



Scottish  
Society for  
Art History

# Newsletter

No. 21 Autumn/Winter 2005



## From the Chair

Although not exactly a 'coming of age', the 21<sup>st</sup> birthday of the SSAH has offered a marvellous opportunity to review both our past and our future. Our past was essentially the theme of our 21<sup>st</sup> anniversary colloquium in April - *Art & Scotland: the last 21 years* - but this was no exercise in self-indulgent congratulation or navel-gazing. Instead a succession of stimulating papers and discussions served to emphasise how vibrant and energising the issue of art continues to be in a nation now mystifyingly re-branded as the 'best small country in the world'.

Certainly none can deny that Scotland always has punched above its weight and the colloquium was launched with Duncan Macmillan's challenging thesis that the international influence of Scots artists might be significantly more extensive than previously thought. Obliquely this set a theme for the following day's debates which constantly returned to questions of Scottish culture, identity and outlook. Although only one discussion specifically addressed the issue of Scotland's artistic identity, there was a sense in which all the speakers felt bound to consider how Scotland fared in the wider world, be it in terms of built heritage, our museums and collections, or our contemporary artists. Overall there was a conviction that this was a time of transformation. Scotland now has superb art history teaching and scholarship, world-class art galleries and exhibitions, award-winning architecture and some of the most exciting international contemporary artists and yet somehow lacks the necessary self-esteem to break the boundaries of a self-imposed provincialism. As our second plenary speaker, Richard Demarco, so ably demonstrated, anything is possible with the will to succeed.

Our colloquium offered no immediate answers to a problem that is perhaps inherently Scottish, but certainly showed there is no lack of will and vigour in the culture of the visual arts in Scotland. I am sure the next 21 years will be even more exciting.

During that time the SSAH will continue to grow and develop its role as one of the pre-eminent vehicles of art historical research in Scotland. Our 2005 Journal is a particularly rich and varied publication and we are now exploring opportunities for more extensive distribution and online publishing. More news of this will follow. We are delighted to have contributions from several scholars and writers working outwith Scotland and hope this is a harbinger of a growing internationalism, both for our Society, but also for the study and appreciation of Scottish art and for the study of art in Scotland.

**Robin Nicholson**



## Notices

### AGM

The Annual General Meeting of the Scottish Society for Art History will take place on Saturday December 3<sup>rd</sup> in the lecture theatre of the Hunterian Art Gallery, University of Glasgow at 11am. After the AGM Anne Dulau will give a 'behind the scenes' tour of the Hunterian Art Gallery.

### Apology

Most unfortunately, many of you had to retrieve your last newsletter from the post office and were asked for a £1.80 surcharge fee. As the envelopes had been weighed at the Post Office, I wrote to the Royal Mail to complain that an error on their behalf had caused our members both inconvenience and expense. Although their Customer Service Advisor apologised profusely for the mistake, she was unable to comply with my request that a book of stamps for £1.80 to be sent to SSAH members as compensation. Her advice is that SSAH members should contact their customer service centre directly and quote reference number 1-1348804661 to receive a book of stamps for £1.80. I am very sorry for the



## Notices (continued)

inconvenience this must have caused, and disappointed that the Royal Mail did not offer better compensation. I do hope, however, that many of you will be able to receive this book of stamps without too much trouble.

**Anne Dulau**

### Time to renew

Membership Subscriptions for 2006 are due on  
**1 January 2006**

To ensure your subscription is kept up to date, complete and return the form enclosed in this newsletter. Please fill the whole form out, even if you pay by standing order, to keep your address, gift aid, etc., information up to date. The form can also be downloaded from our website: [www.ssah.org.uk](http://www.ssah.org.uk)

### Student Paper Competition

The annual student paper competition is open to all undergraduate and postgraduate students in higher education institutions in the UK. Submissions are invited on any topic within the broad area of Scottish Art and Visual Culture. Papers should be of 3,000-4,000 words in length (plus footnotes, bibliography etc.). The winning author will receive £50 and a year's membership of the SSAH. The winning paper may also be considered for publication in the Journal of the SSAH. Entries should be countersigned by a tutor confirming that the paper is the student's own original work. Further publication guidelines may be obtained by sending an email to:

[l.lindsay@dundee.ac.uk](mailto:l.lindsay@dundee.ac.uk)

or by sending an S.A.E. to:

Scottish Society for Art History,  
c/o Matthew Jarron, Museum Services,  
University of Dundee, Dundee DDI 4HN.

Entries should be submitted to the above postal address. We do not accept submissions by e-mail.

**THE DEADLINE FOR THE FORTHCOMING  
YEAR'S ENTRIES IS 31<sup>ST</sup> MAY, 2006.**

This year's winning entry was submitted by Clemena Antonova for her essay entitled 'El Greco's Icon of Christ in the National Gallery of Scotland'. The essay will appear in the next edition of the SSAH Journal. Clemena Antonova is a PhD student in History of Art at Oxford University researching aspects of Eastern Orthodox art. She gained her MA at Edinburgh University.



## Features

### Close-up on Collections

*Scotland has many fine art collections outwith the major national and regional galleries. In the first of what we hope will be a regular series highlighting lesser-known collections around the country, **Nicola Ireland**, Collections Assistant at the Royal Scottish Academy, tells us more about the RSA's Collections and Archives.*

**N**ext year the Royal Scottish Academy, one of the oldest Scottish art establishments, will celebrate its 180<sup>th</sup> anniversary. Founded in 1826, the Academy has amassed a sizeable collection and related archive over the years as part of its primary remit 'to secure the progress, and advance the dignity of the Fine Arts in Scotland'.<sup>1</sup> The earliest reference to the concept of collecting can be found in a letter of 1826 penned by John Elder, the Academy's solicitor, to the Lord Advocate of Scotland on the Academy's behalf where he expresses their desire 'to form a Library of Books of Painting, Sculpture and Architecture, and all objects relating thereto; also of Painting Prints, Casts and Models'.<sup>2</sup> Although the initial impetus for the collection was borne of the desire to create a teaching collection<sup>3</sup>, this objective soon became aligned with the more philanthropic concept of 'collecting valuable works of art for public gratification' as well as for 'the use of artists and students'.<sup>4</sup> By the mid 19<sup>th</sup> century, aspects of the collection were perceived to be of national importance, reiterated through the allocation of an exhibition space within the new National Gallery of Scotland from 1858 until 1910. A number of jewels in the National Gallery's Scottish collection that were presented to the nation by the Academy in 1910 (including Sir Henry Raeburn's *Mrs Scott Moncrieff*) stand as a testimony to the Academy's sagacious early collecting policy.

Another 19<sup>th</sup> century collecting objective of the Academy was to create an 'Artistic Portrait Gallery'<sup>5</sup> representing important figures of the day for 'continual preservation in the collection'.<sup>6</sup> This vision, expressed by the Academy in its 1857 and 1858 Annual Reports, took place almost 25 years before the genesis of the Scottish National Portrait Gallery, and has endowed the RSA collection with a fascinating archive of images. The personalities of the various movers and shakers of the Scottish art scene of the last two centuries are also present in the form of the written word in the large archive of letters and manuscripts that have grown in symbiosis with the collections. Unlike many public art collections, most of the RSA's art works



Sir James Guthrie, *Midsummer* (1891)  
 Courtesy of the Royal Scottish Academy

have come directly from their respective creators as a result of the unique nature of the RSA as an organisation created and driven by artists. The collection can therefore be interpreted in the light of its supporting archive of correspondence and documentation which lends it a particular coherence and integrity.

