From the Chair

On behalf of the SSAH committee, I would like to extend our best wishes to all of our members for 2017. The year has already got off to an exciting start. I am delighted to report on our activities at the end of 2016 and share some of our plans for the rest of 2017.

Since the last edition of the newsletter, we have hosted a number of events in a variety of locations. In September, our members enjoyed tours of the new Art and Design Galleries at National Museums Scotland. This was followed in October by a tour of the National Trust for Scotland’s Kellie Castle by the Curator, Antonia Laurence-Allen. The end of 2016 saw the launch of the latest edition of our journal at the Edinburgh City Art Centre in December. The journal launch was accompanied by a short presentation from Gordon Brennan, University of Edinburgh, on the acquisition of ceramics by the artist Emma Gillies. We are extremely grateful to everyone who helped to make these events possible.

As you may be aware, the SSAH is hosting a two-day symposium on the theme of Printmaking in Scotland in collaboration with Edinburgh Printmakers, National Galleries of Scotland and the University of St Andrews. The symposium will commence with an event at Edinburgh Printmakers on Friday 3 February. It will include presentations, studio tours, practical printmaking demonstrations, artist talks, and a breakout session for speakers and delegates. The second day of the symposium will feature a selection of papers, which will be presented at the Hawthornden Lecture Theatre, Scottish National Gallery, on Saturday 4 February. A number of these papers will be published in the 2017-18 volume of the SSAH Journal. We hope that you are able to join us! You can find further details, including programmes and booking information at https://ssahistory.wordpress.com/study/.

In addition to our symposium plans, future events for 2017 include a talk by Pat Clark on the artist Charles Mackie, which will take place after our Annual General Meeting in the A.K. Bell room in the National Portrait Gallery on 11 February. We are also hosting a visit to the National Records of Scotland and exhibition tours at the Talbot Rice Gallery, University of Edinburgh and Scottish National Gallery of Modern Art. We look forward to seeing you there!

On behalf of the committee, I would like to thank you for your continuing support and enthusiasm for the SSAH. If you would like to share any ideas or news with the society, please do contact me on cr67@st-andrews.ac.uk.

Claire Robinson
SSAH Research Support Grants

The Scottish Society for Art History promotes scholarship in the history of Scottish art and art located in Scotland. To facilitate this, the SSAH offers research support grants from £50 to £500 to assist with research costs and travel expenses. Applicants must be working at a post-graduate level or above and should either be resident in Scotland or doing research that necessitates travel to Scotland. Application deadline: 30 November.

To apply for a research grant please send via e-mail:

- a cover letter
- current curriculum vitae
- a brief project description (300-500 words) specifying how the grant will be used and how it relates to a broader research agenda
- a budget
- the name and e-mail address of one reference

Further information can be found on the SSAH website: [https://ssahistory.wordpress.com/grants/](https://ssahistory.wordpress.com/grants/).

Applications should be sent electronically to scottishsocietyforarthistory@gmail.com, addressed to the Grants Officer.

Reviews

Review - Tour of Art & Design galleries
National Museum of Scotland, 23 September 2016
By Matthew Jarron, University of Dundee

In the second phase of its ambitious masterplan to transform Scotland's national museum, NMS unveiled ten new galleries in July showcasing two of the organisation's most significant areas of collecting – science & technology and art & design. SSAH members spent an illuminating two hours being shown round the art & design galleries by four of the specialist curators who worked on them. As well as pointing out some of the key objects of interest, the curators also revealed a fascinating insight into the challenges of creating the new spaces.

