From the Chair

Have you been to Kelvingrove yet? It’s the question everyone is asking since the museum’s spectacular re-opening in July. Apparently the head of Glasgow Museums Mark O’Neill was expecting a ‘10-15% curmudgeon’ from long-term visitors unhappy with the update, but so far less than 2% of the feedback has been negative. From reviews like Duncan Macmillan’s and other comments I’ve heard, I suspect the world of art historians to be a lot more curmudgeonly. Many are unhappy with the low hang, the bright colours on walls and floors and the eclectic mix of artworks and artefacts – in fact the very things that make the collection come alive for the average visitor. However painful the initial sight of Orchardson’s Mariage de Convenance surrounded by plasma-screen thought bubbles, there’s little doubt that it makes people stop and look at the work for far longer than usual.

Forget whatever negative comments you may have heard – on Saturday 2nd December you will have the opportunity of judging for yourself as Kelvingrove will be the venue for our Annual General Meeting. We hope to combine this with a tour of the art galleries – further details to follow soon. Meanwhile you will find enclosed information on two more imminent SSAH events, the launch of our latest Journal on Art and Art History in Dundee on 1st November and the symposium Revisiting Charles Rennie Mackintosh and the Glasgow Style on 4th November. We hope to see many of you at one or both of these exciting events.

Matthew Jarron

MEMBERSHIP NOW DUE FOR 2007

Make sure that you receive all copies of next year’s publications by renewing your subscription as soon as possible! If you fill in and return the Standing Order form, you need not worry about renewing ever again! Alternatively, please complete the enclosed membership form and return with a cheque. Those members who already pay by standing order should still return the form so that our records are kept up to date. International members must pay in sterling (£) so please contact the membership secretary if you have any queries. We rely on your membership subscriptions for the continued survival and development of the SSAH. Thank you for your continued support.

See enclosed form for further information.

If you have any additional queries please contact:

Dr Ailsa Boyd (Membership Secretary, SSAH)
c/o History of Art Department, University of Glasgow GLASGOW G12 8QQ
Tel: +44 (0) 141 330 5677/ 5631
Fax: +44 (0) 141 330 3513
Email: a.boyd@whistler.arts.gla.ac.uk

See Exhibition Reviews (page 8)
Close-up on Collections

Scotland has many fine art collections outwith the major national and regional galleries. In the fourth of our series highlighting lesser-known collections around the country, Elinor Clark, Collections Management Officer for South Ayrshire Council, describes the history and collections of Rozelle House and the Maclaurin Galleries.

Rozelle House is situated some four miles south of the town of Ayr. The Rozelle estate was established by Robert Hamilton of Bourtriehill, following the sale of land from the Barony of Alloway in 1754. The original house was built in the 1760s during the childhood years of local lad Robert Burns and later in the 1830s redesigned by the architect David Bryce. Down the generations the Hamilton family were landowners at home and abroad who travelled widely and accumulated wealth from their plantations in Jamaica and from trading cargoes, enabling Rozelle to flourish as a model estate, improved by advances in agricultural science.

From 1830 to 1850, the policies were planted with trees and seeds acquired from different regions across the world. This came about through the enlightened work of Archibald Hamilton, benefactor and horticultural enthusiast. His legacy is still evident today in the grounds of Rozelle Park.

In 1968, the last family owner, Lieutenant Commander John Hamilton RN (Retd), gifted the house and estate of Rozelle to the Royal Burgh of Ayr to be used by the townspeople for cultural and recreational activities.

Rozelle House Collections

Rozelle House is run by South Ayrshire Council, whose collections include material from the former burghs of Troon, Ayr, Girvan, Prestwick and Maybole. These also include some collections previously housed at the Carnegie Library, Belleisle House and the Tam O’Shanter Museum in Ayr. There is no established museum space within South Ayrshire for permanent display of these collections, but Rozelle House and the Maclaurin Galleries often stage small thematic displays of collections, in particular the Fine Art collection. Small displays are also mounted when possible throughout the district.

Rozelle House’s principal display is a rolling selection from the series of paintings on the theme of Tam O’Shanter by Alexander Goudie. This series of 54 paintings was purchased by the Council with funding provided by the T B Hunter Charitable Trust, The Fraser Foundation and the Souter Foundation.

South Ayrshire Council’s collections range from archaeology and social history to natural history and ethnography, but one of the largest collections held is the Fine Art collection. This is made up from the collections of the former burghs noted above, which were acquired as individual purchases and gifts or bequests from local people. Major bequests include work bequeathed by Allan Forest Stark, Dr McGregor, G B Dunlop, R C Roy, Richard Edmiston Senior and Junior, Thomas Davidson, William McDowall and W B Scott Valentine.

There is a considerable proportion of the collection that is made up of local scenes or work by local artists. There is a particularly strong group of works by Robert Bryden, William Bell Scott Valentine and original artists of the Ayr Sketch Club. Most of this local work is on paper and is unframed. There are also a considerable number of pieces relating to Robert Burns, including some 200 un-researched pieces, which formed part of the Tam O’Shanter Museum collection, and the 54 ‘Tam O’Shanter’ works by Alexander Goudie, already mentioned. Work is present in all mediums, with some significant works on paper by Robert Colquhoun, the Rev John Thomson of Duddingston, D O Hill, James Faed, Sir D Y Cameron, G L Hunter and P Wyndham Lewis. In addition to this there are significant works in oil by Thomas Faed, Noel Paton, William Muir, John Faed, David Gow, Daniel MacNee, James of Skirking Howe, Eyre Crowe, Alexander Nasmyth, S J Peploe, G L Hunter, E A Hornel, George Henry and Lucien Pissarro.

A few of the pieces are of international or UK significance, and have in the main become part of South Ayrshire Council’s collection through bequests to the former burghs at the start of the 20th Century. Most of the collection has a Scottish element, representing the work of Scottish artists or Scottish scenes/life. Work acquired since then has been mainly of local scenes, items with a Burns theme or work from local artists.

The Decorative and Applied Art collection contains some contemporary ceramics, but is mainly made up of 19th- and 20th-century candelabra, household ceramics, trophies and tableware. There is also a significant collection of formal regalia from the old burghs of Troon, Prestwick, Maybole, Girvan and the Royal Burgh of Ayr. Once again, this collection contains a large percentage of material relating to the Tam O’Shanter museum, which was on Ayr High Street. A considerable amount of the ceramic ware has images of local scenes or Burns themes. There is also a small collection of Mauchline Box ware which again shows mainly Burns-related images or scenes of local importance.
Maclaurin Galleries

Mrs Mary Ellen Maclaurin of Dunellan, Wheatfield Road, Ayr died in 1972. In her will she provided money to build, within five years of her death, 'an Art Gallery and/or Museum to be called The Maclaurin Art Gallery or, alternatively, purchase a suitable building to be used for this purpose.' This was to be done in memory of her husband, James Henry Maclaurin, who had died in California in 1919. Trustees were appointed drawn from all disciplines of the community including elected members of Ayr Burgh Council. After a period of considering sites in and around Ayr, the Trustees were offered the stable wing of Rozelle House in 1974.

In 1974 the stable wing was in a state of dereliction and detracted from the fine Georgian mansion house. The concept of the architects, Cowie & Torrie, was to convert each building round the yard into a gallery and due to the varying sizes and heights a natural variety and character of exhibition space emerged.

Measured drawings were made of details such as doors and windows in the main house and wings to enable new elements where necessary to be constructed in keeping with the originals. The interiors were kept simple to avoid competition with exhibits with barrel-vaulted ceilings in three galleries and a radius-curved ceiling in the fourth gallery, thus allowing the proportions of each space to make its individual contribution. The original colours of soft-green hessian walls and earth-brown carpet were chosen to emphasise the rural parkland setting.

The courtyard was paved in a circular pattern using the stone slabs and paviors taken from the stables and coach houses. Specially designed central lighting standards were used as a form of sculpture. Work began in May 1975 and the Maclaurin Galleries were opened in June 1976, two weeks ahead of programme. Since then the gallery has supported over 400 exhibitions of local, national and international content.

Much of the credit for fulfilling Mrs Maclaurin’s wishes and establishing the gallery was due to the drive and enthusiasm of the late William Kilpatrick, who was Clerk to the Trust from inception through to 1991. On his retirement the curved gallery was dedicated to him in recognition of the service he had devoted to the gallery, especially in the early years of his life.

The Maclaurin Trust’s Collection includes paintings, drawings, sculptures and prints acquired by commission or purchased from artists or art dealers. The emphasis is on the modern period, loosely defined as 1900-90. Highlights include works by John Bellany, Robert Colquhoun, Terry Frost, Patrick Heron, John Houston, Peter Howson, Robert McBryde, William McCance, Bridget Riley and Victor Vasarely. The collection also includes a small body of work from the 19th century previously in the possession of the owners of Rozelle House. A smaller collection of children’s work also exists, being the award winners in the Maclaurin Art Competition, which is held annually.

The collections not on display can be made accessible to the public by prior arrangement. Information and images of an increasing number of items are available through the recently launched web-site www.futuremuseum.co.uk, a joint project with the Councils of East and North Ayrshire and Dumfries & Galloway. In addition, South Ayrshire Council in association with the Maclaurin Trust provide a changing and diverse program of exhibitions on arts, crafts and historical themes for the local and wider communities. A similar programme is also provided by South Ayrshire Council at the McKechnie Institute in Girvan.

Should you have an enquiry about the collections, or wish to make an appointment to view a particular part of the collection, please contact the Museums & Galleries Service at Rozelle House.

Elinor Clark, Rozelle House Galleries
Rozelle Park, Monument Road, AYR, KA7 4NQ
Tel: 01292 445447
Email: Elinor.Clark@south-ayrshire.gov.uk
Web: www.south-ayrshire.gov.uk/galleries/ and www.themaclaurin.co.uk
The Raeburn Studio Revived

2006 marks the 250th anniversary of the birth of Sir Henry Raeburn, with various exhibitions and events taking place to celebrate. Here we recall a more recent episode that sought both to acknowledge Raeburn and also connect the past to contemporary portraiture in Scotland. It came about through the creative thinking and generosity of Lord Thomson of Fleet with the administrative assistance of the Royal Scottish Academy, as Dr Joanna Soden recalls.