Since its inception, the Academy has been keen to support emerging Scottish talent and this is a mission that continues to this day. Every year, the collection is enriched by works received in exchange for the various scholarships that the Academy offers such as the John Kinross Scholarship which enables students to travel to Italy. Contemporary art works by both members and non-members are also purchased for the collection from the RSA's Annual Exhibition.

The Diploma Works are however the heart that beats away at the core of the RSA collection. They began to be received in 1831 as a result of the constitutional requirement that every member upon election to Academician status was required to deposit 'a Picture, Bas-relief, or other specimen of his abilities.'<sup>7</sup> The Diploma Collection, formed over the last 174 years, constitutes a fascinating visual history of Scottish art and architecture from the early 19<sup>th</sup> century to the present day. It encompasses figures ranging from William Henry Playfair and David Scott through to James Drummond and Horatio McCulloch, Sir James Guthrie and the Glasgow Boys and the Colourists S J Peplow and F C B Cadell. The 20<sup>th</sup> century Diploma Works reflect movements from the Celtic Revival to the Edinburgh School and include John Duncan, Anne Redpath (the first female artist to become an Academician, in 1952) and Sir William George Gillies to name but a few. This latter figure is the most comprehensively represented artist in the RSA collection due to the generous bequest of his entire estate to the RSA upon his death in 1973.

Although the Diploma Collection is intended to contain characteristic samples of members' work there are some fascinating exceptions. Sir James Guthrie's *Midsummer* sees his interest in Impressionism taken to its vibrant conclusion and William McTaggart's Tennyson-inspired piece, *Dora*, is an intriguing work that reflects his earlier, more precise style and yet simultaneously acts as a prelude to the looser, emotive brushwork of his later paintings. The absence from the Diploma Collection of artists such as William Dyce and Wilhelmina Barns-Graham, who instead became Honorary Members forging their careers south of the border, is in its own way as interesting and significant as those whose work is included in chronicling the history of Scottish art. In addition to safeguarding this history, the RSA collection also embraces the present and looks to the future. As from this year all those who are elected to membership of the Academy will automatically become Academicians and 21<sup>st</sup> century Diploma Works received from contemporary figures on the Scottish art scene including Alison Watt and Callum Innes will form exciting additions to the permanent collection. Taking their place alongside their 19<sup>th</sup> and 20<sup>th</sup> century counterparts they will form chapters in the rich narrative of Scottish art that the RSA collection embodies.



Charles Lees *The Summer Moon* (1858)  
 Courtesy of the Royal Scottish Academy

This October and November as part of an ongoing programme of exhibitions drawn from the RSA collection there will be the opportunity to view sea inspired art works both past and present. *Sea* will feature paintings by William McTaggart and Will Maclean and will also include sculpture, prints, photography and archival material. The exhibition will take place in the RSA Library in the RSA Building and will run from the 21<sup>st</sup> October to the 20<sup>th</sup> November 2005. *Sea* will also take place in the lower galleries featuring installations of contemporary loan works by RSA members and invited artists.

Further information can be found at  
[www.royalscottishacademy.org](http://www.royalscottishacademy.org)

## Notes:

1. *The Exhibition of the Royal Scottish Academy of Painting, Sculpture and Architecture, the First, 1827*, preface, p 6
2. *First Report of the Council of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1828* (letter from John Elder to the Lord Advocate of Scotland of 6<sup>th</sup> December 1826 cited on p 28)
3. The RSA ceased to act in a formal teaching capacity in 1932 with the discontinuation of the Royal Scottish Academy School of Painting that had operated from Edinburgh College of Art since 1911.
4. *Thirty-First Annual Report of the Council of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1858*, p 13
5. *ibid.* p 8
6. *Thirtieth Annual Report of the Council of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1857*, p 16
7. *Constitution and Laws of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1829*, sect. IV. 4

## Joseph Lee, War Poet & Artist

To coincide with a major new exhibition of his work, **Caroline Brown** (University of Dundee Archive Services) and **Matthew Jarron** (University of Dundee Museum Services) look at the unusual life of the Dundee journalist and artist Joseph Lee.

Ranked alongside Owen, Brooke and Sassoon, Joseph Lee was once regarded as one of Scotland's finest First World War poets. Although his reputation has since been sadly eclipsed, volumes of his poetry and war memoirs remain powerfully evocative and – 'composed amid the smoke and din of warfare' – are undeniably authentic.

What makes Lee all the more remarkable is that he was also a highly skilled artist, who illustrated his own books and after the war moved to London to study at the Slade alongside the likes of Stanley Spencer.

Born in 1876 Lee was an intelligent child whose underprivileged background necessitated his leaving school at 14 to work for a firm of local solicitors. Perhaps uninspired by this career move he left Dundee abruptly to travel the world, even working for a year as a cowboy in Canada. After a period as an artist then journalist in London he returned to Dundee in 1906 where he produced, edited and wrote a number of magazines.

In 1913 Lee wrote a play entitled *Fra Lippo Lippi*, a dramatisation of the life of the Florentine painter and friar made famous by Robert Browning. It was performed the following year by students at Dundee School of Art. Just a few months later, war was declared and Lee (along with many other Dundonians) enlisted in the 4<sup>th</sup> Battalion of



Joseph Lee

Courtesy of the University of Dundee

the Black Watch.

He experienced first hand the horrors of warfare in France and Belgium and proved to be a good and reliable soldier. Lee found expression for his experiences in his poetry – and it is interesting to see how early patriotism gave way to recognition of the wastefulness, brutality and futility of the War. His first book of war poems, *Ballads of Battle*, received favourable reviews in 1916 both in Britain and in the United States, thus predating Wilfred Owen's accounts of trench warfare.

In November 1917, Lee and many of his comrades were taken prisoner during the Battle of Cambrai. Their destination was Carlsruhe camp in Germany, where Lee joined officers from seventeen different nationalities. Despite numerous attempts, no one ever managed to escape from Carlsruhe. En route, Lee had persuaded one of his captors to buy him a sketchbook and pencil, and after careful scrutiny he was allowed to keep these and use them freely within the camp.

His portraits of his fellow prisoners soon attracted attention. As Lee later recalled: 'One day I found the Commandant looking over my shoulder. He was keenly interested, suggested that he might give me a sitting, and reverted several times to the question of price. Finally I hinted that while I could not dream of accepting monetary recompense, he could, if he cared to be so complaisant, connive at my escape by way of part payment!'

To keep themselves entertained, the prisoners had created their own theatre where they performed plays and staged musical concerts. Lee soon found himself pressed into service as 'scene-painter, scene-shifter, poster-artist, actor, prompter, "noises-off," and playwright.'

In July 1918 Lee was moved to another camp at Beeskov. Here security was much more lax – a parole

system was introduced which allowed Lee to wander unaccompanied into town and sketch his surroundings. It was clear the war was nearly over.

When the Armistice came Lee returned to London and became sub-editor for the News Chronicle. From 1919-23 he attended classes at the Slade School of Art, referring to its celebrated principal Henry Tonks as 'a long grey shadow stripped for a fight – a herring gutted man, with the head of an ancient Roman'. He then worked as a journalist once more in London, settling there with his young bride, the viola-player Dorothy Barrie. Lee returned to Dundee shortly before his death in 1949.



Joseph Lee *Untitled* (n.d.)  
Courtesy of the University of Dundee

As well as his published material, such as *Ballads of Battle* and *Tales o' Our Town*, many of Lee's drawings, papers, journals and photographs are held at the University of Dundee, providing a fascinating glimpse of his life and experiences and also of various aspects of life in the early part of the 20<sup>th</sup> century. Of particular value are the diaries he kept while a prisoner of war. These contain a wealth of detail of life in Carlsruhe and Beeskow camps, complete with photographs, drawings and collected ephemera. The collection also includes correspondence about Lee's poetry, including his literary argument with the Poet Laureate Robert Bridges, journals covering the period of the Second World War and life in London during the Blitz, and editions of early 20<sup>th</sup> century Dundee magazines edited by Lee.