Godfrey Evans (no stranger to regular readers of the SSAH Journal) started us off in the Art of Living gallery, which covers the period from the middle ages to the mid-19th century. Godfrey reminded us what this particular room was like before – dark and atmospheric, and one of the quietest spots in the museum since only 10% of visitors ever managed to find it! Adding an escalator into the space and removing the doors to the mezzanine floor have made it far more accessible, but also added a conservation challenge due to the huge amount of light now flooding into the first third of the gallery. This problem has been deftly solved by concentrating on ceramics in this lighter section. Another ingenious design solution is the introduction of large impressive objects mid-way down, breaking up the long wall spaces and (via the 16th-century table carpet from Glamis Castle) adding some welcome colour to counteract the predominance of gold and silver found in the surrounding cases. The latter does, however, include some exceptional pieces, much of it once owned by the Dukes of Hamilton – such as the exquisite Tazza made from 38 ounces of solid gold and later acquired by the Rothschilds; and a tea service originally owned by Napoleon, which the 10th Duke cannily bought for less than half what Napoleon paid for it.

Lisa Mason then showed us round the Design for Living gallery, which takes us from the Great Exhibition of 1851 up to the Festival of Britain of a century later. At the start, a case of mass-produced mid-19th century products is cleverly contrasted with an opposing case of high-end decorative art from the same period. Among the many highlights of this gallery is an abundance of work in different media by Phoebe Anna Traquair, including a gorgeous piano with decorative panels inspired by D.G. Rossetti’s Willowwood poems. This is the first time that the museum has been able to show so much of its Traquair material, and Lisa informed us that Phoebe's husband Ramsay (a palaeontologist) used to work at NMS when it was the Museum of
Science & Art. The Charles Rennie Mackintosh pieces shown beside these are more familiar and thus perhaps less impressive, though one unusual item is a dressing table designed by Mackintosh but made by prisoners of war on the Isle of Wight in 1916 (lent by the V&A). The Great War's influence on design is seen elsewhere in the gallery with some spoons made by Liberty to raise money for wounded soldiers. Other notable pieces include a textile design by Henry Moore and I was particularly pleased to see some impressive Gothic-style wrought iron gates by the Dundee designer Bruce Talbert, once as well-known as Chippendale but sadly overlooked today.

Sarah Rothwell then introduced the Making & Creating gallery, featuring highlights of the museum's exceptional contemporary craft collection, undoubtedly one of the finest in the UK. Greeting us first are bold ceramic designs by the likes of Picasso and Cocteau, and a wonderfully quirky glass piece by Picasso that NMS has recently acquired (the first such piece in any UK national collection). The influence of Bernard Leach on studio pottery is then explored before we move on to an exquisite display of glass pieces, including a striking organic-looking piece by Sam Herman, who played an important role in the development of studio glass in the UK; Sarah informed us that in the 1960s he had studied at Edinburgh College of Art on a Fulbright scholarship. What is particularly effective about this gallery is that the curators have succeeded in preventing the designers from following their natural instinct to fill the space with graphics and colour, which works well elsewhere but here would have distracted badly from the beauty of the objects. Perhaps the most interesting section of this gallery is one called Pushing the Boundaries, looking at innovative talents who have introduced new materials and technologies into their work – a stand-out example being the ceramic piece by Merete Rasmussen, in which a mind-bogglingly complex form is made to look effortlessly simple.

Finally, Georgina Ripley showed us round the Fashion & Style gallery on the ground floor, telling the story of the fashion industry and how concepts of style and haute couture have changed over time. Over a third of the holdings in NMS's Art & Design collections are textiles, so it's wonderful to see highlights so beautifully displayed here. Two major recent acquisitions are highlighted – the Bernat Klein collection (c.4500 items) and the Jean Muir collection (c.18, 000 items) – and these allow the whole process of design to be explored through sketches, patterns, test pieces and so forth. Georgina explained the complicated process of making mounts to display the textiles on, none more so than for the extraordinarily shaped Court Mantua of the 1750s, which required a highly complex (but completely hidden) method of display. Overall some 6,000 hours of conservators' time went in to preparing the pieces for this gallery, and some of their painstaking work is shown in videos in this and the other galleries. Visitors wanting to find out more after their visit are encouraged to go online to www.nms-mode.co.uk which looks in further detail at some of the amazing objects in the collection.