In 1799 Sir Henry Raeburn modified his town house at 16 York Place (later renumbered 32) to accommodate his professional needs.

This structure stands in one of the best frequented streets of the New Town, and consists of a sunk story [sic] for domestic accommodation, a ground-floor containing the painting-rooms, with a story [sic] above formed into one fine gallery fifty-five feet long, thirty-five feet wide, and forty feet high, lighted from the roof. On the walls of this stately apartment he hung his works when finished; and the doors were opened to all who had taste or curiosity.1

The “painting-rooms” included reception areas and a spacious north-facing studio that took full advantage of the steep slope of the ground to allow an elevated outlook towards the Firth of Forth. Raeburn greatly enlarged the studio window and installed a complex shuttering system to control the flow of light into the room and thereby onto his sitters. Although the primary function of his gallery was to display his own work, Raeburn also made it available as a public exhibition venue before other gallery space became available in Edinburgh. Between 1809 and 1816 it was used seven times to host open exhibitions of the work of contemporary Scottish artists in Edinburgh and in 1819 and 1820 it was used by the Institution for the Encouragement of the Fine Arts in Scotland to host its first two exhibitions of old master paintings.

Despite his bankruptcy of 1808 Raeburn remained in the property as a tenant for the remainder of his life. On his death the lease was taken by the portrait painter, Colvin Smith RSA, who later purchased the property. He converted all but the studio into living quarters and remained there until his death in 1875.

Thereafter the property changed hands. By 1961, when the lease on the studio became vacant, it belonged to The Pharmaceutical Society of Great Britain. However the owners were reluctant to let the property fall into commercial use. Kenneth Thomson, who was then proprietor of The Scotsman, learnt of this and investigated a ‘scheme by which the studio might be preserved as a living entity in the art world of the Capital, and so become a fitting shrine to our great countryman’. 2

He took a long lease on the studio and in discussion with Sir William MacTaggart, president of the Royal Scottish Academy, devised a proposal in order to preserve this property […] for the future, as a place where portrait commissions might be executed, where one-man exhibitions…might be held, where winners of scholarships under the Academy might exhibit their work, or for other agreed uses […]3

In February 1962, after due renovation and redecoration, the studio was formally opened and the first artist moved in. Robert Heriot Westwater ARSA (1905-62) was a painter, writer and broadcaster and also a lifetime friend of William Gillies. Although little remembered today, two of his portraits of leading Scottish writers (Sir Compton Mackenzie and Christopher Murray Grieve/Hugh MacDiarmid) are in the collection of the Scottish National Portrait Gallery, and it was his portrait of MacDiarmid that was the first work executed in the revived Raeburn studio. Commissioned by public subscription, it was presented to the poet on his seventieth birthday, and was destined to be the last portrait Westwater painted before he died in November that year.

Westwater’s work in the Raeburn studio set the tone, and he was followed by Donald Moodie, Hugh Adam Crawford, Eric Schilsky, Alberto Morrocco, Earl Haig, Emilio Coia and many others. Most used the space as a portrait studio. For example Alberto Morrocco painted his portrait, The Honourable Lord Cameron (University of Edinburgh) there in 1974. Reflecting both the history of the studio and the legacy of portraits of the great and the good of Scotland, Morrocco’s three-quarter length piece presents his sitter seated and surrounded by his judge’s robes. In pose and strident colouring it pays homage to such portraits by Raeburn as Dr William Robertson and Professor Adam Ferguson (both University of Edinburgh).

By contrast, Donald Moodie did not use the studio to paint a portrait. Instead he prepared a large-scale painting, The Crucifixion, that was afterwards installed behind the central high altar of St Bernadette’s Church,
Tullibody (designed by Peter Whiston), which was nearing completion at the time. Commissioned by the Bishop of Dunkeld as the twelfth of the fourteen Stations of the Cross it is a reflective piece, a meditation. The spare arrangement of figures reflects the orchestration of murals by Puvis de Chavannes. Moodie retained the traditional altarpiece layout, and in the best tradition of figure painting he used living models for his figures, among them the painter David Michie. On completion he mounted a one-man show in the studio of his studies and the finished piece, thus continuing a tradition of exhibiting work established by Raeburn over 150 years before.

Despite the popularity of the studio among artists this enlightened project came to a sudden end in the summer of 1975. The building required upgrading and the owners terminated the lease on the studio prior to putting the property on the market.

On closure the Royal Scottish Academy recalled:

Thus our happy, useful and welcome occupation ended on the expiry of the lease […] This opportunity is welcomed to reiterate the Academy’s gratitude to Mr Thomson and all those who were associated with him in this matter.4

Indeed Lord Thomson’s generous patronage was recalled once more, this time in the obituaries published after his death in June this year.

Notes
2. A Dunnet to W MacTaggart, 16 August 1961, letter collection RSA Archives.  
Scholarship in 1929 and worked for three months in London on Durer before travelling on through France and Spain. In contemporary printmaking he looked at J E Labour and visited S W Hayter in Atelier 17. He trained at Jordanhill Teacher Training College Glasgow in 1930-31. His most famous engraving Gethsemane (1931) was bought by the French Government and the original drawing and proof are in Aberdeen Art Gallery.

Fleming was assistant lecturer at Glasgow School of Art 1931-41 where he taught life drawing, painting and art history. He started etching in 1935 and through Adam Bruce Thomson met William Wilson, the Edinburgh-based printmaker and stained-glass artist. Nominated in 1933 by Wilson, Fleming became an active member of the Society of Artist Printmakers. In 1940-43 Fleming served in Police War Reserve Glasgow Police F Division. On 27th April 1943 he married Catherine Weetch, whom he had met at Glasgow School of Art. Fleming then won a commission into the army and began as a Second Lieutenant in the Pioneer Corps, serving in Normandy, Holland and Germany. He became a Captain of 30 Corps in 1945 and left the army in 1946 as a Major. All throughout the war he made sketches and watercolours drawn directly from his military experiences. These were later shown at Barclay Lennie Fine Art in Glasgow.

Fleming then rejoined Glasgow School of Art 1946-48, but went on to become Warden at the Patrick Allan-Fraser Art College, Hospitalfield from 1948-54. Here he moved away from printmaking towards painting in watercolour and oils scenes of pastoral landscapes and fishing harbours. He also continued to paint very strong portraits. Fleming's skills as an administrator and teacher were used to the full during his time as Head of Gray's School of Art, Aberdeen from 1954-71. He revived the department of printmaking at Gray's and added textiles, ceramics, metalwork and jewellery to the curriculum. He also created a library. Fleming's major achievement was moving Gray's from cramped accommodation next to Aberdeen Art Gallery to Garthdee and a purpose-built college building that put Aberdeen on the map of national art education.

Fleming wanted to promote at Gray's the basic excellence of drawing combined with emotional feeling. He quoted D H Lawrence: 'Give me vision enough.' Fleming was also involved in numerous art education activities in the Aberdeen area and Shetland. He was Chairman of Peacock Printmakers 1973-86 in his retirement where he made his series The Creation (1977). This was inspired by the work of Ben Shahn and his use of combining text and image.

In the last year of his life he gave generous support to the exhibition honouring his friend William Wilson at the Scottish National Gallery of Modern Art and gave a memorable lecture on the Scottish print scene. Fleming's love of light and circular movement in his prints was shared by Wilson. Both men were also keen on using memory of an evening to recall what they had seen on their painting trips during the day.

The major collection of Fleming's work is at Aberdeen Art Gallery. Other works are held by Glasgow Museums, Glasgow School of Art, the University of Glasgow, the University of Dundee, Edinburgh City Art Centre, the National Galleries of Scotland, the Royal Scottish Academy, the Royal West of England Academy, the Laing Art Gallery in Newcastle, the Walker Art Gallery in Liverpool and the Ulster Museum in Belfast.

Fleming's life spanned the era of the print boom in the early 20th century, through its collapse and on to the post-war revival of printmaking. In his own inimitable way he was the father of 20th-century printmaking in Scotland. In his day the printers did all the processes themselves and his sense of craftsmanship and meticulous attention to detail was paralleled in his life as a teacher. He built strong relationships with his colleagues and students, he attempted to build bridges in the community and above all he cared. Fleming believed in art for everyone.

**Rascals and Ruins: The Romantic Vision of James Pryde**

The exhibition Rascals and Ruins runs at The Fleming Collection in London 12th September – 16th December 2006. Here its curator, art historian Cecilia Powell, tells us more about the extraordinary James Pryde.

Controversy has long surrounded the name of James Pryde (1866-1941). In 1949 he was honoured by a memorial exhibition inaugurated by the Scottish committee of the Arts Council and shown at four venues over ten months: Edinburgh, Glasgow, Brighton and London. The sight of Pryde's work en masse, combined with the high claims for his art made in the biography of the same year by Derek Hudson, caused a furor. Several artists and critics derided him, old friends and young admirers leapt to his defence. Writing in the Observer soon after the Edinburgh opening, the distinguished scholar and curator Ellis

Ian Fleming, *Spanish Village* (c.1934)
Etching and drypoint on paper (first state) © The Artist’s Estate
James Pryde, Notable Rascals (c.1902), ink and wash
The Fleming-Wyfold Art Foundation

Waterhouse, who had recently been appointed Director of the National Galleries of Scotland, sagely remarked: ‘Pryde’s absolute stature may be difficult to gauge, but he will always be profoundly interesting.’ Today Pryde’s idiosyncratic paintings are as thought-provoking as ever, but his work is rarely seen outside Scotland. He was the subject of a major exhibition in Edinburgh in 1992, but The Fleming Collection’s autumn show brings together the largest group of Prydes to be seen in London since 1949.