An exhibition on Lee's life and work, curated by the University's Archive and Museum Services, will run from 11 November to 22 December 2005. The exhibition, in the University's Tower Foyer and Lamb Galleries, will feature photographs, sketches, diaries and letters covering Lee's lengthy career as writer, artist and soldier.

For further information please contact  
museum@dundee.ac.uk

## 120 Years at Gray's

2005 sees the 120<sup>th</sup> anniversary of Gray's School of Art in Aberdeen. To mark the occasion, **Jim Fiddes**, Art & Architecture Librarian at the Robert Gordon University, looks back at its history thus far.

The official opening of the Gray's School of Art building next to the Aberdeen Art Gallery in Schoolhill was on the 16<sup>th</sup> November 1885. The event drew a large crowd of invited guests and members of the public to witness this piece of Victorian benevolence on the part of John Gray, who had given £5000 to build the School to house classes transferred from the Aberdeen Mechanics' Institution. The opening was held on the ground floor of the new building with models and drawings 'tastefully arranged round the room.' The assembled crowd included the great and the good of Victorian Aberdeen – the Earl of Crawford and Balcarres, Sheriffs, church ministers and members of the Town Council including former Provosts and Deans of Guild, representatives of Aberdeen University, some of whom were also governors of Robert Gordon's, and many of the City's leading architects including A Marshall Mackenzie, the architect of the School and the Art Gallery, Alexander Ellis, Arthur Clyne, James Henderson and John Souttar.

Gray, the son of a Cuminestown millwright and carpenter who had moved to Aberdeen at the age of 19 and prospered first as an employee and later as a partner of engineering firm William McKinnon & Co, did not actually attend the opening event. Instead a letter from him was read out as were the terms of the conveyance handing over the building to the governors of Robert Gordon's College. It is thought that Gray's reserved nature was the reason for his non-attendance. In the letter John Gray stated that 'He had pleasure in expending a portion of his means in the erection of the school, and it was his earnest wish that the school should be largely taken advantage of by his fellow-citizens and others for the education of their families.'

The building itself had actually opened to students in September 1885 and by the end of the year had 60 students enrolled in day classes and 189 in evening classes. This included evening classes for ladies but at a different time from artisans. The following classes were offered:

Morning classes for ladies and gentlemen.

Afternoon classes for ladies and gentlemen.

Evening classes for ladies and youths 6 pm – 7 pm  
Mon/Wed/Thurs.

Evening class for artisans and others 7 pm – 9 pm  
Mon/Wed/Thurs.



Gray's School of Art (c.1930)

Artisan class fees were considerably less than those for ladies and gentlemen.

Gray's School of Art continued to occupy the Schoolhill site until September 1966 when staff and students moved into the new school at Garthdee towards the outskirts of the city. As had been the case in 1885 an assembled crowd of local dignitaries attended the official opening on the 27<sup>th</sup> September 1967.

The 120<sup>th</sup> anniversary of the School provides a welcome opportunity to look back over the years and The Robert Gordon University will be marking the occasion with a commemorative booklet and an exhibition *Gray's 120* at Garthdee House, Scott Sutherland Building which runs from 12<sup>th</sup> to 25<sup>th</sup> November (excluding Sundays).

## Artist's Lives and the National Life Story Collection

*Selina Skipwith, Keeper of Art at the Fleming Collection in London, describes a unique oral history project in which Scottish artists tell their own stories.*

The National Life Story Collection is an independent registered charity housed within, but totally separate from, the British Library. Since 1987, thanks to the support of individuals and organisations around the UK, it has created a unique and irreplaceable archive of thousands of hours of personal life stories from particularly interesting people who would otherwise have been lost to history. Projects such as 'City Lives' captured the life story testimony from a hundred and fifty people at the heart of Britain's financial capital from the 1920s to the post 'Big Bang' era. Other projects include oral histories of the Steel industry, the Book trade, the Post Office, the Wine trade and Artists,

to name but a few. All of these provide rich raw material from which future histories will be written.

For the past two years The Fleming Collection has been involved with supporting a series of recordings of Scottish Artists as part of the **Artists' Lives** project. As its name implies, NLSC aims to capture the whole span of a person's life, integrating biographical material with a detailed exploration of the development of their career. Artists' Lives was initiated in recognition of the importance of documenting artists in their own words to balance the accounts of critics and art historians, which, although sometimes sensitive and revelatory, are equally often couched in a language quite alien from the practitioners - painters, sculptors, performance artists - themselves. Although Scottish artists were included - Wilhelmina Barnes-Graham, Alan Davie, Ian Hamilton Finlay and Eduardo Paolozzi among them - they were under-represented. Through the support of The Fleming Collection it has been possible for NLSC to commission a series of recordings which deepen our understanding of the way in which Scottish art has developed since the early years of the twentieth century. The material on the tapes, in turn, will nourish the catalogues which accompany The Fleming Collection's exhibitions and, at a later date, sound extracts will be available alongside appropriate art works in the Gallery.

An NLSC recording will often begin with memories of grandparents, moving forward, step by step, to the present day. (The paths which lead a person to become an artist are as varied as the individuals themselves; some - like Ann Patrick, the daughter of James McIntosh Patrick, and David Michie, the son of Anne Redpath - were born into artistic circles, others into worlds where even the existence of galleries was unknown, let alone any notion that it might be possible to earn a living through art.) Conversational in style and made over several sessions, NLSC's recordings allow plenty of space for digression and anecdote and trigger all kinds of memories and associations that would otherwise be lost to history. As the medium is non-visual, artists describe their work, often voicing thoughts they have half-known but not previously articulated. The words 'I never realised that myself until now,' recur throughout the Collection, emphasising that the recording is an active and creative collaborative process and not simply an exercise in memory.

As many of the artists interviewed with the Fleming Collection sponsorship attended Scottish art schools as pupils and, later, as tutors, the recordings reflect the changing values in art education in the region, the special character of each college and the relationships between them. Members of the same generation reflect on one another, providing different details about shared events - a major exhibition, perhaps, or an art world fight - whilst

younger artists reflect on the influence of their elders. The recordings provide a chance to refute accounts written elsewhere – James Morrison, for instance, remembers his friend, Joan Eardley, in the years when both painted at Catterline, moderating some of the things others have said about her. Collectively, the Artists' Lives recordings weave a unique tapestry, providing researchers with multiple perspectives and, occasionally, stimulating contradictions.

These recordings offer art historians and the general listener privileged access to the interior world of each speaker. Voice is an extraordinary carrier of personality and few will have the chance to spend as much intimate time in the company of an artist as these recordings can provide. An individual's choice of words, the rhythms of reticence, hesitation and fluency, of laughter speak as volubly as the overt testimony itself. The recordings can currently only be heard in London at The British Library and The Tate Gallery however soon the Scottish recordings that we have supported will be housed at The National Galleries of Scotland (contact Ann Simpson for further details) and in future it is hoped that they will be available to listen to online.

Needless to say, the National Life Story Collection is seriously short of core funding. It has an endowment; the result of a gift from its co-founder Professor Paul Thompson in 1987. This produces an annual income of approximately £18,000 which contributes towards its core funding costs. In 2005, for the first time, NLSC will receive some assistance from the British Library towards the costs of its Administrator. This still leaves an annual shortfall of £50,000. Our aim is to help them raise £50,000 a year for 5 years to ensure this important oral archive continues, and if possible expands a little, over the coming decade. The Fleming Collection has hosted a number of fundraising events in support of NLSC and has encouraged both individuals and dealers, such as The Fine Art Society and Art First, to support individual recordings and the Scottish Arts Council has recently agreed to support the recording of Richard Demarco which promises to break the current individual recording record of 42 hours!

