From the Chair

‘Art is long, and Time is fleeting.’ So Longfellow wrote and he knew a thing or two. Once again I must begin by apologising for that fact that this issue has taken so long to appear. Our plans for a new editor to take over the newsletter unfortunately failed to work out, so I’m afraid what you’re reading here has had to be somewhat hastily assembled by yours truly. It’s particularly frustrating as there have been some truly inspiring exhibitions on over the summer which we would have loved to feature while they were still on show – my own favourite being the stunning Arts & Crafts exhibition Hand, Heart & Soul at the City Art Centre in Edinburgh. Hopefully many of you will have been able to see it – if not, you have a second chance next June when it tours to Aberdeen Art Gallery.

Thankfully we still have much to tell you about this issue, not least our coolly elegant new logo by Scottish designer Cavan Convery, two new committee members and a special offer on back issues of the Journal, the 2007 issue of which should be arriving through your letterbox (postal strikes notwithstanding!) in a few weeks’ time.

Finally you should find enclosed with this issue the papers for the Society’s Annual General Meeting on 1st December, which this year will take place in the fine surroundings of the Royal Scottish Academy’s Library. I very much hope you will be able to join us there.

Matthew Jarron

The New SSAH Logo

As you’ll know from last issue, we have been planning for some time to create a new visual identity for the society, one which reflects our existing activities and membership but which we hope will appeal to a wider audience and help to attract many more people to join us. As part of this we have created new publicity leaflets and will soon be redesigning the society’s website, but the most important factor in making all this work is our new logo. Our previous design, though eye-catching at a certain size, has always been difficult to reproduce in the variety of ways that we needed it to, and was looking increasingly out of place amid the cleaner, simpler logos of other organisations.

Our first means of tackling this was a competition for art students, held earlier this year. This yielded some interesting ideas but none that was quite what we were looking for. In the end we embarked on a hunt to find the right designer, and luckily we found him in the shape of Cavan Convery, a graduate of Duncan of Jordanstone College in Dundee, who now has a design studio in Edinburgh. Cavan explains his thoughts behind the logo:

“The Scottish Society of Art History asked me to create a new logo that was contemporary and minimal which could sit well alongside the logos of other organisations in the arts sector. One of several approaches I investigated was to use a type style that had a Scottish connection. I looked at alphabets with links to Scottish history, and one, Ogham, had a simplicity which lent itself to use as a logotype. The font uses groupings of bars either side of a central line to represent different letters. The logo spells the letters “SSAH” based on my tentative understanding of the language represented. Of course, I’ve taken several artistic liberties and this idea doesn’t stand too much interrogation – it’s equally as fallacious as writing your name in Egyptian Hieroglyphs. However, the logo’s main job is to work visually, and Ogham provided a starting point for a graphic that can be
manipulated to suggest images on a wall, sculpture, architecture and new media.”

As most of you will be aware, Ogham is a form of writing found on stone inscriptions in the Celtic areas of Britain. The letters are formed by scoring strokes on either side of a straight line (often the edge of a standing stone). Most of the earliest historic inscriptions in Scotland are in Ogham, and though there is disagreement over their precise dates and meaning, most seem to have been carved between the 6th and 10th centuries and appear to indicate personal names. Ogham inscriptions have been found at high status sites such as Dunadd hillfort, and on everyday objects such as combs. Their best known context, however, is on Pictish symbol stones, surely some of the most awe-inspiring works of art ever created in Scotland.

Crown copyright: RCAHMS (ref no SC1080173)

This illustration by John Borland of the Royal Commission on the Ancient & Historical Monuments of Scotland shows the Brandsbutt Pictish symbol stone from Inverurie in Aberdeenshire. This massive block of whinstone sports a very boldly carved Ogham inscription which reads (from bottom to top) IRATADDOAREN... Though incomplete, it is probably a Pictish personal name.

The various levels of association that Ogham has (Pictish, Celtic, British) could be seen to sum up the society's wide-ranging interests in the history of Scottish art both locally and nationally, and the international scope of art history in Scotland. We hope you like it, and we hope that people who have been hitherto unaware of the society will soon get to know it.

Committee News

Firstly we have to say farewell to two long-standing members of the committee. Ailsa Boyd and Joanna Meacock have done tremendous work for us as Treasurer, Membership Secretary and Journal Editors, and we will be very sorry to lose them when they step down at this year’s AGM. We also say a temporary goodbye to Viccy Coltman, who is currently on research leave in the USA, but who we hope will rejoin us on her return. Meanwhile we’re delighted to announce two new committee members, Daniel Herrmann and Sandra McNeil. Here they introduce themselves:

Daniel F. Herrmann
Having studied at the University of Hamburg, Daniel graduated in 2004 with a Magister Artium in Art History and German Linguistics and Literature with a thesis on media reflection in post-1945 printmaking. He took up the position of Curator of the Paolozzi Collection at the Scottish National Gallery of Modern Art in 2004, where he is, among other things, editing the catalogue raisonné of prints by Eduardo Paolozzi. His research interests include 20th-century prints and drawings, Anglo-German relations in the visual arts after 1945 and the iconography of materials; he is currently working on his PhD thesis on the relation of sculpture and printmaking in post-1945 art.

Sandra McNeil
Sandra McNeil is a practising visual artist, researcher and arts educator working in museum and gallery settings. She has recently completed a practice-based PhD through the School of Fine Art at Duncan of Jordanstone College of Art & Design, Dundee entitled Creativity in the Art School: a Practice-based Analysis of Learning Through Mark-Making. Her research interests lie in the fields of contemporary drawing practice, life drawing, the history of art education and printmaking in Scotland. From 2002-2005 she was a member of an interdisciplinary research team based at both the School of Fine Art in Dundee and the Department of Anthropology at the University of Aberdeen, working on the AHRC-funded interdisciplinary research project Learning is Understanding in Practice: Exploring the Interrelations Between Creativity, Perception and Skill. She is currently based in Glasgow and shall be taking over the role of SSAH Treasurer from Dr Ailsa Boyd in the new year.
Journal Sale

To help clear some space in the society’s bulging cupboards, we’re introducing a special reduced rate for back issues of the Journal. Volumes 1-10 may now be purchased for £5 each, and Volume 11 for £10. A complete set of all 11 may be purchased for the further reduced price of £50. All prices are exclusive of postage and packing, for which £1.50 per journal will apply.

To order copies of the journal, please send a cheque payable to Scottish Society for Art History to Matthew Jarron (contact details on the back page).

A reminder of the contents of our Journals thus far:

Volume 1 (1996) Scotland and the Low Countries & Scotland and France
Margaret Swain - Flemish Tapestry Hangings in Scotland in the Seventeenth Century
Basil Skinner - Philip Tideman and the Decoration of Hopetoun House
John Lowrey - The Influence of the Netherlands on Early Classicism and the Formal Garden in Scotland
John Frew - Scottish Architecture and Holland, 1919-1939
Paul Stirton - Grez-sur-Long: An Artists’ Colony
Patrick Elliott - French and Scottish Sculpture, 1890-1940
Françoise Garcia - The teaching of Andre Lhote
Ceçile Coutin - André Dunoyer de Segonzac, 1884-1974

Volume 2 (1997) Scotland 1900
Louise Boreham - Louis Reid Deuchars and the Aldourie Pottery
Elizabeth Cumming - The Marquess of Bute and the Beginnings of the Dovecot Studio
Frances Fowle - Alexander Reid: the Influential Dealer
John Frew - Suburban Free Style: the Villas of James Scott of James Gillespie and Scott, 1896-1914
Juliet Kinchin - Art and History into Life: Pageantry Revived in Scotland
John Morrison - James Duncan of Jordanstone and the Art College in Dundee

Volume 3 (1998) Patronage & Collecting
Robin Nicholson - Patronage and Portraiture of the Exiled Stuarts
George Fairfull Smith - The Glasgow Dilettanti Society
Jennifer Melville - Art and Patronage in Aberdeen, 1860-1920
Andrew Watson - Constantine Ioniides and his Collection of 19th-Century French Art
Jane Lindsey - Robert Burns and the Crawford Family
James M Lawlor - The Scottish Patrons of Eric Gill
Diane M Watters - Post-War Church Patronage in the West of Scotland: The Ecclesiastical Architecture of Gillespie, Kidd & Coia