Pryde was noted for his wit – a fragment of autobiography is entitled ‘Pryde without Prejudice’ – and his associates enjoyed making puns on his name. The Fleming Collection is certainly proud of its own two Prydes: The Unknown Corner, acquired in 1988, and Notable Rascals, acquired in 1997. Notable Rascals dates from c.1902 and the word ‘rascals’ is used ironically: this menacing posse of ruffians includes some of the most vicious figures from the Newgate Calendar whose lives usually ended on the scaffold. It dates from the time when Pryde was fascinated by the underworld, producing a series of lithographs of Celebrated Criminals. No wonder friends hailed him as ‘Chief of the Clan Macabre’ and a critic dubbed him ‘The Edgar Allan Poe of Painting’!

Although Pryde was based in London from c.1890, his paintings are filled with memories of his childhood among the dark, lofty buildings of Edinburgh – both the Old Town and the New. Their dramatic character is underpinned by a lifelong love of the theatre, inherited from his parents; the Prydes were on close terms with Sir Henry Irving. The artist’s obsession with criminals sprang from one of Irving’s most popular roles at the Lyceum, the robber Dubosc in the melodrama The Lyons Mail. Pryde himself occasionally played small parts in touring shows with Ellen Terry’s son Gordon Craig in the 1890s but he was only once commissioned to design stage sets for an actual production. These were for a 1930 Othello at the Savoy Theatre, starring Paul Robeson as the Moor and Peggy Ashcroft as Desdemona.

Pryde’s art is rooted in that of earlier centuries. While other British painters were discovering Cézanne, Van Gogh, Gauguin, Matisse and Picasso, Pryde was inspired by Velázquez, Piranesi, Rowlandson, Hogarth, Gillray and Daumier; like these, he specialised in exaggeration and picturesque villainy. Pryde’s expressive use of paint in scenes of mysterious stillness and ambiguity mark him out as a true romantic, a painter for whom imagination and suggestion are more important than the recording of the visible. His architecture, festooned with tattered drapery and infused with fantasy and nostalgia, evokes the human condition. Nowhere is this more poignantly evident than in his allegorical series ‘The Human Comedy’, inspired by memories of the great bed at Holyrood House, long associated with Mary, Queen of Scots.

Pryde was not prolific, preferring a Bohemian lifestyle to hard work; there were frequent visits to the Café Royal, Savage Club or the bar of the Hotel Adelphi. Often in debt, he was sustained by the generosity of patrons and friends whose patience he tried to the limit. Noteworthy among his supporters were two other Scottish artists in London: James Gunn and W O Hutchison. Gunn provided endless financial and moral support, while Hutchison was the driving force behind the memorial exhibition. In his final years, Pryde received a Civil List pension and, from 1935, an annuity of £50 from the ‘Turner Fund’ of the Royal Academy.

The most outstanding of Pryde’s patrons was Annie, Viscountess Cowdray (1862-1932) who bought or commissioned some twenty paintings from about 1910 onwards. Works from this group lie at the heart of the exhibition and covered some of the most eventful years in Pryde’s life. In 1911 he held his first one-man show, just round the corner from The Fleming Collection, at the Baillie Gallery in Bruton Street. In 1914 he separated from his long-suffering wife and moved to a block of flats for artists, Lansdowne House, near Holland Park Avenue. During the war he served as a Special Constable; ruined buildings often feature in his work of that time. The year 1918 saw the deaths of his sister Mabel, who had married a Civil List pension and, from 1935, an annuity of £50 from the ‘Turner Fund’ of the Royal Academy.

The most outstanding of Pryde’s patrons was Annie, Viscountess Cowdray (1862-1932) who bought or commissioned some twenty paintings from about 1910 onwards. Works from this group lie at the heart of the exhibition and covered some of the most eventful years in Pryde’s life. In 1911 he held his first one-man show, just round the corner from The Fleming Collection, at the Baillie Gallery in Bruton Street. In 1914 he separated from his long-suffering wife and moved to a block of flats for artists, Lansdowne House, near Holland Park Avenue. During the war he served as a Special Constable; ruined buildings often feature in his work of that time. The year 1918 saw the deaths of his sister Mabel, who had married the artist William Nicholson in 1893, and also of the Nicholsons’ son Tony. The patronage of Lady Cowdray inspired several of Pryde’s rare spells of sustained application and led to his making half a dozen much-savoured visits to the Cowdrays’ Scottish home, Dunecht House in Aberdeenshire, where his paintings were superbly displayed.

Working on a vast scale was nothing new for Pryde, for he had first come to public notice with large works. As young men in the 1890s he and Nicholson had taken the art world by storm with their designs for posters and advertisements signed with the single name ‘Beggarstaff’. These combined child-like directness and a sophisticated sense of space and form; they intrigued both the man about town and the man in the street. Today they are recognised as milestones in the history of poster art and as icons of British design.
For William Hunter (1718-83), anatomy was art; as first Professor of Anatomy at the Royal Academy in London he taught a series of lectures to young artists and designers and his influence on the burgeoning British School of painting during the second half of the 18th century is yet to be assessed. However, in the above extract, Hunter is acknowledging the very modern advances made in the teaching and practice of anatomy during his lifetime. He is, in fact, describing the development of the teaching of Anatomy from two-dimensional, folio-based diagrams to the incorporation of three-dimensional, object-based techniques. The use of painting, sketches and engravings were still vital for Hunter, but by the mid-18th century, these teaching aids had been enhanced by the use of dry and wet preparations, suitably injected with dyes or mercury.

The exhibitions Anatomy Acts and A Healing Passion are both concerned with these ‘two modern arts’. Both exhibitions are dominated by three-dimensional objects; some used as teaching aids and some actual working tools. Anatomy Acts: How we come to know Ourselves is an overwhelming and ambitious project which ‘explores the social, cultural and scientific significance of anatomy in Scotland over the past 500 years’ and has gathered together objects from the collections of, among other institutions, the four main teaching universities: Aberdeen, Dundee, Edinburgh and Glasgow. The exhibition started in Edinburgh and is due to tour the country through 2006-2007. A Healing Passion: Medicine in Glasgow Past and Present is a new exhibition in the Hunterian Museum which draws on the University’s extensive collection of anatomical and pathological specimens to explain the history of medicine in the city (A Healing Passion is a much smaller project). Despite being on very different scales, both exhibitions take as their main theme the difficult role of presenting images and objects to the general public which have hitherto been kept in university museums and stores under restricted access.

In his essay ‘Subtle knots and strange stations’, included in the exhibition catalogue for Anatomy Acts, Andrew Patrizio, joint curator with Dawn Kemp, describes the methodology used when planning the show:

My answer has been to organise the artefacts through the use of verbs; in other words to strip out the chronology of Western anatomical enquiry, to place the historical and specialist detail in other, more suitable formats, and to create a set of ‘strange stations’ around which works from any century orbit in productive disturbance […]

(Kemp & Patrizio, 2006)

Consequently the displays are grouped under the loose headings of Growing & Forming, Looking & Listening, Feeling, Mirroring & Multiplying and Charting. These give the curators a looser, more liberated space to experiment with. However, the lack of any conventional, chronological sequence adds to the disparate nature of
the exhibited items and underestimates their often-mediated role in public and private collections. This method, in fact, masks the biographies of the objects themselves. ‘Biographies of things can make salient what might otherwise remain obscure [...] what is significant about the adoption of alien objects – as of alien ideas – is not the fact that they are adopted, but the way they are culturally re-defined and put to use’ (Kopyoff, 1988).

Abandoning chronology, therefore can often have the opposite effect, rather than giving the objects free reign, by not presenting them in anything like their original context, their individual biographies can be obscured.

This is particularly evident in the image by G Leopold and T Leisewitz taken from Geburtshilflicher Röntgen Atlas, Tab 10. pl. 9, used for the exhibition catalogue cover and private view invitations. The image, which shows the x-ray of a new born baby or foetus is displayed alongside a moving piece of text specially commissioned by Kathleen Jamie. The result of this, however, is that rather than being presented as a celebration of the work of advancing technology, a sentimental and emotional meaning is projected onto the image which its creators would, perhaps, never intended it to have. This is part of the intrinsic ‘poetic’ quality which Patrizio is concerned to draw out from these objects and images. Undoubtedly, these exhibits do evoke powerful emotions but this is all the more reason to take care in how they are ‘culturally re-defined’.

Some of the work in Anatomy Acts falls neatly into the category of art, such as the work of Charles Bell, which is positioned within the discipline by Duncan Macmillan in his essay ‘The Scalpel and the Burin’. This sets up an association between Bell and Géricault through his great painting The Raft of the Medusa (exhibited 1819). Others (such as a box crudely painted with an image of a brain wrapped around it) require the viewer to wonder at their metaphysical qualities. Perhaps for the curators this epitomises a Surrealist encounter of ‘objective chance’ (Kemp & Patrizio, 2006) or surprise.

A Healing Passion begins with some of Dr William Hunter’s own anatomical and pathological specimens, to document some of the innovations in medicine connected to the city. His preparation ‘organic portion of the bone’ is the result of ‘an elegant experiment’, conducted by Hunter, which reduced the chemical components that occur naturally in the bone to make it so flexible that he could tie a small knot at its centre. The care and craft involved in condensing a piece of bone to the texture and plush of velvet, is equalled in the specimens of the ‘Lymphatics of the intestine injected with mercury’. Despite their age, these objects seem to sparkle and catch the light in just the way Hunter intended. A Healing Passion employs a conventional chronological sequence and is very much an exhibition of medical history but the objects – created by craftsmen and women, surgeons and anatomists – have an aesthetic quality that is enhanced by their well-designed displays.