For further information on Artist's Lives or how to support the project contact:

Selina Skipwith,  
Keeper of Art, The Fleming Collection,  
13 Berkeley Street,  
London W1J 8DU  
Tel: +44 (0)20 7409 5733  
Email: [flemingcollection@ffandp.com](mailto:flemingcollection@ffandp.com)

Details of the recordings can be found on the British Library Sound Archive on-line catalogue:  
[www.cadensa.bl.uk](http://www.cadensa.bl.uk)

or at:

National Life Story Collection  
96 Euston Road,  
London NW1 2DB.  
Tel 020 7412 7404  
Email: [nsa-nlsc@bl.uk](mailto:nsa-nlsc@bl.uk)

*The artist interview: contents and contentions in oral history/ art history* will be debated at the 32<sup>nd</sup> AAH annual conference 5-7 April 2006, Leeds University.



## Reviews

### **The Scottishness of Scottish Art The Fleming Collection, London 12<sup>th</sup> April – 11<sup>th</sup> June 2005**

Review by Gráinne Rice

In any attempt to construct any narrative of shared identity linked to nationhood problems of definition arise. It is perhaps by being located outside of the borders of Scotland the Fleming Collection is in a different position to question and interpret common artistic threads in the work of the Scottish Painters represented in this exhibition.

**The Scottishness of Scottish Art** limits its field of inquiry by looking at the work of forty artists drawn from the Fleming's permanent collection, painters who have worked throughout Scotland over the last 200 years. As such the exhibition serves as a compact introduction to the breadth and quality of painting across the regions of Scotland in this period.

James L Caw, Scotland's latter day Vasari wrote in 1908 of the arts in Scotland as being that in which, 'Scotsmen most easily express those feelings which they disguise or hide in ordinary life.' However many of the paintings in this exhibition take ordinary life and the real as their subject, albeit often dealt with in expressive styles. The visitor can read a potted history of the fortunes of the country in this period through a couple of Clyde paintings beginning with John Fleming's pre-industrial vista *View of the Clyde from Dalnottar Hill* (1823) which contrasts starkly with Gary Anderson's post-industrial quiet wasteland, *Where Once There Were Ships* (2000).

Other subjects in this exhibition are as wide and varied as the artists themselves; the gritty urban experience of Joan Eardley's *Rag and Bone Shop* (c.1950) contrasts starkly with John Bellany's quasi-religious timeless *Ettrick Shepherd* (1967). But perhaps the most easily identifiable and familiar Scottish subject in the exhibition is that of the treatment of the geographies of Scotland in the landscape paintings. Contemporaneous

to the rapid population explosions of Scotland's cities in the nineteenth century the Scottish painters in this exhibition seem to be mourning the dislocation from nature and home, movingly expressed in John Nichol Watson's melancholic monument to diaspora, *Lochaber no more* (1883). William McTaggart's *Bay Voyach, Summer Time* (1894) demonstrates in its broad, painterly execution his awareness of the stylistic developments in French landscape painting of Impressionism. Cadell's *Loch Creran, Argyll* (c.1933) exuberantly painted highland landscape in his, by then, fully developed Fauvist-influenced style that demonstrates again to the visitor of this exhibition that leading Scottish artists have consistently shaped their practice from a sophisticated understanding and absorption of avant-garde styles from the continent.

Many of the elements present in this exhibition may be neatly summarised by Roger Billcliffe's comment in his 1989 monograph about the Scottish Colourists, '...in the best of Scottish Painting there is a feeling for the liquidity of paint – an obvious pleasure in the way it can be manipulated by the brush. Scottish artists have always seemed peculiarly aware of the effects of light [...] Above all, the Scots have always been conscious of the power of colour which is perhaps the most identifiable factor which links Scottish art from the eighteenth century to the present day.'

The ambition of the exhibition rather than to define what is essentially Scottish by recourse to the nation's cultural production, seems to be to simply throw open the debate and invite ongoing dialogue about what may be generic or unique in the artistic production.

**Henri Cartier-Bresson**  
**Dean Gallery, Edinburgh**  
**6<sup>th</sup> August – 23<sup>rd</sup> October 2005**  
Review by Dr Venda Louise Pollock

It may seem somewhat strange to learn that the aim of the Cartier-Bresson exhibition, one of the highlights of Edinburgh's 2005 Festival season, was to answer the question 'Who was Henri Cartier-Bresson?' Since the death of the renowned, camera-shy photographer in 2004, shortly before his 96<sup>th</sup> birthday, copious newspaper and journal articles have sought to shed light on this seemingly straightforward question. Well-worn tales of Cartier-Bresson have been reiterated *ad-infinitum*: his years as a professional hunter in Africa, the burying of his beloved Leica shortly before being captured by the Germans in 1940 and then returning to unearth it after escaping in 1943, the 'posthumous' exhibition of his work in New York, 1946, and of his joining with Robert Capa, David Seymour, William Vandivert and George Rodger to

found the Magnum photographic agency in 1947. One could be forgiven, therefore, for thinking of Cartier-Bresson as a familiar figure and feeling that the exhibition in Edinburgh's Dean Gallery could have had a more adventurous, critical, inventive premise.

Upon entering, however, it soon became clear that the curators endeavoured to provide insight beyond the anecdotes and behind the iconic images, in the words of the exhibition leaflet: 'to draw...a portrait of Cartier-Bresson as the man behind the myth.' This was undoubtedly aided by Cartier-Bresson himself who, shortly before his death, assisted by his friend and curator of the Edinburgh exhibition Robert Delpire, chose the images. The exhibition begins with 'Vintage Prints', which are perhaps the most disarming of those on show. Largely unburdened by the 'iconic' images, the viewer is challenged to rediscover Cartier-Bresson. One of the most noticeable images is that taken at the age of 18, before his 'birth' as a professional photographer in 1932. In it a couple, dressed in black, languish on a Dieppe beach. An umbrella shades their faces and upper bodies, the remainder of which seem to merge into one. The composition is confident, controlled and dynamic and yet the atmosphere remains one of repose. Photographs such as this encourage consideration of how Cartier-Bresson's artistic training with the cubist painter André Lhôte and involvement with the Surrealists suffuse his photography. This, however, would not be apparent to all. Those unaware of these connections, and failing to peruse their exhibition leaflet, perhaps would have found the display of some brief additional pointers useful. That said, Cartier-Bresson's ability to capture that 'decisive' moment is evident throughout whether it be in photographs capturing the tears of joy of refugees arriving in Manhattan, the crowded scene of Ghandi's funeral, or, in the following room, a train passing behind a wrecked car in Arizona, three men peering eastwards over the Berlin Wall and the skyline of mountains in Ireland being echoed by the neck of a horse bending forward as his owner rests against a wall. Likewise Cartier-Bresson's humour can be sensed in several prints – a gentleman sleeps on the grass whilst the crowd above eagerly wait celebrate the coronation of George VI and another peers over a pair of wiry spectacles as the newspaper on his head provides inadequate shelter on a rainy day at Ascot. Amidst them, Cartier-Bresson occasionally captures himself in print as a shadow or indistinct window-reflection, but it is *through* the images that Cartier-Bresson the photographer, artist and photojournalist can be perceived.