Grier Gordon - The Foulis Academy, 1753-1776
George Fairfull Smith - Art and Design Education in Glasgow in the 18th and 19th Centuries
George Rawson - The Glasgow Government School of Design, 1845-1853
Frances Fowle - The Changing Functions of the Royal Institution
Joanna Soden - The Role of the RSA in Art Education During the 19th Century
Nigel Thorp - Whistler and His Students at the Académie Carmen
Hilary Macartney - The Nobility of Art: The Seville Academy Founded by Murillo and a Portrait of Philip IV at Pollok House
Alan K G Paterson - Three Versions of Art Theory and Practice by Don Pedro Calderón de la Barca
David Howard - ‘The grand features of an unsubdued world’: William Robertson and the Spanish Empire
Amaia Zulaika - The Dissolution of the Spanish Monasteries in the 19th Century and its Impact on Spanish Art

Volume 5 (2000) Scotland 1900 & Scotching Myths
Elizabeth Cumming - Ruskin and Identity in Scottish National Architectural Sculpture
Ray McKenzie - The Sculpture Programme of Kelvingrove Art Gallery
Juliette MacDonald - The Decorative Murals of Douglas Strachan
Christine Rew - James Cromar Watt: Aberdeen Architect and Designer
Richard Carr - Scottish Design Myths
Annette Carruthers - Two Holiday Houses in North Britain: Melsetter and the Old Place of Mochrum
Janice Helland - ‘Quaint and Curious’: Scottish Textiles at Turin, 1902
Rosemary Addison - Spirited Activity: Scottish Book Design and Women Illustrators, 1890-1920
Jane Lindsey - A Tale of Two Tea Rooms: Gender, Commerce and Classicism
Christine Rew - The Gleam in the North: Historic and Contemporary Silversmithing in Scotland
David Gerrard - The Invisible Designer
Volume 6 (2001) Orientalism
Robert Hillenbrand - Introduction: The Orient of the Imagination
Sylvia Auld - The Response to the Arts of Islam in Renaissance Florence and Venice
Jennifer Scarce - Europeans in Turkish Dress
Patsy Campbell - Wilkie in Constantinople
Ulrike Al-Khamis & Rose Watban - An Orientalist Tile Panel in the Royal Museum of Scotland
Nick Pearce - Soldiers, Doctors, Engineers: Chinese Art and British Collecting 1860-1935
Patsy Campbell & Chris Claxton - Chinese Works on Paper from a 19th-Century Decorative Scheme at Pittendreich House, Lasswade
Margaret MacDonald - James McNeill Whistler and Oriental Art
Akayo Ono - The Japanese Subject Matter of Mortimer Menpes and the Influence of Whistler and Kawanabe Kyôsai on his Work
William Buchanan - The Asahi Restored

Frances Robertson - Dazzle Painting: The Art of Deceit in War
Nicholas Oddy - A Scottish Approach to Domestic Light Goods: The Case of Bar-Knight
Bruce Peter - Glasgow Goes Electric
Juliet Kinchin & Andrea Peach - Small Pieces of Scotland? Souvenirs and the Good Design Debate 1946-80
Annette Curruthers - Barnsley’s Bute House Sideboard and the Patronage of Elizabeth Watt
Pauline Megson - Reconstructing Auchinleck
Dianne King - A Renaissance in Ironwork
Robin Baillie - Singularity and Symbolisation: Images in the Scottish National Narrative
Neil Mulholland - Learning from Glascavas: Scottish Art after ‘The 90’
Venda Louise Pollock - An Enlightened City and Distanced Observer: Early Prospects of Glasgow by Slezer and the Foulis Academy

Volume 8 (2003) Collecting Italian Old Master Paintings in Scotland in the 18th and 19th Centuries
Timothy Clifford - Introduction: Italian Art in Scotland in the 18th and Early 19th Centuries
Peter Humfrey - G. F. Waagen in Scotland
Francis Russell - John, 3rd Earl of Bute, and Venice
Iain Gordon Brown – ‘I understood pictures better than became my purse …’: the Clerks of Penicuik and Eldin as Collectors and Connoisseurs
Stephen Lloyd - Italian Paintings in the Scottish Collections of the Dukes of Buccleuch & Queensberry
Claire Smith - The 4th Earl of Aberdeen as a Collector of Italian Old Masters
Godfrey Evans - The Hamilton Collection and the 10th Duke of Hamilton
Shelagh Wemys - Francis, Lord Etchicho (10th Earl of Wemyss) as a Collector of Italian Old Masters
Robert Wenley - The 8th Marquess of Lothain as a Collector of Italian Old Masters
Vivien Hamilton - Italian Old Masters in Glasgow: Resources for Research
Iain Gordon Brown - Venerating the Venetians? Some Scottish Views of the Painters of the Golden Age

Alan Crawford - The Disunited Kingdom of the Arts and Crafts
Annette Curruthers - Gang Warily: Scottish Arts and Crafts Issues
Juliette MacDonald - Politicising the Landscape: The Kirk and the Ideology of Territoriality
Janice Helland - Highland Home Industries and the Fashion for Tweed
Nicola Gordon Bowe - ‘Dreams Long Hoarded’: Aspects of Cultural Identity Leading to Arts and Crafts Movement in Ireland, c.1886-1925
Eddyta Supinska-Polit – ‘The World is Different Here’: Arts and Crafts in the Polish Tatras
Paul Stirton - From ‘The Stones of Venice’ to ‘The Stones of Transylvania’
Elizabeth Cumming – ‘Scottish Everyday Art’, or How Tradition Shaped Modernism
Robin Nicholson – ‘From Fever to Fresh Air’: The Evergreen, The Yellow Book and the Threat of Decadence
Clare A.P. Willson - The Ramsay Garden Murals and Their Links with French Mural Painting
Pierre Chabard - Paris-Montpellier-Domme: French Migrations of the Outlook Tower
Venda Louise Pollock - Second City or Absent City? Futurism and Glasgow’s Lack of an Urban Modernism
Vickie Hearnshaw - The Glasgow Boy ‘Downunder’: James Nairn’s New Zealand years, 1890-1904

Emily Jane Anderson - 10th-Dynasty Statues of the Egyptian Goddess Sekhmet in Scottish Collections
Peter Black - A Rubens Drawing for the Hunterian: The Fragment of a Memory Exercise
Jessica Feather - Gavin Hamilton’s Dawkins and Wood Discovering the Ruins of Palmyr Reconsideration
Ailsa Boyd - Finding Beatrix Whistler: A Paradigmatic Victorian Woman Artist
Bruce Peter - Hopping Scottish to London: The Design Context of the 1968 M-Type Motorway Coach
Wolfgang Sonne - Culture of Urbanity: A New Approach to 20th-Century Urban Design History
Susanah Thompson - The Case for Critical Regionalism in Recent Scottish Art Criticism
Duncan Macmillan - Scottish Art
Murdo Macdonald - Scottish Art and Identity: A Unique Diversity
John Morrison - Nation and Identity
Ken Currie - State of the Nation: Contemporary Art
Charles McKeen - Scottishness in Architecture
Clemena Antonova - El Greco’s Icon of Christ in the National Gallery
Daniel Herrmann - Obituary: Sir Eduardo Paolozzi, 1924-2005
Matthew Jarron - Introduction
Clara Young - Dundee’s Earliest Fine Art Exhibitions
Mark Stocker - ‘The head o’ the Bard sweeps the Southern Sky!’ Sir John Steell’s Statues of Robert Burns: From Dundee to Dunedin
William Hardie - George Dutch Davidson: ‘A too great perfection’
Mary Arnold - Etta J. Johnston: Art, Science and Social Action in Late 19th-Century Dundee
Murdo Macdonald - Pointing to Iona: Patrick Geddes, John Duncan and Ananda Coomaraswamy
Nicola Ireland - ‘A man of sensitive culture’: A Survey of Twelve Albums by John Duncan in the Royal Scottish Academy Collection
Frances Fowle - Pioneers of Taste: Collecting in Dundee in the 1920s
Euan McArthur - CEMA and the Arts Council in Scotland: Education, Policy and Practice, 1940-46
Christopher Murray - ‘Thur’s a man wi a big chin an’ a dug in thon City Centre: Uncovering the Importance of Dundee Comics
Sandra McNeil - Drawing as Life: Reflections on William C.M. Cadenhead
Stephen Partridge - REWIND: Artists’ Videos in the 1970s and 1980s
Matthew Davis - The Richard Demarco Archive: Accessing a 40-Year Dialogue between Richard Demarco and the European Avant-Garde
John Stewart-Young, Clara Young & Alice Strang - McManus Galleries & Museum: Redevelopment and Outreach
Gail Egan - ‘Surveying the Past and Looking to the Future’: Caring for the Paintings Collection of the McManus Galleries
Monica Matthews & Philippa Sterlini - ‘Out, damned spot!’: The Conservation of John Linnell Chalk Portraits at the University of Dundee
Caroline Needham - Forensic Art in Dundee
Gráinne Rice - Obituary: Ian Hamilton Finlay, 1925-2006