In fact, what A Healing Passion and Anatomy Acts both raise is a concern for the future of hand-crafted objects as teaching aids and working tools in an age of computer-generated imagery and information technology. This concern is summarised in one particular object: Dr William Macewen’s operating table (c. 1848). The table was designed by Macewen himself in a response to the increasing use of metallic tables by his students. It is a weighty and cumbersome piece of apparatus, involving a series of cranks and wheels to activate the moving parts. It is in sharp contrast to the slim, lightweight metallic operating tables furnishing the Glasgow Cancer Hospital, for example, by the beginning of the 20th century. Macewen’s table is an assertion by the surgeon against what he saw as an encroaching modernity. The introduction of Asepsis by the late 19th century meant that the objects designed and manufactured by practitioners had to change - they had to be made of metal and moving parts had to be assembled and interchanged rapidly and smoothly. Macewen’s unease is similarly reflected in the design and manufacture of medical objects today. Opposite the table is his set of amputation knives, which have been designed for aseptic purposes – each knife is formed from a single piece of steel. They are incredibly beautiful objects.

A Healing Passion employs a fairly simple ‘compare and contrast’ methodology in order to tell the story of its collections but this does not minimise the impact of these powerful objects. The display on obstetrics explains the development of the use of the Caesarean section on women suffering from the disfiguring symptoms of Rickets. One object is a model of a healthy woman’s pelvis, the other is a real pelvis of a woman suffering from the disease; and here the point is made forcefully and the context is clear – displayed alongside a model of a new-born baby’s head there was no question as to why the operation had to progress.

William Hunter took as his motto ‘Art and Industry’ and to the 18th-century mind the distinction between the fine arts and ‘mechanical arts’ was not so strongly delineated. Taken together, the exhibitions Anatomy Acts and A Healing Passion raises these issues once again in a timely promotion and presentation of the richly diverse collections in Scotland’s medical history.

References

Hunter, W. (1784) Two Introductory Lectures Delivered by Dr William Hunter to his Last Course of Anatomical Lectures at his theatre in Windmill Street.


REVISITING CHARLES RENNIE MACKINTOSH
AND THE GLASGOW STYLE

Saturday 4th November 2006, 10am – 5 pm,
Hunterian Art Gallery Lecture Theatre,
University of Glasgow
Wine reception 5 – 7pm,
History of Art Department

£15 / £7.50 concessions and SSAH Members

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

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

Papers will be on a number of themes relevant both to Mackintosh and the period 1870-1930 more generally, with a focus on new research, and theoretical or practice-based case studies.

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

Provisional Programme
(for full programme see www.ssah.org.uk or www.iah.arts.gla.ac.uk)

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

Introduction
Keynote Presentation TBC
Michael Davis
‘That’s whit makes it Art’:
Leiper, Scotland and Mackintosh
Decoration and Symbolism
Sally Stewart
In Praise of Shadow and Light
Alexander Kennedy & Ailsa Boyd
Occult Perspectives on ‘The Four’
Alison Brown
Beyond the Rose – the Study of Art Botany and the Natural World in the Development of the Glasgow Style

Education
Paul Simpson/Sally Stewart
Glasgow School of Art - An Architectural Primer

Talwin Morris
Bill Buchanan
The Glasgow Style:
Re-instating Talwin Morris (1865-1911)
Robert Gibbs
Talwin Morris and Blackie’s Revisited

Decorative Trades
Victoria Burgess
Attic Riches: Locating The Home Decorator

Collections, Display, Interpretation
Ellen McAdam
A Home for the Ingram Street Tearooms
Ranald Maclnnnes
A Mackintosh World Heritage Site?
Concluding Discussion

To register, please fill in and return the enclosed form.

For any further information contact:
Dr Ailsa Boyd
Department of History of Art, University of Glasgow,
Glasgow G12 8QQ
Email: a.boyd@whistler.arts.gla.ac.uk
Tel: 0141 330 5677/5631 Fax: 0141 330 3513

Organised by the Scottish Society for Art History (www.ssah.org.uk)
In association with the Institute for Art History, University of Glasgow (www.iah.arts.gla.ac.uk)
Part of the Glasgow Mackintosh Festival 2006 (www.glasgowmackintosh2006.com)
HENRY RAEBURN: CRITICAL RECEPTION AND INTERNATIONAL REPUTATION
10TH & 11TH NOVEMBER, 2006

A major international symposium organised by the Scottish National Portrait Gallery and the University of Edinburgh

2006 marks the 250th anniversary of the birth of the Edinburgh artist Sir Henry Raeburn (1756-1823). Raeburn is renowned as the portrait painter of the Scottish Enlightenment, whose values and concerns he has been seen as visually articulating. Collectively, his portraits offer a ‘Who’s Who’ of elite Scottish society in the late eighteenth and early nineteenth centuries, including Judges of the Court of Session and the Professoriate of the University of Edinburgh.

In collaboration between History of Art at the University of Edinburgh and the National Galleries of Scotland a two-day symposium will be held on the theme of Raeburn’s critical reception and international reputation. The venue will be the Hawthornden lecture theatre in the Weston Link at the National Gallery of Scotland.

For further details and a booking form see:
http://www.arthistory.ed.ac.uk/Contacts/Profile/Raeburnconference.htm

This symposium has been supported by the Paul Mellon Centre for Studies in British Art, London and the School of Arts, Culture and Environment at the University of Edinburgh

RECOVERING ‘THE DECENT PLEASURES OF HEART AND MIND’:
PLACING THE FORGOTTEN ARCHITECTURAL CULTURE OF 17TH CENTURY SCOTLAND IN ITS EUROPEAN CONTEXT
10TH & 11TH NOVEMBER, 2006

The Architectural Heritage Society of Scotland National Conference 2006
In association with and hosted by the History Department, University of Dundee

‘All that affords decent pleasures of heart and mind’ was the ambition of the Catholic Chancellor of Scotland, Alexander Seton, when he constructed a smart new villa from an existing house at Pinkie, Musselburgh, which he completed in 1608. He laid out a bower, groves and fountains around his house, and decorated his gallery with a stunning painted ceiling with Stoic mottos. There was nothing there, as he carved on a tablet in the privy garden wall, to do with warfare. Seton was far from unique. Vividly decorated and furnished country houses sat in improved landscapes where a microclimate of walls enabled their owners to grow peaches, apricots, tobacco and saffron as a matter of course.

This programme brings together leading researchers from across Europe to examine, question and portray aspects of the largely misunderstood architectural culture of Scotland in the century before the Union. Such has been the transformation of the understanding of Scottish renaissance architecture over the last decade that much of the previous interpretation of this country’s architectural history has been superseded. The fundamental shift has been to re-evaluate Scottish Renaissance building from a cultural rather than from a militaristic viewpoint, in keeping with the broader changes taking place in wider Scottish historiography, and dropping the so-characteristic militaristic terminology that have bedevilled Scottish studies over the last two centuries.

As Scottish Renaissance architecture is being reconnected to the European mainstream at long last, the results are proving extremely exciting. Towns, urban monuments, furnishings, decoration, gardens and policies, methods of construction, materials, patronage and – above all – the different ranks of country seat are all being re-examined ab initio to recover the culture of Stewart Scotland which the Enlightenment illuminati tried so hard to disparate and disavow.

This will be the first conference to examine the architectural culture of the Renaissance in such detail and from such a broad perspective, combining, as it does, the

For further details and a booking form see:
http://www.arthistory.ed.ac.uk/Contacts/Profile/Raeburnconference.htm

This symposium has been supported by the Paul Mellon Centre for Studies in British Art, London and the School of Arts, Culture and Environment at the University of Edinburgh

Robert Rosenblum
(Institute of Fine Arts, University of New York)
Raeburn’s Portraiture: An international perspective

Stephen Lloyd (Scottish National Portrait Gallery)
Patronage, collecting and the art market in Edinburgh: Raeburn and the banker, Gilbert Innes of Stow

Helen Smailes (National Gallery of Scotland)
Scotland’s Canova and the immortal Raeburn

Vicky Coltman (University of Edinburgh)
Raeburn’s ‘John Hope, 4th Earl of Hopetoun’: The knotty business of portrait painting in London and Edinburgh in the 1810s

David Alexander (Independent scholar, York)
Scottish sitters, London engravers and the British print market, 1750-1850

David Mannings (University of Aberdeen)
Reynolds and Raeburn

Philippe Bordes (Université Lyon 2)
The British critique of the modern French school, 1789-1825

Sarah Symmons (University of Essex), Raeburn and Goya: The redefinition of artistic personality

Olivier Meslay (Musée du Louvre)
Raeburn’s reputation in France

The cost per person includes coffee and tea (but not lunch) and the evening receptions at the Talbot Rice Gallery and the Scottish National Portrait Gallery. Delegates will be able to view the exhibition Raeburn and his Printmakers at the former.

Cost per person: £30    Student concession: £15
fruits of current postgraduate and other research with papers from scholars from England, France, Norway and Holland. They will examine the cultural influences upon late Renaissance Scotland and place it within its international context. Emerging postgraduate research covers the role of the Norwegian timber trade in Scottish great houses (Kate Newland) – was the timber shaped and prepared in Norway and travelled flat-pack? why the gallery and guest quarters of the inner court were relocated six and seven storeys up in the tall Bel country seats of early 17th century Aberdeenshire (Matt Davis); establishing the building birth-order and cultural intention of the House of Kellie (William Napier); and how the aspirations and patronage patterns of the late 17th century Treasury Committee members symbolised the nation (Charles Wemyss). Tom Addyman will present the new research emerging from his recent building investigations, and John Lowrey will examine economic Palladianism.

A key feature to be examined are the cultural influences bearing upon the country. Ian Campbell will consider changing Scottish taste, and the influence of Androuet du Cerceau, whilst Michael Bath will assess the visual culture of painted decoration. We now know, for example, that the painter(s) of the gallery ceiling of Earlshall must had right beside him Thomas Combe’s Theater of Fine Devices and Edward Topsell’s Historie of Four-Footed Beastes. We also know that international merchant venturers, like David Wedderburn of Dundee, collected (and lent) both Emblem Books and Style Books. This information is gradually breaking down myopia about the pervasiveness of high European culture through Scottish society. There was a considerable purchase of paintings – so much so that there were possibly 100,000 paintings in Scottish country seats by 1700.