The charm of the 'Vintage Prints' is their intimacy. The majority are small in format and need to be viewed at close quarters – something that may cause problems on



a busy day. This appeal is slightly undermined, however, by the second room, which contains Cartier-Bresson's 'Classic Prints'. Here, the predictable, the iconic, the familiar 'Cartier-Bresson'. This is not to deny the sheer quality of the photographs on show, but considering that Cartier-Bresson remained devoted to his Leica, rarely used colour or wide-angle or telephoto lenses and did not retouch images, to be faced with enlarged prints of the 'classics' somewhat counters the magic of the 'vintage prints'. Although this may well have been Cartier-Bresson's own decision, some of the classics were shown, as smaller prints, in the 'vintage' room and there held something extra – tension, meaning, impact. Nevertheless, it is an impressive array. The portraits of Matisse, Bacon, Beckett and Giacometti, are full of character. Elsewhere, the space of the photographic print is redolent with 'place' as he travels through New Mexico, Italy, France and Germany. Other images resonate with rhythm: repetitions of symbolic 'threes' in the heads, hats, candles and images during Midnight Mass at Abruzzo, Italy, and the shadows of trees in Provence.

Cartier-Bresson the aesthete and Cartier-Bresson the photojournalist cannot be considered separately. The photographs are at once artful and yet also tell the necessary 'story' in one image. Cartier-Bresson once said that 'The little human detail can become a leitmotif' and the importance of the human and the value, emotion and presence it can have in the photographic image is clear in the remaining rooms, following his work in Bali and Indonesia; China, Japan and the USSR; Europe and the Middle East; and America, Mexico and India. In each room in the exhibition, the accompanying documentary sections, including more personal photographs and mementoes, are a valuable addition. Copies of the journals *Life* and *Paris Match* in which the photographs appeared accompany the display. Although the order in which prints were hung occasionally echoed that of the journal, at other times the logic behind their grouping seemed somewhat incongruous. Although a loose geography lends some logic to the hanging of the works, there is some repetition and a lack of coherence. The images from Bali also suffer at various times of day from strong light reflection, having been hung in the mezzanine corridor dominated by Paolozzi's *Vulcan*.

The remainder of the corridors display Cartier-Bresson's drawings. Although some critics have questioned the inclusion of these works as they lack the quality and photographic presence for which he is renowned, if the premise for the exhibition is kept in mind they warrant inclusion. As his main focus from the mid-1970s onwards, they reveal another sensitive, searching aspect of the artist, trying to secure through the hand and eye that which he had mastered with the lens.

In answering the question 'Who is Henri Cartier-

Bresson?' what inevitably springs to mind is an image, but this is more likely to be a figure leaping at St Lazare than a portrait of Cartier-Bresson himself. Through writings, memorabilia and particularly through the previously unseen photographs of Cartier-Bresson this retrospective looks insightfully into the lens. Its strength, its engaging and intriguing impetus, lies in the personal portrait of Cartier-Bresson that it captures for the viewer.

### **Ian Hamilton Finlay**

**Ingleby Gallery and Inverleith House, Edinburgh and Little Sparta, Dunsyre, Ayrshire**

**Mid-June - September; Fridays & Sundays; 2-5pm**

Review by Dr Venda Pollock

In his exploration of ideas through the visual, Ian Hamilton Finlay remains Scotland's most gifted conceptual artist. From the range of works on show throughout Edinburgh during this year's Festival it is evident that his creativity and intellect remain undiminished for a man in his 80<sup>th</sup> year. Words are crucial to Finlay's art, whether on paper, stone walls, or integrated into sculpture, and through these words and their visualisation, his sharp wit and sense of humour combine to create works that can be intellectually profound partly by virtue of their visual simplicity.

Finlay's exploration of the idea of neo-classicism and its ideological associations from its classical origins to its adoption by the authoritarian Nazi regime are evident in his Ingleby Gallery exhibition. The focus of the show is a sculptural work *Column to Drum* which consists of four sandstone cylinders which subtly metamorphose from a Greek column on the left to a military-styled side drum on the right. From the classical ideals symbolised by the column on the left with its purity of form, culture itself becomes militarised into a drum, perhaps the most primitive form of expression. Here the paradox within the classical of arcadia and violence is visualised and the adoption of the neo-classical by violent, expansionist regimes is visualised. These themes haunt the exhibition as does the figure of Louis Antoine St Just, who looked back to Sparta for an exemplar of virtuous citizenship. A plaque shows a wheelbarrow (not only used by gardeners for 'dead heads' but also a feature of the revolution) beside three watering cans, and the date of 28<sup>th</sup> July 1794 on which St Just was executed. The back room consists of pamphlets and garden designs by Finlay, which, at first glance, may seem rather time-consuming to peruse but they do provide valuable insight into the process of Finlay's art. Appropriately the room in which they are situated looks out to the back garden which has been planted to a Finlay design and this room provides the

valuable opportunity to consider Finlay's art from the seed of the idea to its realisation.

Given the nature of Finlay's *oeuvre* it is not surprising that gardens re-appear and it is in Inverleith House in Edinburgh's Royal Botanic Gardens that Finlay's exhibition *Sentences* can be found. The rooms of Inverleith House are empty and on the white walls Finlay has composed sentences, which have been painted in various colours, fonts and sizes around the building by Les Edge. Each room is themed and the first reflects upon gardens. The dominant message, relayed in a bold, almost aggressive red, is: 'Certain gardens are described as retreats when they are really attacks.' This recalls his Little Spartan Wars with Strathclyde Council when they tried to impose tax on his own garden, Little Sparta, and he and fellow Spartans resisted.

The sentences in the following room are more visual in nature with quotation marks representing drops of water falling from the 'fountain' to splash by the 'pen.' In the poems to either side, capital letters form the 'capitals' and bases of columns with the poems falling or rising in-between, and so as a 'LARK' flies upward into the 'BLUE' on the words 'with your tiny scissors you shred a huge bale of blue,' words fall from the 'CLOUDS' to 'RAIN.' Throughout there is an undercurrent of the dialectic between the classical and the violent and this occasionally comes to the fore, as in the 4<sup>th</sup> room which visually meditates on 'cultivated extremes': taking the Eighteenth Century 'ss', which was scripted as 'ff', and then developing this into the lightning bolt SS insignia. Whereas nature and culture tend to be seen as binary opposites, Finlay challenges this, playing on notions of the cultivated and the wild, order and chaos, and showing that they are not necessarily as disparate as might be thought. Despite the darker, more clouded sentiment in some of the rooms, Finlay's serious playfulness, the pointed humour, is never far away. In a lush green, 'Daisy' is scripted in various fonts around the walls of a room, only to be interrupted by the dictum 'Less is Mower' in red hue. Whether it be 'IDYLLS END IN THUNDERSTORMS' or 'The wind, roaring in the night, is both stranger and friend', Finlay has definitely provided food for thought. It has been said that an opportunity was missed by not placing works in the Botanic Gardens themselves and yet this is debateable. As Hamilton Finlay has said 'The work is not an isolated object' and for his work context is of the utmost importance. Whether it be an art-book, sentence or sculpture, where it is placed and the manner in which it appears is crucial. Taken as a whole, the exhibitions at Ingleby and Inverleith whet the appetite for Little Sparta, the ultimate expression of Finlay's art. To place works in the Botanic Gardens simply because of Hamilton Finlay's work at Little Sparta would have lessened the impact and import of Little Sparta itself.

These exhibitions encourage the viewer to mull over Finlay's art, the associated ideas and underlying process. From this introduction, the visitor was able to travel from Inverleith House to Finlay's own garden, Little Sparta. In the wildness of the Pentland Hills, Finlay began creating, cultivating, Little Sparta in 1966 and as it stands today it can only be described as the ultimate expression of his *oeuvre*. Suffused with the classical, culture and the cultivated, sculpture, concrete poetry, inscriptions and nature unite to create a garden, an artwork, which is intimate, contemplative and intensely beautiful. Words, their beauty and power, feature prominently throughout Little Sparta and yet it is very difficult to do it justice in words. It simply has to be experienced.