Our visit concluded with the central section of this gallery, entitled Cutting Edge. Here some of the latest fashion items to enter the collections are shown (a particularly striking example is Paco Rabanne’s metal dress) and the intention is to change this periodically so that the gallery is always up-to-date.

Even in two hours we only scratched the surface of these attractive and intelligently designed galleries, and I’m sure I won’t be the only person attending the tour who will soon be coming back for a closer look.

Review - Visit to Kellie Castle, 22 October 2016
By Jim Barnes, Independent Researcher

On 22 October, SSAH members were treated to a guided tour of Kellie Castle, a National Trust for Scotland property near Pittenweem in the East Neuk of Fife. The house dates back to the 14th century with many additions since then. A description of the house prior to 1878 appears in MacGibbon and Ross’ late 19th century book entitled The Castellated and Domestic Architecture of Scotland (Volume 2): 'Previous to 1878 the house had been abandoned for many years, and
had become an utter wreck, nearly floorless and roofless, and choked full of ruins and rubbish, the home of rooks and owls.’

In that year the owner, the Earl of Marr and Kellie who had his own family residence in Alloa, entered into a long lease of the house in favour of James Lorimer, Professor of Public Law in the University of Edinburgh. So began an association with the Lorimer family which was to last for well over a century. The fully restored Kellie Castle as we see it today owes much to Lorimer’s sons Sir Robert Lorimer (1864-1929) and John Henry Lorimer (1856-1936), and the Professor’s grandson Hew Lorimer (1907-93). Well-known Sir Robert Lorimer was a sensitive architect and restorer of historic houses and castles, and the designer of furniture in the Arts and Crafts style. His brother John Henry was a skilful artist and portrait painter, and the sculptor Hew Lorimer purchased Kellie in 1948 and retained a studio there until 1990 after the castle itself was sold to The National Trust for Scotland in 1970.

Lorimer Studio, courtesy of Kellie Castle and Gardens, National Trust for Scotland

Our tour, guided ably by Antonia Laurence-Allen of the NTS, was full of surprises. Whilst the continuous driving rain made a visit to the walled garden inadvisable, we had an in-depth look inside the property. Antonia showed us the magnificent plaster ceiling of the now library and the painted panelling in the dining room, both restored by Sir Robert Lorimer. We also saw a painted panel above the drawing room’s fireplace, once covered over but now again revealed, completed by Phoebe Anna Traquair in 1897.

Lorimer chair, courtesy of Kellie Castle and Gardens, National Trust for Scotland

Vine Room ceiling, courtesy of Kellie Castle and Gardens, National Trust for Scotland
The castle contains a gallery devoted to the paintings of J.H. Lorimer, with many of Kellie and the surrounding area, and there is a clever reconstruction of the artist’s studio. Pieces of furniture by Sir Robert Lorimer and sculptures by Hew Lorimer can also be seen in various well-chosen spots. A visit to Kellie Castle is highly recommended and we thank Antonia for giving the tour.

The symposium will commence with an event at Edinburgh Printmakers, 23 Union Street, Edinburgh on Friday 3 February. This event will include presentations, studio tours, practical printmaking demonstrations, artist talks, and a breakout session for speakers and delegates. The second day of the symposium will feature a selection of papers, which will be presented at the Hawthornden Lecture Theatre, Scottish National Gallery on Saturday 4 February. Tickets for both events can be purchased via Eventbrite.

For more information and a link to the Eventbrite ticket services, please visit https://ssahistory.wordpress.com/study/.

Programme for Friday 3 February

10.00 Welcome

Printmaking Workshop
10.05 Alastair Clark, Master Printer and Studio Director. A tour of Edinburgh Printmakers studio as an example of printmaking workshops in Scotland and more globally. Alastair Clark will illustrate printmaking practice through a lithography print demonstration of work by Andrew Mackenzie.