Social fashion required the reformatting of houses to cope with new patterns of ceremony and privacy, which James Simpson will examine through the critical but changing role of the staircase. Charles McKean will examine whether the persistently distinctive characteristics of 17th century Scottish architecture with their ‘bastions’ and pronounced skylines derive from a post-1596 cult of Mary Queen of Scots. Margaret Stewart will demonstrate how the Earl of Mar’s attitude to ancestry impacted upon his building projects.

The conference is extremely fortunate that the broader European context will be set by Monique Châtenet (Sorbonne) on the influence of Androuet du Cerceau, Konrad Ottenheym (Utrecht) on the Dutch influence on architecture in the British Isles in the late 17th century, and Maurice Howard (Sussex) on patronage north and south of the Border in the later 17th century.

On the morning of Friday 10th November, there will be a visit to 17th century and earlier Gardyne’s Land, under restoration in central Dundee.

Cost £30 for two days for AHSS Members (£40.00 for full delegates and £20 for full-time students) or £20 for a single day. To book your place contact: Dr Susan Buckham, Director, AHSS, The Glasite Meeting House, 33 Barony Street, Edinburgh, EH3 6NX.

Tel: 0131 557 0019. E-mail nationaloffice@ahss.org.uk
**Provisional Programme**

**Maggie Reilly** (Curator, Zoology Museum)  
*Introduction*

**Chris Philo** (Professor of Human Geography, University of Glasgow)  
*Discussant*

**Artists’ Presentations**

Kate Foster - Andrea Rae - Snaebjörnsdottir/Wilson

**Geographers Presentations**

Hayden Lorrimer - Starr Douglas - Merle Patchett

Places are limited so please make a reservation.

For further information and to book your place contact:  
merle.patchett@ges.gla.ac.uk

This seminar concludes an artist’s residency at the Department of Geographical and Earth Sciences, University of Glasgow, funded by the Leverhulme Trust.

For details of the current Blue Antelope exhibition in the Hunterian Zoology Museum see:  
www.blueantelope.info

---

**Listings**

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

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

**WILLIAM DYCE & THE PRE RAPHAELITE VISION**  
UNTIL 11TH NOVEMBER 2006, Admission tbc

This year Aberdeen Art Gallery celebrates the bicentenary of the birth of the Aberdeen-born artist William Dyce (1806-1864) by staging the first major exhibition of his art for almost four decades. This exhibition recognises William Dyce’s artistic successes and shows his work alongside significant works by the Pre Raphaelites in order to affirm his position within British Victorian art.

**MAGNIFICENT: ONE HUNDRED YEARS OF HIS MAJESTY’S THEATRE**  
30TH SEPTEMBER - 27TH JANUARY 2007, Admission tbc

His Majesty’s Theatre opened its doors for the first time on December 3rd 1906. It was hailed ‘Magnificent’ by the local press and being the start of the festive season Little Red Riding Hood took centre stage. In the hundred years since then HMT has been witness to many changes. Cinema, radio, television arrived to challenge live theatre but HMT fought back and when many others theatres were closing it continued to survive. This exhibition takes a nostalgic look at its magnificent history. It celebrates performers, management and employees, all who contributed to keeping entertainment and live theatre healthy in Aberdeen.

**BP PORTRAIT AWARD**  
25TH NOVEMBER - 3RD FEBRUARY 2007, Admission tbc

The BP Portrait Award – one of Britain’s most prestigious art prizes – makes a welcome return to Aberdeen Art Gallery for its only Scottish showing. The Award aims to encourage young artists from around the world, aged between eighteen and forty, to focus upon and develop portraiture within their work. This year’s winner – selected from an initial record submission of 1113 entries – is Andrew Tift for his portrait Kitty, a triptych of Lucien Freud’s first wife. Also on display is the work of BP Travel Award winner 2005, Joel Ely, who travelled to Bilbao to document members from a single txoko, a gastronomic society typical of the Basque region of Spain. A National Portrait Gallery Touring Exhibition. Supported by BP.

**CONTEMPORARY TEXTILES**  
7TH OCTOBER - 25TH NOVEMBER 2006, Admission tbc

Embroidery is one of the most popular crafts in the country, with some 4 million practitioners and followers. The Embroiderers Guild and its countrywide network of branches, ensure that the skills of the craft are kept alive and its importance as a contemporary art form and an historical decorative art, is highlighted. Aberdeen Art Gallery is pleased to show a selection of Scottish
members’ work touring in this exhibition in celebration of the craft and the centenary of the Guild.

**CONSUMED**
UNTIL 17**TH** FEBRUARY 2007, Admission free
Since our earliest days on Earth our survival has depended on being able to source and consume food and water. Over time, our preoccupation with food and drink has exceeded a mere requirement for nourishment and now incorporates social, economic and sensual facets. This exhibition of objects from the City’s collection takes a look at how the objects we use to prepare, serve and consume food and drink represent our complex relationship with these most basic requirements for life.

- **Peacock Visual Arts**
  21 Castle Street (off Castlegate), Aberdeen
  Open: Tues-Sat 9.30am - 5.30pm; Sat 10am - 5pm
  Tel: 01224 639539  E-mail: via website
  Website: www.peacockvisualarts.com

- **A6 CHRISTMAS EXHIBITION**
  18**TH** NOVEMBER - 24**TH** DECEMBER 2006, Admission free
  This year not A5 but A6 will be the guideline for artists wishing to submit work for Peacock's annual open exhibition. This show of postcard-size artworks will include prints, paintings, photographs and sculpture by local, national and international artists. A great opportunity to pick up that original Christmas present!

- **University of Dundee Tower Foyer Gallery**
  Tower Building, Dundee
  Open: Mon-Fri 9.30am-8.30pm; Sat 9.30am-4.30pm
  Tel: 01382 384 310  E-mail: museum@dundee.ac.uk
  Website: www.dundee.ac.uk/museum

- **ACROSS THE SPECTRUM**
  20**TH** OCTOBER - 25**TH** NOVEMBER 2006, Admission free
  This fascinating interdisciplinary exhibition from the University’s archive and museum collections explores the theme of colour in a variety of ways, from stunning paintings by the Scottish Colourists to the bizarre colour experiments of former University biochemist R P Cook.

- **University of Dundee Lamb Gallery**
  Details as per Tower Foyer Gallery

- **ANATOMY ACTS**
  27**TH** OCTOBER - 13**TH** JANUARY 2007, Admission free
  Described by the Herald as ‘the richest, most challenging historic exhibition in recent years’, Anatomy Acts has been redesigned and is now on show in two venues simultaneously – the Lamb Gallery at the University of Dundee and the Gateway Galleries at the University of St Andrews. Find out more at www.anatomyacts.co.uk

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

**KILLING TIME**
UNTIL 5**TH** NOVEMBER 2006, Admission free
A unique and experimental collaboration between artist Graham Fagen, Graham Eatough of theatre company Suspect Culture and Dundee Contemporary Arts, ‘Killing Time’ is an exciting and extra-ordinary fusion of performance, sculpture, installation and event.

- **Discovery Point**
  Discovery Quay, Dundee
  Open: Mon-Sat 10am-5pm; Sun 11am-5pm;
  Tel: 01382 225 282
  Website: www.rrsdiscovery.com

- **16 YEARS IN THE FORTIES WITH BP**
  UNTIL 26**TH** OCTOBER 2006, Admission free
  Photographs of the North Sea oil fields by renowned local photographer John Alexander.

- **Verdant Works**
  West Henderson Wynd, Dundee
  Open: Mon-Sat 10am-5pm; Sun 11am-5pm;
  Tel: 01382 225 282
  Website: www.verdantworks.com

- **ART IN BOXES**
  UNTIL 26**TH** NOVEMBER 2006, Admission free with full museum visit
  The creation of artworks known as Box Constructions has been made a distinctive feature of Scottish art over the past two decades. Such pieces blur the distinctions between sculpture, painting and collage. In particular, the use of so-called ‘found objects’ (often material washed up on beaches in a bleached, eroded state) has held a fascination for contemporary Scottish artists. This exhibition features a variety of artworks from the University of Dundee’s Museum Collections, all of which are either contained within or make use of boxes. Many are the work of students or staff at Duncan of Jordanstone College of Art and Design, including Will MacLean and Mat Fahrenholtz.

- **Edinburgh City Arts Centre**
  2 Market Street, Edinburgh
  Open: Mon-Sat. 10am-5pm, Sun. 12noon-5pm
  Tel: 0131 529 3993
  Website: www.cac.org.uk
  E-mail: cac.admin@edinburgh.gov.uk

- **TOULOUSE-LAUTREC AND THE ART NOUVEAU POSTER**
  UNTIL 22**ND** OCTOBER 2006.
  Admission £5 (£3.50 concession, £14 family – includes Albert Watson FROZEN and Anne Redpath and The Edinburgh School)
  The City Art Centre is the only Scottish venue to host Toulouse-Lautrec and the Art Nouveau Poster. This ground-breaking exhibition includes 140 French, Belgian and Spanish posters, which range from the early 19th century to the end of the Art Nouveau period. It presents the cultural and aesthetic influence of Toulouse-Lautrec and his contemporaries on poster art at the end of the 19th century. It brings together celebrated images by

SSAH autumn/winter 2006
Toulouse-Lautrec, including his large 1891 poster for the Moulin Rouge, and works by other leading artists including Jules Chéret, Pierre Bonnard, Edouard Vuillard and Alphonse Mucha.

The exhibition is drawn primarily from the collections of the Zimmerli Art Museum in New Jersey. In addition, rare works are on loan from the private collection of the descendants of Edmond Sagot, the first art dealer to appreciate the aesthetic significance of poster art and who was instrumental in the development of the fin-de-siècle Postermania. The exhibition was organized by the Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey.

**ALBERT WATSON - FROZEN**
UNTIL 22ND OCTOBER 2006.
Admission £5 (£3.50 concession, £14 family – includes Toulouse-Lautrec (see above) and Anne Redpath and The Edinburgh School)

"Stunning". "Provocative". "Haunting". However they are described, Albert Watson's photographs are known worldwide for their beauty, power and craftsmanship. FROZEN is the first UK solo show by the Scottish-born photographer. The 200-plus photographs on show represent the full range of Watson's work, from iconic celebrity portraiture (Johnny Depp, Jack Nicholson, David Bowie to name a few) to shots of convicts in Louisiana; from exquisite Moroccan landscapes to sassy reportage work in Las Vegas.

Watson made his name as a fashion and advertising photographer in the 1970s before branching out to tackle a wider variety of assignments and personal projects. His work has appeared on the cover of Vogue on more than 250 occasions, he has undertaken campaigns for Gap, Levi’s and Chanel and recent film projects include Kill Bill and The Da Vinci Code.

**ANNE REDPATH AND THE EDINBURGH SCHOOL**
UNTIL 22ND OCTOBER 2006.
Admission £5 (£3.50 concession, £14 family – includes Toulouse-Lautrec (see above) and Anne Redpath and The Edinburgh School)

It has been almost a decade since a collection of work by Anne Redpath, one of the most highly regarded female Scottish artists of the 20th century, has been on display in Edinburgh. This exhibition explores her colourful works in relation to her influential contemporaries, among them William Crozier, Sir William Gillies, Sir William MacTaggart, William Geissler and John Maxwell, together often referred to as the Edinburgh School.

On display are 30 works, primarily by Anne Redpath, including many of her best-known paintings, such as Window in Menton, on loan from the Fleming Collection; works with a local connection such as Causewayside, Edinburgh, from the City’s own collection; together with works from the McManus Galleries and Museum; the Scottish National Gallery of Modern Art; the Royal Scottish Academy; and from private lenders. Rarely exhibited personal belongings are also on display, including Redpath’s paint palette, a painted chest and sets of cups and saucers often depicted in her paintings.

**Edinburgh Printmakers**
**23 Union Street, Edinburgh**
Open: Tues-Sat 10am-6pm; Closed 24th Dec - 9th Jan
Tel: 0131 557 2479
E-mail: info@edinburgh-printmakers.co.uk
Website: www.edinburgh-printmakers.co.uk

**NORMAN McBEATH - EVIDENCE, Gallery I**
30TH SEPTEMBER - 4TH NOVEMBER 2006, Admission free
Evidence is an exhibition of photogravures and photographs by Norman McBeath with a written introduction by the award-winning writer A L Kennedy. The exhibition looks at traces of behaviour; the stains, smears, cuts and abrasions left in the wake of printmaking. Forty aluminium mounted colour photographs explore the ambiguity and the powerful influence of context within the visual image. Some images, as A L Kennedy writes, reveal the ‘accidental beauties generated by the process of photogravure’. Others, of goggles, red stained rags, blades and rubber aprons seem more redolent of the world of pathology than printmaking. These are balanced by thirteen photogravures – the record of finished work. Like the photographs many of these works play with ambiguity or concentrate on pure form.

**HIGH FIVE: FIVE YEARS OF CONTEMPORARY PRINTS FROM HIGHPOINT EDITIONS USA**
**Galleries 2&3**
30TH SEPTEMBER - 4TH NOVEMBER 2006, Admission free
Edinburgh Printmakers presents an exhibition of prints published by Highpoint Editions at Highpoint Centre for Printmaking over the last five years. This exhibition is part of Highpoint’s fifth anniversary celebrations. Highpoint Editions has a strong reputation for publishing quality prints demonstrated by the roster of internationally known artists who have created and published prints with them. Like Edinburgh Printmakers Highpoint Centre for Printmaking is a non-profit making organisation, based in Minneapolis, USA and is dedicated to advancing the art of printmaking. It has become one of the premier printmaking centres in the USA, providing education courses, community access projects and collaborative publishing opportunities to increase the appreciation and understanding of the printmaking processes.

**COLLAGRAPH PORTFOLIO, GAYLE ROBINSON, FEATURED ARTIST**
**Gallery I**
18TH NOVEMBER - 23RD DECEMBER 2006, Admission free.

**Edinburgh Printmakers Annual Exhibition**
**Galleries 2&3**
18TH NOVEMBER - 23RD DECEMBER 2006, Admission free.

**Scottish National Portrait Gallery**
1 Queen Street, Edinburgh
Open Daily: 10am-5pm, Thurs 7pm
Tel: 0131 624 6200
E-mail: enquiries@nationalgalleries.org
www.natgalscot.ac.uk
PORTRAIT MINIATURES FROM SCOTTISH PRIVATE COLLECTIONS
UNTIL 29th OCTOBER 2006, Admission free
The sixth in the Portrait Gallery’s annual series of exhibitions devoted to the art-form of the portrait miniature will showcase around seventy-five rarely-seen works from private collections across Scotland. The display features previously unseen masterpieces from the famous collection belonging to the Duke of Buccleuch. Dating from the early 17th- to mid-19th century, these exquisite miniatures are painted in watercolour on vellum and ivory – or in enamel on copper – and they are often surrounded by spectacular jewelled settings. A particular focus will be the Jacobites, who used miniatures as diplomatic gifts and tokens of loyalty. Examples by some of the greatest miniaturists will be represented such as Samuel Cooper (1608-72) and Richard Cosway (1742-1812). Also on display will be significant groups by outstanding Scottish artists who were active as miniaturists, such as Archibald Skirving (1749-1819), Sir Henry Raeburn (1756-1823) and Alexander Gallaway (fl.1794-1815), who all worked in Edinburgh.

FACE OF CRAFT: A PORTRAIT OF CRAFT IN SCOTLAND
UNTIL 8th OCTOBER 2006, Admission free
Organised by Innovative Craft, this exhibition celebrates the work of 10 makers, the places they work and the objects they make. The work – including jewellery, bookbinding, metalwork and ceramics will be shown alongside photographs specially commissioned by Shannon Tofts.

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

ENERGY: PORTRAITS OF THE NORTH SEA
The North Sea oil industry plays a vital role in the UK economy. Oil was first pumped ashore thirty years ago and although the volumes being produced are beginning to diminish, on current estimates there are still thirty further years of oil reserves to be claimed from the sea. This exhibition aims to capture the vibrant community of people working throughout the sector. Scottish portrait painter Fionna Carlisle will create 24 new portraits representing a cross-section of the people working in the oil industry, from employees of major international corporations to the self-employed.

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

ROBERT MAPPLETHORPE
UNTIL NOVEMBER 2006, Admission £6 (£4)
Robert Mapplethorpe (1946-89) became famous, not to say notorious, in the 1970s and 1980s for his photographs of male and female nudes and for his depictions of gay, sado-masochistic sex. His exploration of hitherto hidden areas of life was very much part of the sexual liberation movements of that time. Now, over 15 years after his death, it is possible to look more dispassionately at the full range of Mapplethorpe’s photographs and see that other subjects, flowers, and in particular, portraits occupy central roles in his practice. The world that he represented in his photographs was focused on New York at a time of tremendous social and artistic ferment. He took iconic photographs of many of the artists, writers, pop and film stars and socialites of the day and even his flowers he termed ‘New York flowers’, because of their showy, spiky and sexy shapes.

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

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

VAN GOGH AND BRITAIN: PIONEER COLLECTORS
UNTIL 24th NOVEMBER 2006, Admission £6 (£4)
Now recognised as one of the most famous and popular artists in the world, legend has it that Vincent van Gogh only sold one painting during his lifetime. This fascinating exhibition – the first van Gogh exhibition in Scotland for over fifty years – explores British collectors’ interest in the artist; and in so doing, reveals important new research. Around 30 works, including major international loans, offer a representative selection from his whole career, including: Still Life, Basket of Apples (1887); Portrait of Alexander Reid (1887); Orchard in Blossom, Plum Trees (1888); Oleanders (1888) and A Wheatfield with Cypresses (1889).
EDUARDO PAOLOZZI: PRINTS AND DRAWINGS
UNTIL 1ST OCTOBER 2006, Admission free
Eduardo Paolozzi is considered one of the most versatile sculptors in post-Second-World-War Britain. His work as a printmaker, making screenprints, etchings and woodcuts, was equally innovative and this display will present a unique opportunity to view many of these works for the first time. *Eduardo Paolozzi: Prints and Drawings* is the third display in a special series after the artist’s death in 2005 and will give visitors the opportunity to view the artist in a fresh light.

**TEN BINDINGS FOR ‘STONE’**
UNTIL 8TH OCTOBER 2006, Admission free
This is the second Keiller Library display to focus on the art of bookbinding. ‘Stone’, a book of poems by George Mackay Brown (1921-96), was published in 1987 in a limited edition of 125, with nine colour photographs by Gunnie Moburg. Faith Shannon, who is one of Britain’s most skilled and innovative bookbinders, was commissioned to make special bindings for ten copies. Shannon has written: ‘Stone was a perfect choice for me. I loved it. The poems and the photographs seemed to fall into the place I was at, and continue to do so. Since moving to Scotland in 1987 my fascination with stones and rock formations has grown… I am drawn to their tactile and visual textural qualities…’ The result is a remarkable sequence of highly expressive bindings that respond to the imagery of George Mackay Brown’s poems.

**CONSIDER THE LILIES: WORKS FROM DUNDEE’S TWENTIETH CENTURY ART COLLECTION**
28TH OCTOBER - 14TH JANUARY 2006, Admission free
Dundee’s McManus Galleries and Museum closed in October 2005 for a major re-development and is due to re-open in Spring 2008. To celebrate the rich diversity of the City’s holdings, a selection of the finest works from its 20th century art collection will be shown at the Dean Gallery, Edinburgh and at the Fleming Collection, London. The exhibition will consist of modern Scottish masterpieces from the period 1910-1980, rarely shown outside Dundee. Many of the leading artists of the period will be featured including Edward Baird, John Bellany, the Scottish Colourists, Stanley Cursiter, John Duncan, Will Maclean, Alberto Morrocco and James McIntosh Patrick. *Consider the Lilies* is the title of a painting in the exhibition by Peter Collins, while a pot of three lilies is Dundee’s coat of arms, symbolising the Virgin Mary, the city’s patron saint. The exhibition represents a great opportunity to see the best of Dundee’s modern art in the Scottish and English capitals.

**JAMES McINTOSH PATRICK ARCHIVE**
28TH OCTOBER - 14TH JANUARY 2006, Admission free
James McIntosh Patrick (1907-98) is celebrated for his finely observed paintings of the Angus landscape, in all seasons and weathers. Arguably Scotland’s foremost landscape painter, he was also known for his highly finished etchings made in the early 1930s. Born in Dundee, the son of an architect, McIntosh Patrick studied at Glasgow School of Art and in Paris. He began his career as an etcher, but when the market for this collapsed in the 1930s he turned towards painting in watercolour and oil. In 1999 the McIntosh Patrick family generously donated his Archive to the Scottish National Gallery of Modern Art. This display featuring sketchbooks and sketch material, photographs, letters and newscuttings is the first to focus entirely on what is a most remarkable collection, giving a fascinating insight into the artist, his life, work and working methods. Also on show will be some of his working tools – travelling easel, paints and paintbrushes, and objects borrowed from the McManus Galleries and Museum, Dundee.

**IAN FLEMING 1906-1994**
11TH NOVEMBER 2006 - 11TH FEBRUARY 2007, Admission free
A centenary display of the pioneer Scottish printmaker, painter, teacher and war artist. Fleming bequeathed his printing plates to the National Galleries of Scotland and a set of archive prints have been made. A selection of these proofs and original prints from the Gallery of Modern Art collection will be displayed as a celebration of Ian Fleming. He was an artist whose career spanned two distinct periods of Scottish printmaking: from the inter-war etching and engraving boom to the post-war revival of printmaking and the growth of the Scottish print workshops. *See featured exhibitions* – The National Gallery of Scotland
The Mound, Edinburgh
Open Daily: 10am-5pm, Thurs 7pm
Contact Details as for Portrait Gallery

**FAR HORIZONS: ARTIST TRAVELLERS 1750-1850**
UNTIL 10TH DECEMBER 2006, Admission free
Artists have travelled for many reasons, ranging from broadening their experiences and visual education to recording foreign lands and cultures as part of scientific or military expeditions. This display, drawn from the collection of the Print Room at the National Gallery of Scotland, will focus on British artists travelling before the age of mass tourism in France, Germany, the Netherlands, Italy, Greece, Egypt, Canada and India. It will include outstanding watercolours and drawings by John Robert Cozens, Allan Ramsay, John Webber, William Callow, David Cox, John Frederick Lewis, Edward Lear and Samuel Palmer.

**GOYA**
16TH DECEMBER - 28TH FEBRUARY 2007, Admission free
This display of original etchings by Francisco de Goya y Lucientes (1746–1828) will celebrate the Spanish artist’s accomplishments as one of the greatest printmakers of all time. Although Goya was best known during his lifetime as a painter, prints and printmaking played a central role in his work throughout his career. Goya’s use of the medium was revolutionary, and profoundly influential. This display will focus on outstanding etchings from three series – the Disasters of War, the Tauromaquia, and the Proverbios or Disparates. These works belong to Goya’s most intense period of printmaking, from 1810 until the end of his career, and present a direct social critique as...
well as an incredibly personal response to the world around him.

The Royal Scottish Academy Building
The Mound, Edinburgh
Open Daily: 10am-5pm, Thurs 7pm
Tel: 0131 624 6200
E-mail: enquiries@nationalgalleries.org

RON MUECK
UNTIL 1ST OCTOBER 2006, Admission £6 (£4)
Ever since his poignant sculpture of his dead father’s small, naked, vulnerable body (Dead Dad 1996-97) caused such awe and admiration in the Sensation exhibition at the Royal Academy in London in 1997, Ron Mueck’s work has come to epitomise a renewed interest among artists in a hyper-realistic sculptural representation of the human body. His work concentrates almost exclusively on the human figure, tracing our passage through life from birth to death. All his sculptures are made with an obsessive attention to realism, right down to the pores in the skin and the hair on the body. Mueck’s sculptures are so realistic that people find it hard to believe at first sight that they are not real. He honed his extraordinary skills in making life-like figures during several years in film and television. He worked on the Muppets and was responsible for the special effects in Jim Henson’s film Labyrinth, starring David Bowie.

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

4x4
16TH SEPTEMBER - 15TH OCTOBER 2006, Admission free

DOUGLAS GORDON
UNTIL 14TH JANUARY 2007, Admission £6 (£4)
This is the first major solo exhibition of Douglas Gordon’s work in Scotland since he presented his now celebrated work, 24 Hour Psycho at Tramway in Glasgow in 1993. Gordon is one of a number of Glasgow-trained artists who came to prominence in the 1990s. He has gone on to achieve huge international recognition, marked by major awards, including the Turner Prize in 1996, and by exhibitions in museums in Europe and America. Gordon works with film, video, photographs, objects and texts, examining issues such as memory and identity, good and evil, life and death. One of his latest works is a cinematic portrait of the footballer Zidane. This work was shown at this year’s Cannes and Edinburgh Film Festivals. A gallery version of the work was recently purchased by the Scottish National Gallery of Modern Art. This exhibition showcases important early pieces, explores the Scottish aspect of Gordon’s art and premieres new works.

Doves and Dreams: The Art of Francis MacDonald and J. Herbert McNair
UNTIL 18TH NOVEMBER 2006, Admission £3 (£2)
Doves and Dreams is the first exhibition to be devoted to the work of the artist-couple, Frances Macdonald and J. Herbert McNair. Together with Frances’s sister Margaret Macdonald and Charles Rennie Mackintosh, the artists formed the celebrated group, the ‘Glasgow Four’. Until now, the McNairs have been investigated as an adjunct to...
Mackintosh, Margaret Macdonald Mackintosh, and the Glasgow Style, while their years in Liverpool, from 1898-1908 have been little explored.

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

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

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

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

MARGARET MACDONALD MACKINTOSH
UNTIL 18TH NOVEMBER 2006, Admission £3 (£2) included with entry to Mackintosh House; free on Wednesday afternoons after 2pm.
Margaret Macdonald Mackintosh was one of the most gifted and versatile women artists of her generation, often working in collaboration with her sister, Frances Macdonald, or her husband, Charles Rennie Mackintosh. This small selection of work from the Hunterian’s unrivalled holding highlights her distinctive achievements as a watercolour painter and graphic designer.

Zoology Museum, Graham Kerr Building
University of Glasgow, G12 8QQ
Open: Mon-Sat: 9.30am-5pm
Tel: 0141 330 4772/2194
fax (0)141 330 5971 E-mail mreilly@museum.gla.ac.uk
Website: www.hunterian.gla.ac.uk

BLUE ANTELOPE
UNTIL 24TH NOVEMBER 2006, Admission free
Website: www.blueantelope.info

Precious little remains of the Blue Antelope, which was once found in Southern Africa, but was extinct by 1800. The Hunterian collections retain a rare skull, which will be on display in the Zoology Museum alongside drawings and texts arising from collaborative work by artist Kate Foster, and geographer Hayden Lorimer.

See Conferences & Seminars

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

A DRESS TO DYE FOR: HOW FASHION WAS CHANGED BY NEW TECHNOLOGY
Dates tbc, Admission free
Three inventions – the sewing machine, synthetic dyes and the cage-crinoline – had a huge impact on fashion and society. Find out how these changed life (and in some instances brought death) in Victorian Britain. Discover the link between Peugeot and cage-crinolines, and how the colour mauve had an explosive influence on World War I.

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

SEVENTEENTH CENTURY SAMPLERS
COMMENCES 19TH MAY 2006, Admission free
A selection of 17th-century embroidered samplers from Sir William Burrell’s wonderful collection of British embroideries. Samplers are small pieces of fabric embroidered with a variety of different stitches and patterns – which are part practice and part reference. The term comes from the French essamplaire, meaning ‘example’. For many centuries needlework was a fundamental part of a young girl’s education, and samplers played a key role in the teaching of those skills. Sir William Burrell was an avid collector of 16th- to 18th-century British embroideries. He purchased one of his first samplers in 1916 and continued to collect them over the following thirty years, paying on average £40 each.
St Mungo Museum of Religious Life and Art
2 Castle Street, Glasgow
Open: Mon-Thurs & Sat: 10am-5pm, Fri & Sun:11am-5pm
Tel: 0141 287 2550
E-mail: museums@cls.glasgow.gov.uk
Website: www.glasgowmuseums.com

VOODOO - PHOTOGRAPHY BY LES STONE
UNTIL JANUARY 2007, Admission free
What do you think when you hear the word Voodoo? Black magic? Zombies? Voodoo dolls? Photojournalist Les Stone explores the practice of Voodoo on the Caribbean island of Haiti, where it is recognised as an official religion. Stone spent over two years documenting Haitian cultural traditions to raise awareness of a dynamic religious practice that is still stereotyped and widely misunderstood.

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

GREEN: DESIGN ED
30TH SEPTEMBER - 11TH NOVEMBER 2006, Admission free

THE MAGIC OF MASKS AND PUPPETS
18TH NOVEMBER - 22ND DECEMBER 2006, Admission free
Bound to appeal to visitors of all ages, this exhibition originated by the Scottish Mask and Puppet Centre, offers an exciting and encyclopaedic display of puppets from around the world: India, Java, Bali, Greece and Turkey as well as Russian doll puppets from the Rostov State Puppet Theatre. Closer to home are marionettes and Mr Punch by Ken Barnard, and Harry Vernon's Royal Punch and Judy from Dumfries and Galloway. In the animatronics section are guest appearances by Baby Dawn from Trainspotting and Morag the Highland Cow from BBC's Fully Booked. Supported by: a catalogue, educational activities and performances at the SMPC, Kelvindale, Glasgow.

Lillie Art Gallery
Station Road, Milngavie, near Glasgow
Open: Tues-Sat 10am-1pm & 2pm-5pm; closed 22nd December – 6th January inclusive.
Tel: 0141 578 8847

GLASGOW SOCIETY OF WOMEN ARTISTS
7TH OCTOBER - 17TH NOVEMBER 2006, Admission free
New work by this long established Society exploring the subjects of still life, landscape and portraiture.

CHRISTMAS ART SHOW
25TH NOVEMBER - 21TH DECEMBER 2006, Admission free
An extravaganza of art from artists across Scotland and England, working in painting, printmaking, ceramics and jewellery. This year, there is a particular focus on small scale sculpture.

DRAWN IN
25TH NOVEMBER - 7TH FEBRUARY 2007, Admission free
Drawing is a basic tool used by many artists, from the initial exploration of ideas, to grasping the basic outline of form and scale, to the recording fine detail and texture. This exhibition, from the gallery's permanent collection, explores the versatility of drawing from technical study to finished artwork.

EAST DUNBARTONSHIRE IN PAINT AND PRINT II
6TH JANUARY - 7TH FEBRUARY 2007, Admission free
Historic paintings, prints and ceramics by artists associated with the East Dunbartonshire area, along with historic views of the local area by other Scottish artists. Drawn from East Dunbartonshire Museum Service's permanent collection.

Activities: The Big Draw
14TH OCTOBER 10am – 1pm & 2pm – 4pm
Fun drawing activities. Free drop-in session. No booking required. Adults must accompany their children.

The Meffan Museum & Gallery
20 West High Street, Forfar
DD8 1BB
Tel: 01307 464123
Email: the.meffan@angus.gov.uk
Open: Mon - Sat 10am - 5pm

TONY MORROW
16TH SEPTEMBER - 14TH OCTOBER 2006, Admission free
Historic paintings, prints and ceramics by artists associated with the East Dunbartonshire area, along with historic views of the local area by other Scottish artists. Drawn from East Dunbartonshire Museum Service's permanent collection.

JOHN CLAXTON - “FIND”
21ST OCTOBER - 18TH NOVEMBER 2006, Admission free
"Find" will involve Jonathon undertaking a 4 week residency at the Meffan where he will work inclusively with young people and adults from the local community to create an installation and exhibition inspired by objects found.

CHRISTMAS SHOW: ANGUS ARTISTS’ XMAS EXTRAVAGANZA
2ND DECEMBER - 6TH JANUARY 2007, Admission free
This exhibition is open to professional and non-
professional artists. Entry forms will be available from libraries and museums throughout Angus from October.

- The Tolbooth Art Centre
  High Street, Kirkcudbright
  Open: Mon-Sat: 11am - 4pm, Sun: 2pm-5pm
  Tel: 01557 331643  E-mail: david@dumgal.gov.uk
  Website: www.dumgal.gov.uk/museums

CHARLES W. STEWART - BOOK ILLUSTRATOR
29th SEPTEMBER - 22nd OCTOBER 2006, Admission free
Charles Stewart of Shambellie, New Abbey was a book illustrator of considerable distinction, but his work is relatively little known in this region, probably because his career was based in London and Oxford. The exhibition traces his life and career, and will exhibit for the first time a range of his paintings and drawings, lent from the family collection. Charles Stewart is known for the gift of Shambellie House and its important collection of costume to the National Museums of Scotland. The costume collection was primarily collected as an aid for his illustration work.

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

JAMES PRYDE
UNTIL 16th DECEMBER 2006, Admission free.
See Featured Exhibitions

- Fergusson Gallery
  Marshall Place, Perth
  Open: Mon-Sat 10am–5pm
  Tel: 01738 441944
  E-mail: jckinnear@pkc.gov.uk

DRAWINGS & CARICATURES
UNTIL 31st MARCH 2007
Portraits, figurative drawings and delightful caricatures by JD Fergusson

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

TWENTIES & THIRTIES IN COLOUR
21st OCTOBER - 25th AUGUST 2007
A selection of Fergusson’s oil paintings and watercolours from the 1920s and ’30s, focusing on nudes, bathers and portraits of women.

- Perth Museum & Art Gallery
  78 George Street, Perth
  Open: Mon-Sat 10am–5pm
  Tel: 01738 632 488
  E-mail: museum@pkc.gov.uk

DANCE TO THE MUSIC OF TIME
UNTIL 4th NOVEMBER, 2006 Admission free
Exhibition of paintings, drawings and other works on the theme of the performing arts together with a display of musical instruments from the collection.

56th ANNUAL EXHIBITION - PERTHSHIRE ART ASSOCIATION
11th NOVEMBER – 9th DECEMBER 2006, Admission free
56th annual exhibition by members of the Perthshire Art Association.

NEW FACES 2006
16th DECEMBER – 5th MAY 2006, Admission free
Works added to the collections during 2006.

THE BLAIRGOWRIE BOYS
16th DECEMBER – 5th MAY 2007, Admission free
Paintings and ephemera relating to William Geddes, his son Ewan Geddes and other artists associated with the east Perthshire town of Blairgowrie

POETIC VISIONS
23rd DECEMBER – 5th MAY 2006, Admission free
Landscapes on the theme of picturesque and romantic painting.

- St Andrews Museum
  Kinburn Park, Doubledykes Road, St Andrews
  Open: Apr-Sept: 10am–5pm; Oct-Mar: Mon-Fri 10.30am-4pm; Sat.-Sun. 12.30pm-5pm
  Tel: 01334 412 690
  E-mail: museum@pkc.gov.uk

PAST/PRESENT - THE FIRST EXHIBITION BY FIFE CONTEMPORARY ART & CRAFT (formerly the Crawford Arts Centre)
16th SEPTEMBER – 12th NOVEMBER 2006, Admission free
Held at St Andrews Museum, the exhibition features contemporary works by four up-and-coming artists inspired by objects from the collections of Fife Council Museums Service.

FROM ACROSS THE TAY - AN EXHIBITION OF FIFE ART AND ARTISTS FROM THE UNIVERSITY OF DUNDEE MUSEUM COLLECTIONS
18th NOVEMBER – 14th JANUARY 2007, Admission free
The University of Dundee has a particularly strong collection of Scottish art, and this exhibition showcases artworks from the University with a Fife connection – from works by celebrated painters such as David Wilkie and Noel Paton to student works by Duncan of Jordanstone graduates from the kingdom including David Mach and Neil Dallas Brown. There are also views of Fife by local artists such as David Foggie and Jimmy Duff.
CONTEMPORARY ART & CRAFT
16TH SEPTEMBER – 12TH NOVEMBER 2006, Admission free
(see St Andrews Museum)

CELEBRATING LOCHES
Venue: Level 4, Byre Theatre, Abbey Street, St Andrews
21ST SEPTEMBER – 9TH OCTOBER 2006, Admission free
An exhibition of work by young people to mark 10 years of St Andrews’ cultural alliance with Loches in Touraine, France.

SPOTLIGHT
Venue: Level 4, Byre Theatre, Abbey Street, St Andrews
19TH OCTOBER – 21ST NOVEMBER 2006, Admission free
An exhibition of fresh work by Dawn Hynd, recent graduate of Gray’s School of Art, Robert Gordon University, Aberdeen.

TURNOUT - DAVID BELLINGHAM
Venue: Parliament Hall University of St Andrews, South Street, St Andrews
25TH NOVEMBER – 3RD DECEMBER 2006, Admission free
An exhibition inspired by the elections to create the most recent Scottish Parliament, held in a much earlier parliamentary venue; to coincide with the St Andrews’ Festival. Open times to be confirmed - phone F C & C - 01334 474610 for details.

Stirling Smith Art Gallery and Museum
Dumbarton Road, Stirling
Open: Tues-Sat 10.30am-5pm; Sun 2-5pm
Tel: 01786 471 917
E-mail: museum@smithartgallery.demon.co.uk
Website: www.smithartgallery.demon.co.uk

WASTE NOT WANT NOT
UNTIL 22ND OCTOBER, 2006 Admission free
Exhibition of waste and recycling, and the consequences for the planet.

RAPLOCH WORKS
30TH SEPTEMBER – 12TH NOVEMBER 2006, Admission free
RadioRaploch is presenting the history of a community that works, in their own words. Let the voices and the images transport you from industries of the past to the opportunities of the future. The exhibition includes tapes of tales from the past, prize-winning kids pictures, blast from the past photos, working in 2006 and beyond and the big changes on film. The exhibition is complimented by a series of lunchtime talks from noon-2pm. Topics include URC/R3 - Cementing the Future, Creative Spaces - Shaping your Future, Breaking the Mould - Girls on Top, Community Enterprise - Road to work, History with Elspeth King and John Mathieson - The Finest Craftsmen and BBC Radio - Tuning to Community. For details contact the Smith

GEORGE BUCHANAN (1506-1582)
30TH OCTOBER – 16TH JANUARY 2007, Admission free
Quincentenary exhibition celebrating the work and achievement of European Renaissance man Buchanan, born in Killearn, the greatest Latinist, historian and political thinker of his time, creator of French Classical tragedy, friend (and enemy) of Mary, Queen of Scots and tutor to James VI in Stirling Castle.

ARTLINK CENTRAL
18TH NOVEMBER – 31ST DECEMBER 2006, Admission free
Artlink engages artists to work with special needs groups, always with creative and colourful results.

Committee Members
Chair:
Matthew Jarron (University of Dundee)

Honorary Treasurer & Membership Secretary:
Dr Ailsa Boyd (Independent Scholar)

Minutes Secretary:
Katrina Thomson (National Trust for Scotland)

Newsletter:
Matthew Jarron (University of Dundee)
Dr Venda Louise Pollock (University of Glasgow)

Journal Editor:
Dr Joanna Meacock (University of Glasgow)

Events:
Belinda Thomson (Independent scholar)
Dr Shannon Hunter Hurtado (Independent scholar; co-opted member)

Publicity:
Lesley Lindsay (University of Dundee)
Anne Dulau (Hunterian Museum and Art Gallery)

General member:
Nicola Kalinsky (Scottish National Portrait Gallery)

Co-opted Members:
Viccy Coltman (University of Edinburgh)
Nicola Ireland (Royal Scottish Academy)

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

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

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

22 SSAH autumn/winter 2006