### ***Thinking about Museums: Objects of Desire and the Concept of Collecting***

**University of Dundee, 24<sup>th</sup> May 2005**

Review by Dr Ailsa Boyd

This one-day conference was jointly organised by the University of Dundee Museum Services and Department of Philosophy, and the speakers successfully dealt with this interdisciplinary approach with varying emphases. As Matthew Jarron (co-organiser of the conference) stated in his opening remarks (quoting Patrick Geddes), 'a curator is a philosopher in the concrete mood, and a philosopher a curator in the abstract one'. Although Geddes was writing a century ago, his *Museums Actual and Possible* has the same concerns as current museum theory, taking the visitor as the starting point. Along with the theme of Enlightenment which ran through many of the day's papers was the Geddesian question: how can we awaken a sense of wonder and curiosity in museum visitors?

In the first session, 'Interaction & the Visitor', Beth Lord (co-organiser of the conference) discussed recent exhibition displays which utilise minimal texts, where the objects are meant to inspire multiple, individual interpretations. She examined this removal of the curator's voice in terms of Foucault's method of historical enquiry, genealogy. Her discussion of the pluralism of such displays set parameters for the day's discussion. We often think of museum 'interactives' as being computer-based, but Craig Smith discussed the potential of less hi-tech modes of interaction and process between the viewer and art work, for example the public response to Olafur Eliasson's *The Weather Project* (Tate Modern, 2004).

The second session examined the philosophies and mission statements behind 'National & Universal Museums'. Neil Curtis critically examined the *Declaration on the Importance and Value of Universal Museums* (2002),

signed by, among others, the British Museum. He exposed the danger of using Western-oriented Universalist vocabulary and value systems in a document that attempts to rationalise the presence of objects from foreign countries in museums. He also examined ways to preserve and present collections which have their provenance in colonialism or are made up of human remains (a category which remains to be defined). Jenifer Booth discussed trust and authority in terms of two types of museum educational styles. The encyclopaedic approach of the Royal Museum of Scotland, presents many objects which can be used by a teacher or parent to create their own 'lecture'. Our Dynamic Earth tells only one story, through a few, carefully chosen objects and interactives, which can be fun, but is actually far more limiting. Geoff Swinney took us through his current research on the development of the National Museums of Scotland and what might have been the visions of the various directors, whether the museum was a place of dialogue or didacticism, learning or leisure.

After lunch, and a chance to view the Lamb Gallery exhibition *Built Environments*, we turned to 'Space, Time & the Museum', particularly in terms of conservation and object care. Sherri Irvin discussed Jamelie Hassan's *Los Desaparecidos* (1981) and Jana Sterbak's *I Want You to Feel the Way I Do ... (The Dress)* (1984-1985) at the National Gallery of Canada. These artworks are reconstructed each time they are exhibited, and need instructions (agreed between artist and conservator) to prevent changes in their presentation, meaning and interpretation. Conservator Ylva Player-Dahnsjo discussed how all objects decay over time, the practical ways in which that decay can be slowed, and the balance that must be struck between preservation and changing the intention of the artist or the way the original object was perceived. Jean-Paul Martinon took the discussion back into the philosophical realm, with a discussion of the future of the museum and the uncertainty and restlessness of this philosophical project.

The day ended with a wide-ranging plenary lecture from Mark O'Neill, Head of Glasgow Museums, 'Towards a New Epistemology for Museums', which gave us an insight into the thinking behind the Kelvingrove New Century Project. O'Neill was passionate about the need for exciting, interdisciplinary displays which show collections at their best, with accessible, stimulating interpretation. He stressed a need for a rigorous re-interpretation of what museums are, and who they are for, to create displays that truly reflect a 21<sup>st</sup> century approach to objects and their relevance to our multi-cultural society.

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## SSAH Events

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### **Visit to Pollok House & Glasgow Art Club 17<sup>th</sup> March 2005**

Report by Shannon Hunter Hurtado

**A**rt collection and art production were the emphases of our joint visit to Pollok House and The Glasgow Art Club on 17 March. Sir William Stirling Maxwell's carefully assembled collection of Spanish art and memorabilia connected with the Hapsburg dynasty is displayed throughout the 18<sup>th</sup> century family mansion. Property manager, Mr Robert Fergusson, gave a fascinating tour, explaining how each of the paintings was initially intended to promote Hapsburg family political agendas and how Maxwell brought them together with other related artefacts to convey a history of that intention.

After lunch, Dr James Macaulay, President of the Glasgow Art Club guided us through the library, dining room, studio and exhibition space that has been home to some of Scotland's most illustrious artists since the Club's inception in 1867. We heard how the original Club archives were recently found in a boarded up cupboard. Now kept in the library, these can be seen by arrangement with the Club librarian. Dr Macaulay pointed out several embellishments to the décor that were added by past members; among them is a long-forgotten frieze by Charles Rennie Mackintosh that was revealed when numerous layers of paint were removed during repairs to the gallery walls. Our visit concluded with an opportunity to chat with Dr Macaulay over tea and biscuits.



## Publications

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### **William Robson by Haig Gordon St Cuthbert Publications**

ISBN 1 899316 77 9

£15

The work of the Scottish artist William Robson (1863-1950) is probably not very well-known at present beyond Kirkcudbright, where he was a key figure in the artistic community there from 1904 until his death. With a private income, he could paint for pleasure rather than profit, so that little of his work is seen in the sale rooms. He was nevertheless a regular exhibitor at the Royal Scottish Academy and Glasgow Institute, and occasionally at the Royal Academy. He was also Chairman of the Society of Scottish Artists from 1902 to 1904.

A newly published biography by Haig Gordon is a

timely appreciation of the life and career of the artist, who might otherwise have slipped into further obscurity. Entitled *From Capri to Kirkcudbright : The Life and Work of William Robson (1863-1950)*, this copiously illustrated 72 page A4 format book follows Robson's career from the Academie Julien in Paris in the early 1880s to his eventual arrival in the fashionable 'colony' of artists and writers on Capri, where Robson's circle included Italian, English and American artists.

He married a local girl and the arrival of children prompted him to return to Edinburgh in 1896 for their education. There he was an active member of the Society of Scottish Artists, where he met the Kirkcudbright artists E A Hornel and William Mouncey. He chose to move permanently to Kirkcudbright in 1904, and was the first of several incoming artists to take up residence before the First World War. In retrospect, these artists were critical in maintaining and enhancing the town's reputation as an artistic centre in the 1920s and 1930s.

The book has been written in close collaboration with the artist's granddaughter and reproduces in colour over 40 of Robson's works from the family collection. In Kirkcudbright he was noted for his pastels, which he used to capture the 'marvellous skies and effects of light over Galloway hills, moors and lochs'. The family collections have also provided a rich source for photographs and correspondence, and a particular feature of the book is the reproduction of letters from Robson's Capri associates, and his artist friends in Edinburgh, such as Robert Burns and Charles Mackie.

This book is a welcome and significant addition to the growing corpus of work on artists associated with Kirkcudbright. Priced at £15.00, it is available from St Cuthbert Publications, contact:

robsonbook@hotmail.com

or alternatively by post from the:

Stewartry Museum, St Mary St.,  
Kirkcudbright, DG6 4AQ.

If the latter, please make cheques payable to Dumfries and Galloway Council, and add £1.00 to the price for postage and packing.

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**William Wallace**, Exhibition catalogue,  
**Stirling Smith Art Gallery and Museum**  
ISBN 0-9546511-2-X  
£2.99

Thanks to the support of the Heritage Lottery Fund, the Stirling Smith has published a 54 page full colour catalogue of its holdings relating to the story of William Wallace. The collection has been built up in the last ten years through appeals, donations and judicious purchases.