11.00 Questions

11.10 Break

Printmaking Practitioners
11.25 Artist Andrew Mackenzie discusses his artwork, and how introducing printmaking into his methodologies changed his artistic practice.

12.00 Questions

Process & Possibilities
12.10 Lesley Logue. Curator’s talk on the exhibition Process & Possibilities and insight into Edinburgh Printmakers print archive.

12.45 Questions

13.00 Lunch

Upcoming SSAH Events

SSAH Study Weekend: Printmaking in Scotland
Edinburgh Printmakers (3 February 2017)
Scottish National Gallery (4 February 2017)

In partnership with Edinburgh Printmakers, National Galleries Scotland and the University of St Andrews, we will be hosting a two-day symposium on the theme of Printmaking in Scotland in early February. The symposium will explore printmaking from the 18th century to the present day.
Printmaking in Scotland, Panel discussion
14.00 Panel discussion concerning the history and way forward for printmaking in Scotland today.

16.00 Finish

Programme for Saturday 4 February
10.00 Welcome

Early development and training
10.05 Ann Gunn, University of St Andrews
‘Five Hundred and Forty-two Copperplates’: Andrew Bell’s Illustrations for the Encyclopaedia Britannica 1771-1797

10.25 Jonathan Macdonald, Independent Researcher
Printmaking at the Foulis Academy (1755-1773)

10.45 Questions

Scottishness and Politics
11.00 Dr Lucinda Lax, Scottish National Portrait Gallery
The Bonnie Prince in Print: Robert Strange’s Everso Missus portrait and the politics of the ’45

11.20 Mary Modeen and Nel Whiting, University of Dundee
‘Groups of the manners in Scotland’: David Allan – the Process and Politics of Printmaking

11.40 Murdo Macdonald, University of Dundee
Printmaking and Scottish Literature in the Nineteenth Century

12.00 Questions

12.15 Lunch

Print collecting
13.45 Arthur Watson, Royal Scottish Academy of Art and Architecture
Print, Press and Cabinet

14.05 Dr William Rough, University of St Andrews
Print Collecting in Dundee: Orchar, Haden and the Dundee Fine Art Exhibitions 1879-1881

14.25 Questions

Process
14.40 David Faithfull, Visual Artist
PALINDROME, REFLECTIONS IN THE SCOTTISH LANDSCAPE: Their physical and spiritual manifestations in printmaking process and concept, with particular focus on David Young Cameron’s ‘Ben Ledi’

15.00 Dr Lesley Logue, University of East London
A Study of the Role of the Master Printmaker at Edinburgh Printmakers

15.20 Dr Ruth Pelzer-Montada, Edinburgh College of Art, University of Edinburgh
Leaving the Frame: Print in Contemporary Scottish Art

15.40 Questions

16.00 End

SSAH Annual General Meeting and Pat Clark talk
Scottish National Portrait Gallery
1 Queen Street, Edinburgh
11 February 2017

The 2016-17 AGM will take place on Saturday 11 February at 2pm in the Scottish National Portrait Gallery’s A.K. Bell room. The AGM will be accompanied by a talk by Pat Clark, the author of People, Places & Piazzas: The Life & Art of Charles H. Mackie.

If you would like to come along to the event, please RSVP to Claire Robinson (cr67@st-andrews.ac.uk) to help us gain an idea of numbers. We hope you can make it and look forward to seeing you there.
SSAH visit to National Records of Scotland
General Register House, Princes Street, Edinburgh
3 March 2017

The NRS is home to a remarkable range of historical records documenting the history of the visual arts in Scotland from the origins of Art Schools in the 18th century to the civil registers, censuses and other records which form the building blocks of biographical research. Its headquarters is Robert Adam`s Register House in Edinburgh, an outstanding example of neo-classical architecture.

A presentation by a member of staff will be followed by the opportunity to see a special display of some fascinating documents spanning the centuries, drawn from official government records, private archives, court records, parish and other church records censuses and more. It may also be possible to view original art works from various parts of the collection.

The duration of visit will be 90-100 minutes. Please note that early booking for this event is essential. Contact Claire Robinson (cr67@st-andrews.ac.uk) to confirm your place.

New Books

Pat Clark, People, Places and Piazzas - The Life and Art of Charles H. Mackie
Publisher: Sansom & Co, October 20 2016

Charles Hodge Mackie, R.S.A., R.S.W. (1862-1920) was well connected in artistic circles. In France, he met Gauguin, Vuillard and the Nabis; he was a close friend of E.A. Hornel; and he taught Laura Knight how to lay out her palette – some of the ‘people’ by whom he was influenced and whom he, in turn, helped. In terms of ‘places’, his art and life are associated with a variety of locations, including Kirkcudbright, Staithes, Paris, Normandy, Italy, and Venice and its piazzas.

In Edinburgh, where his studio was located, Mackie made a significant contribution to the city’s artistic and social life, as a founder member and chairman of the Society of Scottish Artists, as well as carrying out mural commissions for Patrick Geddes. He also worked in an impressive range of media: oils, watercolours, murals, woodblock prints, tooled leather and sculpture.

This is the first publication to examine Mackie in depth. The book makes use of new research, bringing many archival and unpublished sources to public view for the first time. These include the Patrick Geddes archive at the University of Strathclyde; Broughton House letters; SSA records in the City Archives; letters in the University of Edinburgh Special Collections; family papers in the National Library of Scotland; records in the Scottish Arts Club; and, family photographs and correspondence located in Australia.

People, Places and Piazzas is illustrated with work held in public collections, such as the City Art Centre in Edinburgh and Perth Art Gallery, and many works from private collections.

The City Art Centre, Edinburgh will host a Memorial Exhibition in 2020 to mark 100 years since Mackie’s death. This will be the first major Mackie Exhibition since his last Memorial Exhibition in 1921.

Phyllida Shaw, An Artist’s War - the Art and Letters of Morris and Alice Meredith Williams
Publisher: The History Press. Release: 4 May 2017

When the First World War broke out, Morris Meredith Williams was living in Edinburgh with his wife Alice, a sculptor and earning his living from book illustration and teaching. A short man, his attempt to join the army in 1914 failed but six months later he was accepted by the 17th Battalion, the Welsh Regiment - the first Bantam battalion to be raised in Wales. From June 1916, he spent ten months in and out of the trenches of the Western front near Loos, Arras and the Somme. In 1917 he was with the heavy artillery, mapping enemy positions from aerial reconnaissance shots, and in 1918 he joined the Royal Engineers’ camouflage unit at Wimereux. After the peace, he was among a handful of artists kept back to make paintings for the official record and he toured the
shattered landscape in an old ambulance car.

Never without a sketchbook and pencils in his pocket, Morris drew at every opportunity, producing an extraordinary record of his surroundings. He also described them in daily letters to Alice. After the war some of the sketches became oil paintings and others inspired a series of war memorials in bronze, stone, wood and stained glass, notably for the Scottish National War Memorial, on which he and Alice worked together. In this stunning book, the Meredith Williams’ art is displayed in fine style, ranging from the touching and heartfelt to the most brutal, stark images of the waste and loss of war.

_An Artist’s War_ will be published on Thursday 4 May by The History Press and pre-orders can now be taken at [www.amazon.co.uk](http://www.amazon.co.uk).

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**Exhibitions**

**Alec Muir - A Retrospective Exhibition**
Lamb Gallery, Tower Building, University of Dundee
7 January – 25 March 2017
Mon-Fri 09.30-19.00, Sat 13.00-17.00

The latest exhibition in the University’s Lamb Gallery is a retrospective of the Dundee painter Alec Muir. It features more than 30 paintings produced over a period of nearly 70 years. A star student of James McIntosh Patrick at Dundee College of Art (now Duncan of Jordanstone College of Art & Design) in the 1940s, Muir is now 86 and continues to paint.

Alec’s work is meticulous in its technique, with some of his paintings taking several years to complete. Some are detailed recreations of particular places and times in Dundee and elsewhere, while others are more surreal flights of the imagination. In the exhibition we see an absolute dedication to the art of painting, combined with a quirky sense of humour that is distinctively Dundonian.
Muir was born in Dundee in 1930 and enrolled at Dundee College of Art at the age of just 15 in 1945. He recalls this as a particularly exciting time to be at the College due to the number of Polish servicemen studying there – 11 of the 36 students that year were from Poland. In 1950 Muir was awarded a travelling scholarship and had his first work (a sculpture) exhibited at the Royal Scottish Academy. Although head of sculpture Scott Sutherland tried to persuade him to continue in that medium, Muir chose instead to concentrate on painting.

Following his National Service, Muir worked for British Road Services before joining the process department of D.C. Thomson where he worked for six years. In 1963 he became an art teacher, working in both Linlathen High School (1963-68 and 1973-88) and Morgan Academy (1968-73). Muir retired in 1988 and began to devote himself full-time to painting. With greater freedom he was able to travel more and began painting colourful scenes in Italy, Spain and Portugal. At the same time, he has continued to document the ever-changing face of Dundee from his own unique perspective.

The paintings on show cover his entire career, from early student works up to some of his most recent compositions. For further information contact museum@dundee.ac.uk or 01382 384310.

Alec Muir, 1964, Bridgefoot © the artist

Alec Muir, 2009, Adam and Eve © the artist

Alec Muir, Death of a Tenement, 2011 © the artist
A Sense of Place: Twentieth Century Scottish Painting
The McManus: Dundee’s Art Gallery and Museum
Fri 4 Nov 2016 - Autumn 2017

How have Scottish artists represented the world around them? Drawn from Dundee’s nationally significant fine art collection, this display focuses primarily on landscape painting. It highlights the dynamic developments in Scottish painting through the inclusion of work by the Glasgow Boys, the Scottish Colourists, James McIntosh Patrick and Joan Eardley. Admission Free.

A Sketch of the Universe: Art, Science and the Influence of D’Arcy Thompson
City Art Centre, Edinburgh
19 November 2016 – 19 February 2017

D’Arcy Wentworth Thompson (1860-1948) was a pioneering Edinburgh-born biologist whose theories about the growth of natural organisms had a profound impact on 20th century art. His ground-breaking book On Growth and Form was first published in 1917, but its influence stretched far beyond Thompson’s own lifetime. It laid the foundations for the future study of mathematical biology and provided the inspiration for generations of visual artists to explore its ideas. Thompson’s legacy unites these seemingly opposite fields. As the art critic Herbert Read told him, ‘you have built the bridge between science and art’. In 2011 the University of Dundee Museum Services received a grant from the Art Fund RENEW scheme to develop a collection of artworks inspired by D’Arcy Thompson. Since then works by a range of modern and contemporary artists have been acquired through purchases, donations and commissioned projects. The new collection builds on efforts to raise the profile of Thompson, and provides a fascinating complement to the specimens in the D’Arcy Thompson Zoology Museum at the University.

Sam Ainsley, Untitled (Homage to D’Arcy Thompson) 2011 (University of Dundee Museum Services) © the artist

Dalziel + Scullion, Primates, 2013 (University of Dundee Museum Services) © the artists

This winter highlights from the collection can be seen in A Sketch of the Universe in Edinburgh. The exhibition showcases over 90 artworks in a variety of media, from oil paintings, drawings, photographs and prints to computer programs and 3D ‘rapid prototype’ models. Featured artists include Henry Moore, Salvador Dalí, Victor
Pasmore, Wilhelmina Barns-Graham, Will Maclean, Sam Ainsley, Susan Derges, Dalziel + Scullion, Andy Lomas and Daniel Brown.

*A Sketch of the Universe* is timed to coincide with the start of celebrations marking the 2017 centenary of *On Growth and Form*. The exhibition is accompanied by a special programme of public events, including talks, tours and creative workshops. For further information, including details about spotlight tour times, please visit: [http://www.edinburghmuseums.org.uk/Venues/City-Art-Centre/Exhibitions/2016-17/A-Sketch-of-the-Universe--Art,-Science-and-the-Inf](http://www.edinburghmuseums.org.uk/Venues/City-Art-Centre/Exhibitions/2016-17/A-Sketch-of-the-Universe--Art,-Science-and-the-Inf).

More information on the events planned to celebrate the 2017 centenary of *On Growth and Form* can be seen at [www.ongrowthandform.org](http://www.ongrowthandform.org)

Also currently showing at the City Art Centre is *Peter Randall-Page RA: Works on Paper*, an exhibition of recent work by the contemporary artist who counts D’Arcy Thompson among his key sources of inspiration.

**Max Brand and Joanne Robertson: Poppies**
The Gallery of Modern Art, Glasgow
4 December 2016 - 11 June 2017

The Gallery of Modern Art is proud to present the debut collaboration between Max Brand (b. 1982, Leipzig) and Joanne Robertson (b. 1979, Manchester). *Poppies* features new painting and sculpture by both artists, as well as a musical work co-produced in the lead-up to the exhibition’s opening.

The show brings together two international painters, who also work as musicians. Central to the exhibition is Brand and Robertson’s desire to ‘expand’ traditional media. They paint directly onto the wall and floor, as well as displaying huge wall hung canvases, floor sculptures and hanging lights, all accompanied by a sound installation. This approach transforms painting from something restricted within a frame to something resistant to containment. Visitors can expect bright, energetic works that appear to have exploded across the gallery space.

*Poppies* explores how contemporary art in Glasgow continues to grow and evolve, considering how art transcends different mediums in the same exhibition.

**Between poles and tides**
Talbot Rice Gallery, Edinburgh
11 February - 6 May 2017

New Acquisitions from the University of Edinburgh Art Collection: David Batchelor, Ian Hamilton Finlay, Ilana Halperin, Jessica Harrison, Fabienne Hess, Daniel Hughes, Daisy Lafarge, Jonathan Owen, Katie Paterson, Isobel Turley, Luc Tuymans, J.L. Williams.

Including three tattooed Doulton figurines, a set of clocks that tell the time of every planet in the solar system, a sculpture created over ten months in a French cave and a large gazing leopard projected over the main Gallery space, *Between poles and tides* is a dramatic display of work recently acquired by the University of Edinburgh. It features work by established artists, recent graduates and works connected to the Talbot Rice programme.

Actively building its contemporary art collection since 2012, the University of Edinburgh has been strategically acquiring works that reflect and feed the breadth and depth of its teaching, learning and academic community. Ensuring public access to this collection, *Between poles and tides* demonstrates the quality and diversity of these new acquisitions. Formally and conceptually dynamic, the exhibition includes sculpture, painting, printmaking, video and poetry; whilst exploring ecology, cosmology, politics and geology. Reflecting a cross-section of contemporary artistic practice, it includes works concerned with appropriation, materiality and the act of collecting itself.

**Perth in Watercolour**
Perth Museum and Art Gallery
14 February 2017 – March 2017

A rare opportunity to see a rich selection of watercolours interpreting local scenes of Perth which will be on show for a limited time only to preserve their fragile nature. Includes works from
the 19th century to the present day. This exhibition includes views of Perth bridges, streets and parks by celebrated local artists such as David Scott Murray, and William Proudfoot.

2017 Committee Members

Acting Chair: Claire Robinson
(University of St Andrews); cr67@st-andrews.ac.uk

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