry from 1923-1979. The entire Orchar Collection was gifted to the City of Dundee in 1987 and in 1989 much of it was put on permanent display within the refurbished Victoria Gallery in the McManus Galleries & Museum.



J G Orchar, *Harbour of Dort*, oil on canvas 1876
Copyright Dundee Art Galleries & Museums

This exhibition returns some thirty of Orchar's paintings to permanent display in a newly refurbished gallery within Broughty Castle. It features work from Orchar's original collection by artists of the Scott Lauder Group, famed for their gestural brushwork and love of colour, alongside twentieth century paintings by Philip de Laszlo and James McIntosh Patrick purchased by Orchar's Trustees.

In a new departure, the display has been curated by two of Dundee City Council Leisure & Communities Department's front-of-house team. Gillian Bennett and Mark Wade put the display together as part of their Scottish Vocational Qualification in Curatorial Operations. Both chose to concentrate on works that have been little seen in recent years, but that reveal something of their collector's personality. Their studies highlighted two works that had been misattributed to Orchar's son - James Steel Orchar - for over 80 years. Their research has identified the true artist of *The Harbour at Dort* and *At Muthill* as Orchar himself. Leisure, Arts and Communities Convener Richard McCready comments "Gillian and Mark are to be congratulated on their detailed research and the dedication with which they have approached this project."

Broughty Castle is owned by Historic Scotland and run as a museum by Dundee City Council, Leisure and Communities Department. Admission is free and the exhibition runs until November 2010. Opening times: April-Sept Mon-Sat 10.00-16.00 Sun 12.30-16.00; Oct-March Tues-Sat 10.00-16.00 Sun 12.30-16.00 closed Monday.

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