Edinburgh Portrait 1661  
Courtesy of Stirling Smith Art Gallery and Museum

When the Museum of Scotland opened to the public in 1998, William Wallace was famously absent from the displays on the grounds that there were no authentic portraits or personalia extant from his times. Much of what survives was created in the last 200 years by patriots inspired by the story of Wallace, and the Stirling Smith curators have taken every opportunity to acquire available material. Since the catalogue was printed, further acquisitions include a nineteenth century spelter figure of Robert the Bruce, a Staffordshire figure of Wallace and a 1722 edition of Blind Harry's Wallace.



Staffordshire Pottery  
Figure of William Wallace c. 1860

To obtain a copy, contact

Elspeth King,  
Stirling Smith Art Gallery and Museum,  
Dumbarton Road,  
Stirling, FK8 2RQ,  
tel. 01786 471917

Email: Elspeth.King@smithartgallery.demon.co.uk



## Listings

### **Aberdeen Maritime Museum Shiprow, Aberdeen**

Open: Mon-Sat 10am-5pm; Sun 12noon-3pm  
Tel: 01224 337700 E-mail: [info@aagm.co.uk](mailto:info@aagm.co.uk)  
Website: [www.aagm.co.uk](http://www.aagm.co.uk)

### **RMS ST HELENA**

UNTIL 27<sup>TH</sup> NOVEMBER 2005, Admission Free

The *St Helena* was the last ship built in Aberdeen and now serves as the vital link between Britain and the remote Atlantic islands of St Helena and Ascension. It is the last and only Royal Mail Ship in service. Trevor Boulton, a serving officer in Northlink Ferries, took a voyage on the vessel last year, recording shipboard life and the places visited, creating a unique photo-diary of Aberdeen's last ship.

### **EVOILUTION**

UNTIL 19<sup>TH</sup> NOVEMBER 2005, Admission Free

This major exhibition will tell the story of how Aberdeen has changed since the first oil came ashore in 1975 and look forward to the mind-boggling technology that will come on-stream to keep energy coming ashore for the next 30 years.

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

Open: Mon-Sat 10am-5pm; Sun 12noon-5pm  
Tel: 01224 523700 E-mail: [info@aagm.co.uk](mailto:info@aagm.co.uk)  
Website: [www.aagm.co.uk](http://www.aagm.co.uk)

### **PHILLIP OF SPAIN**

UNTIL 5<sup>TH</sup> NOVEMBER 2005, Admission Free

This major exhibition of the art of John 'Spanish' Phillip brings the substantial holdings of Aberdeen Art Gallery and Museum together with significant works borrowed from public and private collections, including the Royal Collections and the National Galleries of Scotland. The exhibition traces Phillip's life, from humble beginnings in Aberdeen, through his journeys in Spain and the British Royal Court, where he held the position of Queen Victoria's favourite artist.

### **Queen's Gallery 160 Nethergate, Dundee**

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

### **ANGUS McEWAN RSW**

UNTIL 5<sup>TH</sup> NOVEMBER 2005, Admission Free

Angus McEwan is renowned for his use of texture and pattern. Within the subject matter of landscape, still-life or the nude, he manages to encompass a variety of interests

including Science, Magic (Alchemy) and the Icon, created with his chosen media of watercolour and oil painting.

### **University of Dundee Tower Foyer & Lamb Galleries**

#### **Tower Building, Dundee**

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

### **JOSEPH LEE - WAR POET AND ARTIST**

11<sup>TH</sup> NOVEMBER - 22<sup>ND</sup> DECEMBER, Admission Free

An exhibition by the University of Dundee Archive & Museum Services

### **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](mailto:mail@dca.org.uk)  
Website: [www.dca.org.uk](http://www.dca.org.uk)

### **DAVID CLAERBOUT**

UNTIL 3<sup>RD</sup> DECEMBER 2005, Admission Free

In the video installations on show here, everyday moments, like the movement of the wind through the leaves of a tree, are manipulated in such a way that time seems to dissolve. Working in remarkably diverse settings, this work fuses the categories of photography and film.

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

Open: Tues-Sat 10am-6pm  
Tel: 0131 557 2479  
E-mail: [info@edinburgh-printmakers.co.uk](mailto:info@edinburgh-printmakers.co.uk)  
Website: [www.edinburgh-printmakers.co.uk](http://www.edinburgh-printmakers.co.uk)

### **GRAEME TODD - THE SEEING FIELD**

UNTIL 12<sup>TH</sup> NOVEMBER 2005, Admission Free

An exciting opportunity to see six new screenprints commissioned and published by Edinburgh Printmakers. These prints will be shown alongside recent paintings.

### **JULIE READ - BODY MAPS**

UNTIL 12<sup>TH</sup> NOVEMBER 2005, Admission Free

Recent prints inspired by notions of identity and ideas of mapping the body, referring to the common metaphor of the body as a landscape.

### **HAZEL RESTALL - WORK IN PROGRESS**

UNTIL 12<sup>TH</sup> NOVEMBER 2005, Admission Free

A record of the building of the new Scottish Parliament at Holyrood by drawing, photography and printmaking.



## Listings (cont.)

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

Open: Mon-Sat 10am-5pm, Thurs 7pm; Sun 11am-5pm  
Tel: 0131 624 6200

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

#### **THE HEALING TOUCH**

UNTIL 27<sup>TH</sup> NOVEMBER, Admission Free

Scottish men and women have played a pioneering role in the history of medicine; their discoveries and advances have been experienced and acknowledged worldwide. To coincide with the quincentenary of the Royal College of Surgeons of Edinburgh, *The Healing Touch* commemorates five hundred years of Scottish contribution to medical and biomedical achievement.

#### **THE PHILOSOPHER'S GARDEN**

UNTIL 20<sup>TH</sup> NOVEMBER 2005, Admission Free

A collaborative project between academic and curatorial teams at the Scottish National Portrait Gallery, the University of Edinburgh and Napier University, *The Philosopher's Garden* was one of the highlights of the 2004 Entente Cordiale centenary celebrations when it was shown at venues in Beaulieu sur Mer and Paris.

#### **PORTRAIT MINIATURES FROM THE MERCHISTON COLLECTION**

UNTIL 11<sup>TH</sup> DECEMBER 2005, Admission Free

Never seen before in public, this collection of 73 miniatures was assembled during the 1970s and 1980s. It consists of fine examples by most of the key English, Scottish and Irish miniaturists working between the mid-sixteenth and mid-nineteenth centuries.

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

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

#### **JON SCHUELER: THE SOUND OF SLEAT**

UNTIL 5<sup>TH</sup> MARCH 2006, Admission Free

This display celebrates the work of American Abstract Expressionist painter Jon Schueler (1916-1992). Taught by Clyfford Still at the California School of Fine Arts, Schueler became immersed in the art world of New York in the 1950s. He first came to Scotland in 1957 when he set up a studio in Mallaig, on the Sound of Sleat. The landscape around the remote fishing village and in particular the drama and flux of its skies influenced his work for the

rest of his life. Works made in France and America as well as in Scotland will be shown, including the painting *A Yellow Sun* of 1958, recently acquired by the Gallery.

#### **JANNIS KOUNELLIS: WORKS 1958-2005**

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

The Gallery of Modern Art, together with Edinburgh College of Art, is showing a group of works by Jannis Kounellis, one of the key figures of postwar Italian art. Kounellis became associated in the 1960s with a highly innovative Italian art movement called *arte povera* (poor art), that made imaginative use of materials, presented rather than represented reality and encouraged a sense of historical resonance in its artworks.