SSAH Events

Merchants and Masterpieces
A study day on Fine Art Collecting in Scotland c.1820-1940
Saturday 24th November 2007, 10am-5pm
The Burrell Collection, Pollok Park, Glasgow

10:00-10:30 Coffee and registration
10:30-10:40 Introduction, Matthew Jarron
(University of Dundee, Chair SSAH)
10:40-11:10 Robert Wenley (Glasgow Museums): The Glasgow Dilettanti Exhibition of 1843: Collecting Old Master Paintings in mid-19th century Glasgow
11:40-11:45 Break
11:45-12:15 Helen Smailes (National Gallery of Scotland): Dundee’s forgotten Maecenas? George B Simpson (1820-1892) and the patronage of modern Scottish art.
12:15-1:45 Lunch
1:45-2:15 Suzanne Veldink (University of Edinburgh): A Keen Eye for Quality: Sir William Burrell’s Hague School Collection
2:15-2:45 Dr Frances Fowle (University of Edinburgh/National Gallery of Scotland): The Butterfly, the Fox and the Man in the Knickerbocker Suit: Collecting Whistler in late 19th-century Scotland.
2:45-3:15 Teal/Coffee
3:15-3:45 Dr Jennifer Melville (Aberdeen Art Gallery): ‘Terribly in earnest to spread the light’ - Sir James Murray (1850-1933), collector and benefactor
3:45-4:15 Vivien Hamilton (Glasgow Museums): ‘A pretty good lot’ - William Burrell’s collection of French 19th-century paintings
4:15-4:45 Discussion

If you would like to attend but have not yet signed up, tickets cost £8 SSAH members and concessions (students, OAPs) and £10 for non-members. Send cheques payable to ‘Scottish Society for Art History’ to Matthew Jarron (see back page for contact details). For further information, please contact Gillian Peebles on 0131 225 8354 or gillian.peebles@tiscali.co.uk
Review of Symposium
Glasgow 1918 to 1980: What Happened?
Saturday 17th March 2007, Hunterian Art Gallery

My attendance at this Symposium was a consequence of my inability to respond to the question posed in the title and audience numbers suggested I was not alone. The Symposium was opened with an introduction by Paul Stirton, lecturer in Glasgow University’s History of Art Department and chair of the event. This was immediately followed by the first speaker of the day, Sandy Moffat, who discussed ‘Towards “New Image Glasgow”,’ the title referencing the events preceding the 1985 exhibition he curated following his 6 years teaching at Glasgow School of Art. The presentation had a rather wistful tone and colloquial delivery which worked well given that the audience had an empathetic relationship to both the city and the period under scrutiny. The presentation focussed, for the most part, on the work of New Zealand Artist Colin McCahon, drawing comparisons between his struggle for international recognition and the parochial perspectives which Glasgow art and artists also labour under. The connection between McCahon and the subject of the symposium was initially tenuous but managed to develop into a rather successful comparative study.

Frances Fowle followed with ‘Art dealing in Glasgow between the Wars: the rise and fall of ‘La Société des Beaux-Arts’ which dealt with the history of the successful Alexander Reid Art Gallery in Glasgow along with its role in the collection of French Art in Scotland and the changing direction it took under the control of his more pioneering son McNeil Reid. Venda Louise Pollock then presented ‘From Gethsemane to Lanark’ which reflected on the ways in which a city such as Glasgow might visually imagine itself, drawing connections between Ian Fleming’s most celebrated work ‘Gethsemane’ and ‘Lanark’ by Alastair Gray. The final paper of the morning session, ‘McInnes Gardiner and ship design in Glasgow 1930s-60s’, focussed on the unique quality of Clydebuilt interior design and, in the absence of Bruce Peter, was presented by Ailsa Boyd.

Following lunch, which allowed delegates a brief respite and the opportunity to visit the Hunterian Art Gallery, John Morrison discussed ‘The Glasgow Group’, of which his father, James Morrison, was a founding member along with Anda Paterson and James Spence. He highlighted their inaugural exhibition in 1958 in the McLellan Galleries which saw them joined by 10 other young artists in defiance against the conservative Royal Glasgow Institute.

Neil Mulholland’s ‘Devolving Scottish Art’ investigated the unique ‘Scottish’ quality of post-1950s Scottish art and investigated how myths surrounding artists of previous generations, such as Moffat and Bellany et al., have now become the transparent tools of today’s contemporary artists and very often the subject of the work produced. The final speaker, Alex Kennedy, presented another contemporary paper, ‘The Return to Modernism’, which looked beyond 1980 and investigated the pseudo-plagiaristic way in which contemporary artists in Glasgow address their imposing Modernist antecedents.

One imagines that the question this symposium posed in its title was intended to be rhetorical as the definitive answer one might have expected remained elusive in light of the many other questions posed. However, this is as it should be for the area demands further research and I would suggest that this symposium provided a thought-provoking and motivating introduction to its fruitful potential.

Kirsten H F Riley
Research Assistant, Glasgow Museums
Review of Seminar  
Window to the West: A Context for Highland Art  
Friday 7th September, Dundee Contemporary Arts

The SSAH co-organised this event with the University of Dundee’s Visual Research Centre, and some of the papers from it will feature in our 2008 issue of the Journal. The following review by Georgina Coburn is taken from the Northings Journal, and is reproduced with their kind permission. See www.hi-arts.co.uk/arts-journal-intro.html

Chairied by Murdo Macdonald, Professor of History of Scottish Art, University of Dundee, this thought-provoking series of ten presentations from artists and academics satisfyingly provoked many more questions than were answered.

The re-examination of Visual Art as an integral part of the history of the Highlands is long overdue, and each speaker added weight and dimension to the importance of Visual Arts in our understanding of Highland life past, present and future.

Derived from the title of Sorley Maclean’s poem ‘Hallaig’, the five year Window to the West project (2005-2010) has three primary aims: “(1) rethinking the history of Visual Art in the Highlands and Islands, (2) the making of contemporary art in a Highland or Highland related context and (3) the exploration of the visual in Gaelic language”.

The spirit of this enquiry was very much in evidence throughout the presentations, each in their own way part of the process of “unboarding Sorley’s window”.

What is so fascinating about this re-examination of Visual Art and the Gaidhealtachd is that it directly parallels the experience and creative process of many of our best contemporary artists working in the Highlands and Islands. It is about engagement with a world view that values both people and place, depending on intimate relationships with both in order to live, work and survive.

Meg Bateman described this beautifully in the final verse of her poem ‘A ‘Chrannghail – To Will Maclean and Arthur Watson’ as “life’s clear red light her precious cargo”, declaring that the “ultimate claim for Gaelic” is that “like any culture it shines a light on humanity”.

The rising prow of Maclean and Watson’s sculpture installed in 2006 in the grounds of Sabhal Mor Ostaig overlooking the Sound of Sleat reads as “an elegant symbol of hope”. Window to the West is ultimately about the value of art in terms of world culture and the reclamation of images lost to our collective consciousness.

Setting the scene for this exploration in his introduction, Murdo MacDonald spoke about the significance of images from cup and ring marks of prehistory to contemporary works such as those of Joseph Beuys on Rannoch Moor, Will Maclean’s Land Struggle work and Calum Colvin’s Ossian images.

The Crannghal by Will Maclean & Arthur Watson  
Sabhal mor Ostaig, Skye (© the artists)

Often “viewed as archaeology rather than art history”, works such as those created as part of the West Highland School of Sculpture and The Book of Kells are of international importance. As a nation we need to revisit these images and reassess their importance not just to ourselves but as part of world art history.

Joanna Soden from the Royal Scottish Academy discussed the depiction of the Highlands by Scottish painters of the 1920’s and 30’s including William Gillies, John Maxwell, David Forrester Wilson, Douglas Percy Bliss and Keith Henderson. The way in which artists have “fallen off the radar” in terms of public awareness is something that Window to the West as a research project may begin to redress.

Timothy Neat’s discussion began with the important question of “who the project is addressing?” and public engagement with issues raised by the project within an academic context. He stressed the importance of seeing “the Gaidhealtachd in the context of Scotland” through the work of great thinkers such as Hamish Henderson.

Neat’s work as a director of such films as “Hallaig:The Poetry and Landscape of Sorley Maclean”, “Play Me Something” and his writings on symbolism in the work of Charles Rennie Mackintosh and Margaret MacDonald are creative and documentary works that raise awareness of our literary and artistic heritage.
A film like “Play Me Something” (1989) set jointly on the Hebridean Island of Barra and in Venice places the island setting level with Europe as the story unfolds. This is significant as it reflects the creation of work that is “world aware”, storytelling which is ultimately of its place and universal.

The way in which fine and applied arts are integrated in the Highlands and Islands is unique and reflected in modern practice. Neat referred to Mackintosh and the way in which modern art is created “by being yourself”. Mackintosh’s genius and symbiotic relationship between his art and life was acknowledged by Salvador Dali who, when dropping a book on Mackintosh, referred to it as the “The Sound of God” as it hit the floor. (Higher praise perhaps than has ever been heard in this country.)

The moral character of Highland culture was referred to by Neat but was also revealed in the creative process and artistic integrity of Will Maclean and Arthur Watsons’ collaborative work and in Malcolm MacLean’s discussion of contemporary works from artists such as Olwyn Shone and Steve Dilworth.

Malcolm MacLean (Gaelic Arts Agency) in his talk “Building From Rain and Stones” discussed groundbreaking touring exhibitions such as ‘Asan Fhearann – From the Land’ (1986) and ‘An Leabhar Mòr – The Great Book of Gaelic’ (2003).

The establishment of art centres in the islands from the 1980’s onwards has been a significant step forward in creating greater awareness of the visual in Gaelic culture (although I would argue that this awareness and basic level of infrastructure has yet to become established in the areas of highest population in the mainland Highland region.)

He spoke about the physical process that characterises making art within the Highlands and Islands, citing examples from the Great Book of Gaelic project; Olwyn Shone’s use of the elements and rain in the creation of new work and Steve Dilworth’s event in relation to the photo etching produced for the great book, which involved setting the stone alight with animal fat.

The concept of a human and cultural landscape and a challenge to sterile images of the region are what characterise the “Gaelic” world view and give meaning to the term “Gaelic Arts”. This articulates what artists already know and utilise in their Highlands and Islands-based practices, and represents an affinity of content and creative intent.

MacLean also spoke about the way in which the human element has been painted out of Highland Art and the concept of the Gailealtachd as representative of both place and people. To the urban visitor who sees only space the landscape may appear empty or be the sole focus of artistic expression. MacLean discussed the way in which a culture not rich in material wealth at odds with the European mould is rendered invisible historically.

Hugh Cheape’s (University of the Highlands and Islands) paper on “Rhyme and Reason in Perceptions of Tartan” drew on research which places the Highlands and Islands as a centre of international trade through the examination of dyes utilised in the production of early tartan. Imported indigo and cochineal defy the image of muted colour and locally produced natural colourings and this vibrant palette is also supported by poetry and text.

Cheape pointed out that colour classification in Gaelic is not the same as in English. Perception of colour and the “costume of the clans” had a symbolic function which is far removed from the commercial success of the Scottish national, militaristic and predominantly masculine branding of the 19th and 20th centuries. Although tartan is now often deemed taboo, he suggested a re-examination of its meaning in modern Scotland.

Like so many iconic images tartan has been appropriated and misappropriated over time as a symbol of Highland Culture. It is a shame that the opening exhibition of Highland 2007, ‘Fonn’s Duthchas – Land and Legacy’ (curated from Edinburgh) failed to raise the same kinds of questions.

An important question was also raised by a member of the audience about the iconic use of Highland dress in the Sutherland Clearances statue ‘The Emigrants’ by Gerald Laing recently erected in Helmsdale. The question was asked about the truth of the image, the kind of message such an artwork sends to the rest of the world and the intent to erect identical statues in Canada, Australia and New Zealand.

Duncan Macmillan’s discussion of ‘Runciman’s Ossian’ placed the artist’s work in the context of morality and aesthetics also discussed in Timothy Neat’s presentation. Runciman’s exploration of classical subjects and Celtic legend in a style “free of formal academic control”, manifests an idea of the primitive, of pre-classical civilization and of nature which depends on the freedom of an open heart and a “philosophy of moral sense.”

Macmillan discussed Runciman’s paintings and drawings including his great work the ‘Hall of Ossian’ in the context of “recovery of past imaginative simplicity”. His love and enthusiasm for Runciman’s work was clearly evident and one was left wanting to know more about the artist and his work.
John Purser’s discussion of The Celtic Ballet and music of Erik Chisholm raised fundamental questions about public consciousness in relation to Scottish Art. Purser discussed the social and artistic context of Chisholm’s creative work, the milieu of Margaret Morris, William Crosbie, Andrew Taylor Elder and J D Fergusson in which the creation of works such as “The Forsaken Mermaid (A Ballet in five scenes)”, The Earth Shapers”, Piobriachd and the 2nd Symphony took shape.

He argued that Chisholm was the first modern composer to absorb the Celtic tradition into his own work. Purser played excerpts from Chisholm’s work and the audience had a rare glimpse of a reconstructed fragment of video choreography from “The Foresaken Mermaid”.

He argued that Chisholm was the first modern composer to absorb the Celtic tradition into his own work. Purser played excerpts from Chisholm’s work and the audience had a rare glimpse of a reconstructed fragment of video choreography from “The Foresaken Mermaid”.

William Crosbie’s set, costume and programme designs and those of Fergusson were fascinating in relation to Chisholm’s musical vision. Though the Celtic Ballets were performed in Glasgow in the late 1930’s Chisholm’s music has not been heard in this country since. He has, like so many of the artists of the past discussed as part of the seminar, fallen off our collective radar.

A recent MFA graduate from Edinburgh University, Sarah Jane MacIntyre has been working with a Gaelic speaking community at Staffin in the North of Skye as part of an artist’s residency through An Tuireann and with assistance from the Window to the West project.

The artist spoke of her preoccupation with light and navigation, drawing on stories from the oral tradition, superstition and the sea. The use of salvaged materials, reusing objects with a personal story and the traditional quality of island thrift are part of her creative process. The idea of light and knowledge is particularly strong in her work and she explores dialogue between lighthouses through rhythm and light in her drawings and installation work.

Old maps and admiralty charts and Stevenson’s lighthouse drawings in cross section are also incorporated into her work. The way in which modern technology and navigation methods change perception is part of her exploration charting new depths and redefining cultural territory.

Arthur Watson and Will Macleans’ discussion of the process of collaboration and installation of their sculpture ‘Crannghal’ was a compelling double act. Overlooking the Sound of Sleat in the grounds of Sabhal Mòr Ostaig, the bronze sculpture set into a base of polished granite is constantly shifting, reflective of skye, water and ever changing atmosphere.

Watson and Macleans’ whole approach – that “an artist’s job is to make things” – is refreshing. Both learnt the casting process and embarked upon a three year process which began with written description of the tying and building process with willow and then progressed through the reconstruction of age old skills by the two artists.

This was a project “built on trust” exploring physical and creative processes in equal measure. Watson described the casting, bronze set alight and learning when the bronze is ready – the white circle of “the eye of god” being visible, seen as “a (physically) generative process” and “a regenerative process” for Gaelic arts.

An exhibition of works taken from the University of Dundee collection and curated by Matthew Jarron titled The Highlands in Art – Visual Responses to Highland Scotland accompanied the day’s events and included works by Will Maclean, Eoghann MacColl, Barbara Rae, Gill Tyson, Catriona Mary Moore, Thomas Miles Richardson the Elder, Hugh Cameron, Charlotte Naysmith and Alexander Brownlie Docharty.

That these images and thoughts are assembled together as part of a focus event and as part of ongoing research and reassessment is an important step forward. That they be made visible and become part of our public consciousness is the next great challenge.

© Georgina Coburn
Review of Exhibition Visit
D Y Cameron: Master of Landscape, Perth Museum & Art Gallery

On Saturday 23rd June members of the Scottish Society for Art History were invited to Perth Museum & Art Gallery for a special guided tour by curator Maria Devaney of the exhibition D Y Cameron: Master of Landscape. Drawn from the collections of Perth Museum and the National Gallery of Scotland, the exhibition featured over eighty works along with a selection of sculpture and applied art that originally formed part of Cameron’s personal collection.

The museum proved an ideal place in which to celebrate Cameron’s life and work. Although born in Glasgow (in 1865), Cameron had many close connections with the fair city. His mother was born in Perth in 1839 and his parents married there in 1858. His father had moved to Perth to work as Assistant Minister at the North Kirk and Cameron was named after the Minister, Rev David Young. Cameron was a regular visitor to Perth, staying with his grandmother, and as a young man he worked in the office of a local solicitor. He enjoyed a particularly close association with Perth Museum & Art Gallery and for ten years from its opening in 1935 until his death he made many gifts to the collection. In September 1945 Cameron was in Perth to attend the opening of an exhibition at Perth Museum & Art Gallery and also to carry out some interior decoration work at St John’s Kirk. After giving a lecture at the Kirk, on his way back into the Royal George Hotel he suffered a heart attack and died.

The exhibition covered Cameron’s whole career but was particularly strong on etchings. Cameron was undoubtedly one of the leading Scottish etchers, producing over 500 prints during his career. His early etchings mostly depicted Scottish scenes such as Perth Bridge. From 1892 to 1909 he frequently visited Europe and created architectural views of Holland, France and Italy, and delightful details of gargoyles and other features. After 1910, however, Cameron almost entirely devoted his art to the Scottish landscape.

Cameron spent much of his time travelling through the countryside in search of subject matter. Perthshire and the Highlands provided great inspiration. The River Tay, Strathearn and the Trossachs were of particular interest. Cameron sometimes interpreted particular views over and over again in various seasons and moods. Ben Ledi, which he could see from his home in the village of Kippen, was a particular favourite. Cameron’s art grew out of the great tradition of landscape painting in Scotland.

He was greatly influenced by the sombre beauty of the Scottish Highlands and used rich dark tones to show this and his pictures are often constructed with a monumental simplicity. This was well demonstrated by Shadows of Glencoe (1925) and The Wilds of Assynt (1936), both from Perth’s collection.

David Young Cameron, Ben Ledi, 1911. Drypoint on paper (Courtesy of Perth Museum & Art Gallery, Perth and Kinross Council)

Cameron was a great connoisseur and collector of both fine and applied art, and one of the highlights of the exhibition was a chance to see examples from his collections of silver, glass, ceramics and sculpture. He bought Venetian glass, Martin Ware pottery and a number of pieces from the Artificer’s Guild. He also acquired British contemporary sculpture, favouring in particular the work of his friend Alfred Gilbert, one of the leading figures of the ‘New Sculpture’ movement.

The sympathetic display of these items gave us new insight into Cameron’s own artistic ideals, and led to a fuller appreciation of his paintings and etchings. And thanks to financial sponsorship by Miller Hendry (Solicitors and Estate Agents) and grant-aid from the Scottish Museums Council, two of Cameron’s early pen and ink drawings (recently acquired by the museum) underwent special
conservation treatment to allow them to be included in the exhibition.

After refreshments at the museum, the morning concluded with a visit to the Fergusson Gallery, where an altogether different style of art awaited us – but that is another story!

Maria Devaney showing SSAH members round the D Y Cameron exhibition

**Notices**

**The National Inventory Research Project**

NIRP is not a title calculated to stop an art lover in his or her tracks, but it should. *Old Masters, New Eyes*, the title of an exhibition at the Brighton Museum & Art Gallery until February 2008 and showing new research by NIRP researcher and Neil MacGregor scholar Timothy Williams, does rather better. As regular readers will know, the National Inventory Research Project is a collaboration between the University of Glasgow, Birkbeck College London, the National Gallery and the Arts and Humanities Research Council to assess the holding of European paintings 1200-1900 dispersed throughout regional public collections in the UK, to provide the opportunity for further research on them and to make them available online. The project has been directed by Andrew Greg, formerly Curator of the Laing Gallery, Newcastle and now based at the University of Glasgow with technical support from Mick Eadie of the AHDS.

The fourth and final seminar of the project took place at Birkbeck on 11th May. The database, designed to be accessible to anyone from academic to interested member of the public, will be launched at the National Gallery with an exhibition called Discoveries: New Research into British Collections on 21st November 2007.

It has been estimated that there are around 22,000 non-British oil paintings from the period 1200-1900 in UK public collections, of which only half are in well-researched institutions, so the launch represents a considerable coup and cause for celebration. For the past three years the project has been working with 200 small and regional museums throughout the UK. Some 7,000 pre-1900 Continental European oil paintings have been researched and catalogued for the database. That sounds worthy but, perhaps, dull. Not so. The project has seen many exciting collaborations between art historians at the beginning of their careers and established curators. All the seminars have been driven by the enthusiasm of the NIRP researchers and Neil MacGregor scholars both in their formal papers and in informal discussions with delegates. The Birkbeck seminar in May was typical. As well as Timothy Williams relating his discoveries at Brighton, other notable contributions came from Edinburgh art historian Anne Cowe in her second placement – the first was at the Bowes Museum, Barnard Castle. Dr Cowe has made notable findings about a Rubens house in Buckinghamshire for the Buckinghamshire County Museum and is sharing her findings with Rubens scholars at the highest level in Antwerp and elsewhere.

Researching for Glasgow Museums, Dr Heiner Krellig, an art historian from Berlin, made a persuasive case that one of Sir William Stirling Maxwell’s important collection of Spanish paintings at Pollok House, *An Allegory of Repentance*, a Mary Magdalene with striking still life elements, attributed to Antonio de Pereda (1650-78), is in fact Italian! Meanwhile NIRP researcher Dr Claudia Heide, now lecturing at the Universities of Edinburgh and St Andrews, helped with a re-hang of the paintings to the original scheme at the National Trust for Scotland’s property at Hill of Tarvit and reported on her work at a previous seminar.

It is to be hoped that the launch will highlight the project for a wider public and encourage further financial support to continue this promising start.

**Gillian Peebles**

*Discoveries: New Research into British Collections* is at the National Gallery, Trafalgar Square, from 21st November 2007 to 10th February 2008.

*Old Masters, New Eyes* is at the Fine Art Gallery, Brighton Museum & Art Gallery from 11th July 2007 to 10th February 2008.

Andrew Greg, Director of NIRP, can be contacted at a.greg@arthist.arts.gla.ac.uk
Appeal for Information - William Timmins (1872-1959)

William Timmins was a Glasgow artist of great skill and originality, but he is largely unknown today. Much of his output consists of highly atmospheric Glasgow streetscapes and riverscapes, usually in watercolour but sometimes in oil or pastel. I would be grateful for any information to add to the few basic facts detailed below.

William Timmins was born on 8th August 1872 at 119 Caledonia Road, Hutchesontown, Glasgow. His father was John Lambert Timmins; his mother’s maiden name was Jane Graham. He died on 5th May 1959, in the Western Infirmary, Glasgow, without surviving relatives, and was buried in a family grave in the Glasgow Necropolis.

Timmins’ address at the time of his death was 57 Glenfarg Street, Glasgow, NW; earlier addresses are known from census data, from catalogues of the Royal Glasgow Institute of the Fine Arts, at which he exhibited between 1906 and 1945, and from the records of the Glasgow School of Art, where he attended evening classes from 1890/91 to 1899/1900. They include 23 Melrose Gardens (1895-1906) and 57 Granville Street, St. George’s Cross (1912-1932). In 1945 and 1946 Timmins is described in RGI catalogues as a member of the Institute. In 1909 he exhibited at the Royal Scottish Academy.

The Timmins family were, it appears, Methodists. William Timmins contributed to the Wesleyan Methodist Twentieth Century Fund, an appeal for money used to build Westminster Central Hall in London early in the last century, and his name appears in the List of Members of St. John’s Methodist Church, Glasgow, published in 1937 in a ‘Souvenir’ of the Church. Three other Timminses are also listed as members. Elsewhere in the same publication, a ‘Miss Timmins’ is praised for her ‘long years of service’ as ‘Class Leader and Missionary collector’.

I am interested to know how Timmins earned his living. I have heard suggestions that he may have worked on the railways as a guard or porter, that he was in some way associated with the well-known painter James Kay, and even that he ran some kind of art school of his own. These suggestions remain uncorroborated however. His father is described in census data as an Advertising Agent and so too is William Timmins up to 1901. Thereafter I have no information. Please send any information on this or any other aspect of Timmins’ life to me:

Michael Lessnoff
email address: M.H.Lessnoff@socsci.gla.ac.uk

An Art Dealer’s Diary

A Journal of a Trip through part of Flanders in 1726 by John Thornhill

This journal, published for the first time by the Walpole Society in its 2007 volume with an introduction by Jennifer Melville, is an account of a trip through the Low Countries in 1726. It was written by the only son of Sir James Thornhill (1675-1734), England’s premier exponent of Baroque art and may well have been written for Thornhill senior. The journal gives a fascinating insight into the interests and concerns of John Thornhill and his circle, which included not only his father but also his friend and brother-in-law William Hogarth. The journal was been gifted to Aberdeen Art Gallery in 1939, along with some paintings and a large amount of memorabilia relating to William Hogarth, all of which had been passed down through the Hogarth family.

John Thornhill was an artist of sorts and was appointed as Serjeant Painter to the King, succeeding his father in this post in July 1732. Appreciating Hogarth’s great superiority as an artist, he gave up his post as Serjeant Painter in favour of Hogarth. His journal records how he and his companion Charles Sheppard departed from Deptford, arriving in Ostend on Tuesday 28 June 1726. They then travelled through Bruges, on to Ghent by barge, thence to Antwerp, Leuven and Brussels, returning through Ghent, Bruges and Ostend. From Ostend they sailed once more to England, arriving back in London on 28 August. The time in Europe was spent viewing art collections, both public and private, buying paintings and sightseeing.

Although written retrospectively, the journal has an immediacy and down-to-earth quality. John Thornhill enlivens his text with witty anecdote and vividly conveys his spirited personality and varied tastes. Aside from painting, this journal suggests that John Thornhill’s interests were very broad and that, like his father, he was as concerned with architecture and sculpture as with art.

For publication details see www.walpolesociety.org.uk
An Educational Art Collection

During the summer a major relocation has been taking place of the former Dundee College of Education, now the University of Dundee’s School of Education, Social Work & Community Education (ESWCE). Founded in 1906 as Dundee Training College, the institution served as the region’s principal centre for teacher training, and in 1975 moved from its increasingly overcrowded home in Park Place to a new purpose-built campus at Gardyne Road. Shortly after, it teamed up with its counterpart in Aberdeen to become Northern College, remaining as such until becoming part of the University in 2001.

Training for art teachers was introduced in 1909, students spending a considerable part of their time at Dundee School of Art (now Duncan of Jordanstone College but at that time part of the Technical College), studying under art master Thomas Delgaty Dunn. In time, the College of Education built up its own art studios and facilities, but was still able to draw on the teaching staff of Duncan of Jordanstone, most famously Alberto Morrocco.

During its time at Gardyne Road, the College built up an impressive art collection of its own. Now the campus has been sold to Dundee College and ESWCE (to give it it’s less-than-memorable new acronym) is settling into new premises on the main University campus. University museum curator Matthew Jarron was given the task of arranging for the relocation of the various works of art and artefacts that the College had collected. There proved to be an extraordinary treasure trove of material – although parts of the collection had already been catalogued (some of it being on display in the main foyer, the Library and the Dean’s office), many more works of art came to light, including several pieces by students at the College.

While many pieces had been gifted to the College over the years, most of the active collecting was done by Joseph Maxwell during his time as head of the Art & Crafts department. All of the pieces in the collection are by modern Scottish painters, but what gives it a unique link to the institution is that all of the artists were or are involved in teaching in some way – indeed many are better known for their education work than their art, and the collection therefore gives us an excellent opportunity to assess the work of those who were instrumental in training the next generation of art teachers. Thus there are works by William Birnie and Gordon Wylie, for example, both of whom served as Principal Examiner in Art for the Scottish Education Board. There are also fine examples of some of Duncan of Jordanstone’s most famous tutors, including Alberto Morrocco, David McClure and Dennis Buchan. The Morrocco is particularly interesting, being a charming sketch portrait of a student at the College, painted during one of his regular demonstration lectures in 1964. Also represented are some of the many successful students from the College, most famously Neil Dallas Brown, who went on to teach at both Duncan of Jordanstone and Glasgow School of Art. Among the other artists represented are Neil Catchpole, John Gardiner Crawford, William Gillies, George Mackie, Noel Slaney and others.

Two particular highlights of the collection are worth mentioning. During the Great War, 28 students and staff members of the College lost their lives, and to commemorate them a stunning art nouveau-style war memorial was created. It was designed in bronze and enamel by two tutors from Dundee School of Art, William Armstrong Davidson and James Steedman Hamilton.
The most challenging piece to deal with during the relocation, however, was a 13-foot high mural by Robin Philipson, painted in 1977. It was commissioned by The Edwin Austin Abbey Memorial Trust for Mural Painting in Great Britain, and Philipson himself helped to install it in its original home in the Library at Gardyne Road.

After searching the campus, a new home for the painting was found in the award-winning Queen Mother Building, and with the help and support of the School of Computing (who occupy the building) and the University’s Estates & Buildings department, the mural was carefully dismantled and moved to its new site, where extensive scaffolding had to be erected to hang the painting 24 feet off the ground.

Highlights from the collection were shown in a special exhibition at the University’s Lamb Gallery over the summer, and it is hoped that many of the works will soon be redisplayed in ESWCE’s new premises, or in other parts of the campus. The Queen Mother building is open to the public 9-5 Monday to Friday and by arrangement at other times. For further information call 01382 384310 or visit www.dundee.ac.uk/museum/education.htm.
Listings

ABERDEEN

Aberdeen Art Gallery
Schoolhill, Aberdeen
Open: Mon-Sat 10am-5pm; Sun 12noon-5pm
Tel: 01224 523700 E-mail: info@aagm.co.uk
Website: www.aagm.co.uk

ARTIST ADVENTURERS
UNTIL 31ST DECEMBER 2007
A selection of drawings and watercolours ranging from the early 1800s to the beginning of the following century including works by David Wilkie, John Phillip, Arthur Melville and John Singer Sargent.

JAMES McBEY IN VENICE
UNTIL 5TH JANUARY 2008
A display of Venice prints from the permanent collection, showing how Aberdeen artist James McBey masterfully used the medium of etching to evoke atmospheric scenes of that special city.

ANDERSON MACGEE: THE MELANCHOLY THISTLE AND OTHER WORKS
UNTIL 5TH JANUARY 2008
Briony Anderson and Paul Macgee’s intervention takes the form of a thematically curated exhibition drawn from works in the Gallery’s permanent collections and shown 'embedded' within the current displays.

Aberdeen Maritime Museum
Ship Row, Aberdeen
Open: Mon-Sat 10am-5pm; Sun 12noon-3pm
Tel: 01224 337700 E-mail: info@aagm.co.uk
Website: www.aagm.co.uk

ENERGY: NORTH SEA PORTRAITS BY FIONNA CARLISLE
UNTIL 2ND DECEMBER 2007
From a variety of different countries, backgrounds, disciplines and companies, Carlisle’s subjects range from geologists and platform workers to the doctor and chaplain who provide care to workers both on and offshore.
Sponsored by TOTAL E&P UK Limited together with the National Galleries of Scotland and supported by an Arts and Business New Partners Investment.

HAROLD WYLLIE
UNTIL 12TH JANUARY 2008
Harold Wyllie followed in the footsteps of his father, his works depict famous naval engagements, racing yachts and shipping in the 20th century.

Provost Skene’s House
Guestrow, Aberdeen
Open: Mon-Sat 10am-5pm; Sun 1-4pm
Tel: 01224 641086 E-mail: info@aagm.co.uk
Website: www.aagm.co.uk/psh.html

THE LOCAL WORD AND IMAGE: 500 YEARS OF PRINTING IN SCOTLAND
UNTIL NOVEMBER 2008
Traces the development of printing in the city from 1622, through the publication of the first newspaper in Scotland and into the 19th century when Aberdeen was a major printing centre.

PARTY SEASON
UNTIL 12TH JANUARY 2008
It’s that time of year again when we dive into our wardrobes in search of our glad rags - this exhibition looks at glamorous eveningwear worn in the last two centuries, for those special social events.

DUNDEE

Dundee Contemporary Arts
Nethergate, Dundee
Open: Mon-Sun 10.30am-5.30pm
Tel: 01382 909900 E-mail: mail@dca.org.uk
Website: www.dca.org.uk

MATTHEW BUCKINGHAM: PLAY THE STORY
17TH NOVEMBER 2007 – 20TH JANUARY 2008
DCA is proud to present New York-based artist Matthew Buckingham’s first solo show in Scotland. Buckingham’s meticulously researched film works have been described by fellow artist Tacita Dean as “using the rich pickings of history to generate new narrative possibilities” by encouraging the viewer to re-examine history from different perspectives. The films shown here take their inspiration from Mary Wollstonecraft, Charlotte Wolff and Louis Le Prince among others. The exhibition is accompanied by a four-book boxed set publication which is available from DCA shop priced £16.
Queen's Gallery
160 Nethergate, Dundee
Open: Mon-Fri 10am-5.30pm Sat 10am-5pm
Tel: 01382 220600 E-mail: joyce@queensgallery.co.uk
Website: www.queensgallery.co.uk

JOE McINTYRE
1ST DECEMBER – 31ST DECEMBER 2007

University of Dundee Tower Foyer Gallery
Tower Building, University of Dundee
Open: Mon-Fri 9.30am-8.30pm Sat 9.30am-4.30pm
Tel: 01382 384310 E-mail: museum@dundee.ac.uk
Website: www.dundee.ac.uk/museum

WATCH THE SKIES
UNTIL 20TH DECEMBER 2007
An exhibition of weather-related artworks from the University collections, including work by Joan Eardley, John Constable, Duncan Marquiss and Michael Peto. The show accompanies a special one-day public event Something in the Air, hosted by the University’s CultuRe & Arts Forum.

EDINBURGH

City Art Centre
Market Street, Edinburgh
Tel: 0131 5293993 E-mail: ??
Website: www.cac.org.uk

TEN DECADES: EDINBURGH COLLEGE OF ART CENTENARY EXHIBITION
UNTIL 20TH JANUARY 2008
The City Art Centre, in collaboration with The Fleming Collection in London and Edinburgh College of Art (eca), presents Ten Decades, a retrospective journey through the works of esteemed College alumni as part of eca’s Centenary Celebrations. Founded in 1907, but with a history dating back to the 18th century, eca has consistently produced acclaimed artists of international standing and is now home to 1,600 full-time students studying a wide portfolio of art and design subjects, including architecture, from undergraduate to PhD level. Artists featured include Dame Elizabeth Blackadder, John Bellany, Sir William Gillies, Sir Robin Philipson, Moyna Flannigan, Wilhelmina Bars-Graham, Callum Innes, Anne Redpath and many more. Spanning three gallery floors the works will be drawn from the City’s Collection, The Fleming Collection, the College’s own holdings and individual artists. The Exhibition will transfer to The Fleming Gallery in London in January 2008.

Dean Gallery
Belford Road, Edinburgh
Open: Mon-Sun 10am-5pm
Tel: 0131 642600 E-mail: enquiries@nationalgalleries.org
Website: www.nationalgalleries.org

BACK TO THE FUTURE: SIR BASIL SPENCE 1907-1976
UNTIL 10TH FEBRUARY 2008
Sir Basil Spence, arguably Scotland’s most renowned modern architect, was born a hundred years ago. This centenary exhibition – the first ever National Galleries of Scotland show devoted to architecture – celebrates his brilliant and diverse career, and has been created in collaboration with the Royal Commission on the Ancient and Historical Monuments of Scotland.

National Gallery of Scotland Complex
The Mound, Edinburgh
Open: Mon-Sun 10am-5pm (Thurs 7pm)
Tel: 0131 6246200 E-mail: enquiries@nationalgalleries.org
Website: www.nationalgalleries.org

JOAN EARDLEY
6TH NOVEMBER 2007 – 13TH JANUARY 2008
This is one of the largest Joan Eardley exhibitions ever held, and it is also the first major exhibition of her work in nearly twenty years. Born in Sussex in 1921, Eardley moved to Glasgow in 1940, studying at Glasgow School of Art. Her paintings of children playing in rundown Glasgow tenements, and her landscapes painted in and around the fishing village of Catterline on the north-east coast of Scotland, are among the most celebrated works in Scottish art. Her career was cut tragically short in 1963, when she died of cancer at the age of 42. This exhibition covers every aspect of her career, from pastel sketches to huge oil paintings, from student work to the rugged, majestic seascapes of her later years. An unmissable exhibition, this Joan Eardley retrospective is only being shown in Edinburgh.
Edinburgh Printmakers
23 Union Street, Edinburgh
Open: Tues-Sat 10.00am-6.00pm
Tel: 0131 557 2479 E-mail: gallery@edinburgh-printmakers.co.uk
Website: www.edinburgh-printmakers.co.uk

WINTER EXHIBITION 2007
17TH NOVEMBER – 22ND DECEMBER 2007
Come along to Edinburgh Printmakers to view our largest annual members’ exhibition, where we will be celebrate the festive season with a showcase of some of Scotland’s best printmaking talent. Choose from an unprecedented selection of contemporary, original, fine art prints, hand-made on site in the studio at Edinburgh Printmakers, and take them home the same day.

Royal Scottish Academy
The Mound, Edinburgh
Open: Mon-Sat 10am-5pm Sun 12-5pm
Tel: 0131 2256671
www.royalscottishacademy.org

HIGHLAND: VIEWS & VISIONS
UNTIL 28TH JANUARY 2008
A specially curated exhibition of works from the prestigious RSA Collection with a particular focus on the Highlands. Part of Highland 2007.

ORDER + CHAOS:
CONTEMPORARY AND HISTORIC WORKS
FROM THE COLLECTIONS OF THE ROYAL SCOTTISH ACADEMY
1ST – 31ST JANUARY 2008

The seeds of order reside in chaos as much as those of chaos are awaiting release from the perceived safety of order. A defining characteristic of humanity has been the eternal struggle between these two polar opposites and the efforts of great societies have forever been directed at achieving control over the unpredictable. However, although opposing, the two are inseparable, each breeding the other in some way; without order there could be no chaos and vice-versa.

As a reflection of humanity, art has forever held a mirror to this quest to locate meaning and explanation in an uncontrollable environment. Man or machine; art or science; conscious or subconscious; calm or storm – throughout history artistic minds have been drawn to representing both sides of the coin, and in some cases bridging the gap between the two. This exhibition brings together contemporary and historic works from the RSA’s collections in a display that juxtaposes themes and subjects concerning the dichotomy of order and chaos in the world, past and present.

BASIL’S Bairns: SCOTTISH ARCHITECTES
FROM THE STUDIO OF SIR BASIL SPENCE
1ST – 31ST JANUARY 2008
An exhibition examining the architects who worked for Sir Basil Spence in his Edinburgh office. The exhibition will examine the practice of these now prominent figures and how they helped shape Scotland’s cities.

CULTIVATING CREATIVITY: A CELEBRATION OF THE FRIENDS OF THE RSA SCHOOLS ART AWARD
16TH FEBRUARY – 14TH APRIL 2008
This exhibition marks 20 years of the Schools Art Award and celebrates the way in which the award both stimulates and encourages Scottish art at grassroots level in the classroom. Winning and commended entries from the 2007/2008 Art Award will be shown alongside selected works from the RSA collection featured in the teachers’ packs sent to participating schools over the years. [NB – From March the exhibition will only be open on Mondays 10am-5pm]

Scottish National Gallery of Modern Art
Belford Road, Edinburgh
Open: Mon-Sun 10am-5pm
Tel: 0131 642600 E-mail: enquiries@nationalgalleries.org
Website: www.nationalgalleries.org

CAROL RHODES
1ST DECEMBER 2007 – 24TH FEBRUARY 2008
Carol Rhodes (born Edinburgh, 1959) is one of the finest painters working in Britain. This exhibition, the largest survey to date of Rhodes’ paintings, features almost fifteen years of work, exploring her distinctive approach to landscape and ongoing investigation into her medium. Working slowly, in oil on board, she depicts ‘functional’ landscapes manipulated by human activity - industry, landscaping, transport and quarrying. These terrains are distilled from imagined, observed and photographed views, with high viewpoints suggesting
clarity and logic yet also unreality and disorientation. Recalling a range of art-historical precedents from early Netherlandish pictures to Indian miniatures, these paintings have an intensity and metaphorical richness that belies their apparent reserve.

GLASGOW

The Burrell Collection
Pollok Country Park, Pollokshaws Road, Glasgow
Mon-Thurs and Sat 10am-5pm Fri and Sun 11am-5pm
Tel: 0141 2872550
Website: www.glasgowmuseums.com

CRAWHALL 2007: REYNARD THE FOX
UNTIL 3RD FEBRUARY 2008
Our Joseph Crawhall exhibition this winter features ten watercolours illustrating the medieval fable of Reynard the Fox. The watercolours are displayed along with other objects from the collection that explore the age-old role animals have played in religion, myth and folklore across the world. Come along and spend some time with these richly detailed examples of Crawhall's art. This is the first of three special displays to mark the 25th anniversary of the Burrell Collection's opening.

Gallery of Modern Art
Royal Exchange Square, Glasgow
Mon-Wed 10am-5pm Thurs 10am-8pm Sat 10am-5pm
Fri and Sun 11am-5pm
Tel: 0141 2291996
Website: www.glasgowmuseums.com

CONTEMPORARY COLLECTION
UNTIL 2008
The exhibition features work bought by Glasgow Museums Contemporary Art Purchasing Panel, as well as a gift presented by the Contemporary Art Society, London. The Panel is currently focusing on collecting work by Glasgow-based artists at different stages of their careers. All the artists represented in this exhibition studied at Glasgow School of Art, and most continue to live and work in Glasgow. On display are works by Clare Barclay, Christine Borland, Douglas Gordon, Ilana Halperin, Lucy Skar, Hanneline Visnes, Daphne Wright, Richard Wright and 2005 Turner Prize-winner Simon Starling. A new acquisition by Martin Boyce, Our Love is like the Earth, the Sun, the Trees and the Birth (2003), will be on display soon in Gallery 2.

Hunterian Art Gallery
82 Hillhead Street, University of Glasgow
Open: Mon-Sat 9.30am-5pm
Tel: 0141 3305431 E-mail: hunter@museum.gla.ac.uk
Website: www.hunterian.gla.ac.uk

“MY HIGHEST PLEASURES”: WILLIAM HUNTER’S ART COLLECTION
UNTIL 1ST DECEMBER 2007
This new exhibition, developed to celebrate the Hunterian Bicentenary, showcases Dr William Hunter's art collection. It offers the first ever analysis of this collection, examining his taste, relationships with artists, and the reasoning and influences that lay behind his purchases of art. The exhibition demonstrates that Hunter's anatomical expertise was accompanied by an unusually well developed knowledge and understanding of the fine arts.

Kelvingrove Art Gallery and Museum
Argyle Street, Glasgow
Open: Mon-Thurs and Sat 10am-5pm Fri and Sun 11am-5pm
Tel: 0141 2769599
Website: www.glasgowmuseums.com

QUENTIN BLAKE IN KELVINGROVE
UNTIL 13TH JANUARY 2008
One of the UK’s best-loved illustrators is exhibiting a collection from his personal archive at Kelvingrove. This is the first time that Quentin Blake's works have been shown in Glasgow. On display will be some of his favourite illustrations as well as several new works especially created for this exhibition. Blake's career has spanned almost 60 years. He has created illustrations for more than 300 books, for writers such as Michael Rosen, Joan Aitken and John Yeoman. He is best known for his collaborations with Roald Dahl. As the man himself says, 'a picture book has an effect on a reader not so very different from a good lesson', and this is sure to be an exciting education for visitors young and old.
**People's Palace and Winter Gardens**  
**Glasgow Green, Glasgow**  
Mon-Thurs and Sat 10am-5pm Fri and Sun 11am-5pm  
Tel: 0141 2712962  
Website: www.glasgowmuseums.com

**THE GLASSFORD FAMILY PORTRAIT: A HIDDEN LEGACY**  
**UNTIL 2ND MARCH 2008**  
This exhibition takes Archibald McLauchlan's painting of 'tobacco lord' John Glassford and his family, circa 1767, as the starting point to explore the legacy of the Glasgow tobacco trade and slavery. In particular it focuses on the figure of a young black man behind Glassford’s chair, who is said to have been deliberately obscured or painted over. Find out what we have learned as a result of the conservation and cleaning of the portrait. Discover clues in today's Glasgow to the legacy of the 18th century merchants.

**Fleming Collection**  
**Berkeley Street, London**  
Open: Tues-Sat 10am-5.30pm  
Tel: 020 74095730  
E-mail: flemingcollection@ffandp.com  
Website: www.flemingcollection.co.uk

**WILLIAM MCTAGGART (1835-1910)**  
**UNTIL 19TH JANUARY 2008**  
McTaggart is probably the most outstanding and original landscape painter Scotland has produced. Born when Sir David Wilkie was still alive, McTaggart lived to see the emergence of Cubism, Futurism and Expressionism. Unlike many of his contemporaries, he did not seek out the more lucrative opportunities available to artists in London, but spent his entire career in Scotland – a career of consistent development. He has been an important influence on successive generations of Scottish artists. Including a selection of pieces from The Fleming Collection, Bill Smith, former Keeper of Art, curates an exhibition of work by this great Scottish artist.

**ABOUT TIME**  
**24TH NOVEMBER 2007 – 26TH JANUARY 2008**  
The element of time becomes embodied in artworks by many means, including the recording of a particular event or celebration, the painting of a portrait and even the history of where and when the artwork itself was exhibited in the past.

**Perth Museum & Art Gallery**  
**George Street, Perth**  
Open: Mon-Sat 10am-5pm  
Tel: 01738 632488  
E-mail: museum@pkc.gov.uk  
Website: www.pkc.gov.uk/museums

**GILLIES TO BELANY: SCOTTISH ART FROM THE 1960s**  
**15TH DECEMBER 2007 – 3RD MAY 2008**  
This exhibition looks at some of the traditions and new ideas explored by artists in the 1960s. Some fine examples of Scottish art of the 1960s from our collection will be on show including William Gillies, Robin Philipson, John Byrne and John Bellany.

**Stirling Smith Art Gallery & Museum**  
**Dumbarton Road, Stirling**  
Open: Tues-Sat 10.30am-5pm Sun 2-5pm  
Tel: 01786 471917  
Website: www.smithartgallery.demon.co.uk

**JUNE CAREY: IF WISHES WERE KISSES**  
**UNTIL 25TH NOVEMBER 2007**  
The rich colours, shapes and forms of India are celebrated in this exhibition of new works from Stirling printmaker June Carey. Thanks to a grant from the Scottish Arts Council, Carey travelled to the subcontinent where she found her senses almost overwhelmed by the sounds, colours, decorations and spiritual presence that India presented. In this exciting show of all new works, Carey displays her artistry through drawings, etchings, monoprints and three-dimensional work.

The artist, June Carey, will be coming to the gallery for a chat each Saturday afternoon from 1.00-2.30pm.

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Daniel Herrmann (Scottish National Gallery of Modern Art)
Sandra McNeil (University of Dundee)

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

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