#### **JOHN HOUSTON**

UNTIL 13<sup>TH</sup> NOVEMBER 2005, Admission Free

John Houston is a major figure in Scottish painting in the last half century. Born in Fife in 1930, he studied at Edinburgh College of Art where he subsequently taught for many years. Houston is renowned for his bold, expressionistic treatment of the Scottish landscape, and this retrospective, organised to mark the artist's 75th birthday, brings together over forty of his most important paintings.

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

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

#### **THE PLEASURE OF YOUR COMPANY: PRIVATE VIEW CARDS AND INVITATIONS**

UNTIL 4<sup>TH</sup> DECEMBER, Admission Free

This display presents some of the most unusual and innovative private view invitations and cards from the collection of the Scottish National Gallery of Modern Art Library. The collection is a valuable resource for researchers, and has grown, since the gallery opened in 1960, to well over 10,000 cards. The display demonstrates the ways in which the typographically simple and straightforward cards of the early 60s and 70s were gradually replaced by ever more imaginative and unusual designs and formats, as galleries compete to catch the attention of the press and public.

### **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](mailto:hunter@museum.gla.ac.uk)  
Website: [www.hunterian.gla.ac.uk](http://www.hunterian.gla.ac.uk)

#### **MACKINTOSH ARCHITECTURAL SKETCHES**

4<sup>TH</sup> NOVEMBER 2006—28<sup>TH</sup> JANUARY, Admission £2.50  
(included in the Mackintosh House entrance charge)

Mackintosh sketched throughout his life as a student and traveller. His sketchbooks of the 1890s are filled with what he termed 'jottings' – notes of building detail and construction. These pages provided useful reference material for his design work. Later sketches present more developed compositions, notably those of Holy Island castle, or the picturesque village of Chiddingstone, Kent. Mackintosh's artistic draughtsmanship is richly illustrated in this group of drawings.

**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 30<sup>TH</sup> JULY 2006, Admission Free  
In 1955 Glasgow camera clubs created a unique photographic survey of the city. The People's Palace is celebrating the 50th anniversary of the survey with two displays of these fascinating photographs. The photographs on show change in January 2006.

**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

**HILDA GOLDWAG'S GLASGOW: 1940-2005**

UNTIL 19<sup>TH</sup> NOVEMBER, Admission Free  
This exhibition celebrates a prolific career of some 65 years and brings together an impressive collection of favourite subjects; in particular the urban landscape, canals, and people of her adopted city, Glasgow.

**'GATHERING' HILL FARMING: PEOPLE, ANIMALS  
AND LANDSCAPE**

26<sup>TH</sup> NOVEMBER - 23<sup>RD</sup> DECEMBER, Admission Free  
'Gathering' is the result of a 15 month project, initiated by Visual Arts in Rural Communities, during which award-winning documentary photographer Kate Bellis and internationally acclaimed sculptor Sally Matthews worked with hill farmers and other residents in rural Tasset, Northumberland.

**CHRISTMAS PRESENT**

26<sup>TH</sup> NOVEMBER - 23<sup>RD</sup> DECEMBER, Admission Free  
The return of the Collins' Christmas Show, comprising a selection of unique and desirable artworks by British

artists and craftspeople. All work is for sale, priced from £5.

**Fleming Collection**

**13 Berkeley Street, London**

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

**BONNIE PRINCE CHARLIE & THE ROYAL HOUSE  
OF STUART 1688-1788**

UNTIL 17<sup>TH</sup> DECEMBER 2005, Admission Free  
One of the most important collections of Jacobite paintings and works of art is currently on display, all the works come from the renowned Drambuie Collection of Jacobite Art. The Drambuie collection consists of over 100 works and includes engraved glassware, grand court portraits, miniatures, silver and gold medals and ceramics. All of the works were made by some of the finest craftsmen of the day or commissioned in secrecy by Stuart supporters who wished to restore the exiled Scottish King once again to the throne of Great Britain; a vigil that began in 1688 and lasted for one hundred years. As a result, the works were either small or easy to conceal, or featured symbolic designs and intentionally obscure and allusive inscriptions.

**Montrose Museum & Art Gallery  
Panmure Place, Montrose**

Open: Mon-Sat 10am-5pm  
Tel: 01674 673 232  
E-mail: montrose.museum@angus.gov.uk

**SEASCOTLAND 2005**

UNTIL 3<sup>RD</sup> DECEMBER 2005  
An exhibition of maritime paintings from Angus Council's Cultural Services collection which will run in conjunction with displays of maritime objects and photographs showing Montrose's close connections with the sea.

**LAMB IN FRANCE**

28<sup>TH</sup> JANUARY 2006 – 18<sup>TH</sup> MARCH 2006  
An exhibition of William Lamb ARSA watercolours and etchings inspired by Lamb's journeys through 1920s France.

**Crawford Arts Centre  
93 North Street, St Andrews**

Open: Mon-Sat 10am-5pm, Sun 2pm-5pm  
Tel: 01334 474610  
E-mail: crawfordarts@crawfordarts.free-online.co.uk  
www.crawfordarts.free-online.co.uk

## EXCHANGE

28<sup>TH</sup> OCTOBER - 21<sup>ST</sup> DECEMBER 2005, Admission Free  
Colourful work by children and adults who have taken part in workshops led by artist-in-residence Pamela So. Taking things which are important to all of us such as food and home as a starting point, participants have used a range of materials to create art exploring cultural identity. The first set of workshops had the enticing title of 'Sweet Exchange!' The exhibition will feature photographs, drawings, and collage, and even carpets made from foodstuffs.

## CRAFT SHOWCASE

Jewellery by Dot Sim, Zelda Wong; Textile covered books and cushions by Ondine Smith; Wire and beadwork by Jennifer Morton; Ceramics by Frances Ford.

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## Stirling Smith Art Gallery and Museum Dumbarton Road, Stirling

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

Tel: 01786 471 917

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

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

## TEXTILE TREASURES: Exhibition by Stirling and District Embroiderer's Guild

UNTIL 20<sup>TH</sup> NOVEMBER 2005

The exhibition contains over 80 individual unique hand made objects including framed embroidered pictures, cushions, bags and costume including wedding dresses. The range of embroidery techniques includes traditional crewel work and samplers, as well as free embroidery, machine stitching, patchwork and stumpwork. Subject matter is equally diverse with landscapes, seascapes, figures, Celtic patterns, flowers and abstract pieces. Many of the works are for sale with prices ranging from just £8.00.

The Embroiderer's Guild members are planning to share their skills with locals, by offering classes during the run of the exhibition. On 5 November, Joyce Watson will show how to create an attractive background with 'Landscapes and Leaves' and on 19 November, Frances Rankin, Jane Ferguson and Tish Graham will help people prepare for Christmas with 'Beautiful Baubles and Classy Cards' Classes run from 10.30am to 4pm and cost £12.00 per person. Booking forms are available from the Smith.

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## Committee Members

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### Chair:

Robin Nicholson (The Drambuie Liqueur Co Ltd)

### Treasurer & Membership Secretary:

Dr Ailsa Boyd (University of Glasgow)

### 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)

### Joint Events:

Belinda Thomson (Independent scholar)

Dr Shannon Hunter Hurtado (Independent scholar)

### Publicity:

Lesley Lindsay (University of Dundee)

### General member:

Nicola Kalinsky (Scottish National Portrait Gallery)

### Co-opted Members:

Vicky Coltman (University of Edinburgh)

Paul Stirton (University of Glasgow)

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

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c/o Matthew Jarron  
Museum Services  
University of Dundee  
Dundee DD1 4HN

Or e-mail: [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk)