From the Chair

2017 has been a busy year for the SSAH so far and the rest of the year promises to be equally as exciting! Since the last edition of the newsletter, the SSAH has hosted 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 (3-4 February). The wide-ranging programme included presentations, printmaking demonstrations, artist talks, and a breakout session for speakers and delegates. We were delighted that so many of our members were able to attend the symposium and over two days, the event attracted 123 delegates. A selection of papers from the second day of the symposium will be published in our upcoming journal for 2017/8. Preparations are already well underway and we look forward to launching the journal later in the year!

Later in February, members enjoyed a talk by Pat Clark on the artist Charles Mackie, which took place after our Annual General Meeting at the National Portrait Gallery in Edinburgh. A visit to the National Records of Scotland in March proved very popular with our members, who had the opportunity to see a range of historical records documenting the history of the visual arts in Scotland. Most recently, the University of Edinburgh hosted a fascinating tour around two of their exhibitions - Between poles and tides and The Torrie Collection - at the Talbot Rice Gallery.

As always, the SSAH is very grateful for your continuing support and enthusiasm for the society. 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: 31 October 2017.

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/.

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

Reviews

Review - SSAH visit to National Records of Scotland, 3 March 2017
General Register House, Princes Street, Edinburgh
By Lili Bagyanszki, The McManus: Dundee’s Art Gallery & Museum

This March, SSAH members had the opportunity to see some treasures from the holdings of National Records Scotland in their headquarters at General Register House. Our visit was guided by Dr Tristram Clarke, who gave us a brief overview of the history of the building.

Designed by notable Scottish architect Robert Adam, General Register House was the first purpose-built public record repository in the British Isles. Our first stop was the domed rotunda, one of the most prominent features of the building. Inspired by the Pantheon in Rome, the only source of natural light is the central oculus. The plaster work was completed by Thomas Clayton junior based on Adam’s design. Interestingly, the iconography of the eight plaster medallions is unconnected to the purpose of the building; instead they show Roman marriage and civic ceremonies and scenes from Greek myths and legends. The building’s national identity however is reflected in the thistles appearing in the frieze forming the first band of the ceiling decoration.

Following the highlights of outstanding architectural features, Dr Clarke gave us an overview of the wealth of material held by National Records of Scotland. The holdings span centuries and among others include government records, censuses and civil registrations, registers of deeds, wills and testaments, church and legal records, local authority records and private papers. Many of these form the basis of biographical research, but they also paint a fascinating picture of Scotland of their time.

After the presentation we had the chance to take a closer look at some fabulous archival material, including some real gems, such as a beautifully detailed manuscript by Esther Inglis dated 1607, from the papers of Clerk family of Penicuik. We also had the chance to see letters
drawn from the correspondence of Sir David Wilkie, and a letter from Allan Ramsay describing his journey to Italy.

A lovely surprise was a detailed drawing of St Kilda from a sketchbook of Scottish coastal scenes dated 1841, from the papers of the Dick-Lauder family of Fountainhall. More contemporary records included papers related to the Procedure under the Emergency Powers (Defence) Act 1939, for the detention of any persons of 'hostile origin'. The file contained a list of former detainees released from Edinburgh prison in November 1941, including the artist Eduardo Paolozzi.

**Detail of inventory of works of art and furnishings in Gordon Castle, 1747**

(NRS, GD44/49/13/2/6, p.4, © Crown)

It was fascinating to get a glimpse of the strength and the diversity of material cared for by National Records of Scotland. We all came away enthused by the wealth of information held within these records. A big thank you to Dr Clarke and his team for hosting us!

**Feature Article**

**New Landmark - Dunfermline Carnegie Library and Galleries, Dunfermline, Fife**

By Lesley-Anne Lettice, Curator (Exhibitions), Fife Cultural Trust

Dunfermline’s newest landmark – an integrated museum, library and art galleries – opened its doors to the public on 18 May 2017. Funded by the Heritage Lottery Fund (HLF) and Fife Council with The Carnegie Dunfermline Trust, the building, which is operated by Fife Cultural Trust, is situated in the heart of Dunfermline’s Heritage Quarter. A spectacular new extension, designed by award-winning architect Richard Murphy, links superbly to the world’s first Carnegie Library, creating a fantastic addition to Scotland’s cultural provision.

Exterior view. Image courtesy of Fife Cultural Trust on behalf of Fife Council

With stunning views of Dunfermline Abbey and the surrounding countryside, Dunfermline Carnegie Library & Galleries (DCL&G) offers something for everyone to experience and enjoy. Dunfermline is one of Scotland’s ancient capitals – a town with a remarkable history, vividly brought to life in the new museum. There are several light and airy ‘long-term’ exhibition spaces, which tell the story of Dunfermline through the wonderful collections. Objects on display highlight the town’s rich industrial heritage, particularly mining and linen manufacture, the effects of two World Wars, the transport revolution, technology, leisure and entertainment and, of course, the significant royal connections. These are brought to life through
written interpretation, film, oral history and interactives. The building also includes a new local studies centre, a modern children’s library with access to the garden, a gallery shop and a mezzanine café.

In addition, there are three large galleries on the first floor, enabling us to offer a wide and varied programme of temporary exhibitions. Galleries One and Two feature high vaulted ceilings. They are separated by swinging walls, which can be opened or closed to create a variety of different spaces. Gallery Three features a sliding wall, which can be rolled back to look out onto a panoramic view of the nearby Abbey. The three galleries offer a fantastic opportunity to display the large and varied collections cared for by Fife Cultural Trust on behalf of Fife Council. As well as art, there will also be scope for displaying our other collections, for example, industrial and social history, costume, photographs and archival material and archaeology. There is also a community gallery, which will host a programme of exhibitions by local art and photography groups, as well as shows by contemporary and living artists.

To celebrate the opening of our fantastic new facility the first exhibition, *Art in Trust – Highlights from the Paintings Collection*, features paintings from our wonderful fine art collection. The collection consists of around 2000 works – oils, watercolours, drawings and prints – with the majority dating from the 19th and 20th centuries. The collection of Scottish paintings is regarded as one of the best in the country and there are also works by notable English and European artists.

The paintings have been acquired largely by gift or bequest but also through purchase, thanks to assistance from funding bodies and Friends groups. One of the highlights is a group of 116 works purchased in 1964 by Kirkcaldy Town Council from the estate of local linen manufacturer and art collector, J.W. Blyth. The collection includes works by a number of significant groups and schools, for example, the Scottish Colourists, the Glasgow Boys and the Camden Town Group. There are also 32 works by William McTaggart, one of Scotland’s greatest landscape and seascape artists.

Each of the paintings featured in *Art in Trust*, which will run until the end of the year, has been carefully selected to illustrate the breadth and calibre of the fine art collection. There are seascapes, landscapes, portraits, still life and abstract works, dating from the 19th century to the 21st century.

One of the highlights is a large, magnificently detailed painting by John Martin – *Adam and Eve Entertaining the Angel Raphael*. First exhibited at the British Institution in 1823, it illustrates a scene from John Milton’s epic poem *Paradise Lost* (1667). The painting divided opinion – many critics decried the intensity of the colour effects used by the artist and his theatrical use of ‘layering’ rather than perspective but the public loved his ‘blockbuster’ works and flocked to see it.

*Love’s Whispers* by William McTaggart is a very recent addition to the collection. In private hands for many years, it was donated in late 2016. The painting is a delightful portrait depicting a young fishwife with a creel on her back and her child tucked under her arm. Another recent acquisition – and on public display for the first time in many years – is *The Park, Invergowrie House* by James McIntosh Patrick, arguably one of the greatest, and most successful, Scottish landscape artists of the 20th century.

![S.J. Peploe (1871-1935), Blue and White Teapot, 1917. Image courtesy of Fife Cultural Trust on behalf of Fife Council](image-url)
Art in Trust features works by all four Scottish Colourists – vibrant views of the French countryside by F.C.B. Cadell and J.D. Fergusson, a beautifully realised still life by G.L. Hunter and two works by S.J. Peploe – Landscape, Barra and Blue and White Teapot. E.A. Hornel’s Gathering Spring Flowers represents the internationally renowned Glasgow Boys. 30 works by this group of artists can be seen at another Trust venue, Kirkcaldy Galleries, over the summer.

John Duncan’s tender portrait of his youngest daughter, Vivian, represents the Celtic Revival, or Symbolist, movement of the late 19th and early 20th centuries. Also on display is An Old Street by L.S. Lowry – famous for his signature ‘matchstick’ figures. There is a wonderful still life by Henri Fantin-Latour and a beautifully detailed view of ships in the harbour, Port de Portrieux, by Eugene Louis Boudin. Representing the Camden Town Group is Walter Sickert, now recognised as one of the most influential British painters of the early modern period. What Shall We Do For The Rent? (1909) is part of the famous Camden Town Murder series.

Henri Fantin-Latour (1836-1904), Still Life, 1875
Image courtesy of Fife Cultural Trust on behalf of Fife Council

Coming further up to date, Art in Trust also features Breaking Wave by Joan Eardley. Recently the subject of a major retrospective at the National Galleries in Edinburgh, Eardley’s life was cut short at the age of just 42. Despite a career of only 15 years, The Times recently described her as ‘one of the pre-eminent British artists of the 20th century’. William Gear, one of only two British members of the avant-garde European art collective CoBRA, is also represented in the exhibition. His abstract work, Intérieur noir, was included in a major touring exhibition to celebrate the centenary of his birth in 2015.

The Trust is committed to building on the fine art collection. One of the means of achieving this is to purchase, with assistance, works by contemporary and living artists. One recent acquisition of this type is Alison Watt’s Fent. Watt is regarded as one of Scotland’s finest living artists. In 2002 she became the youngest artist to be offered a solo show at the Scottish National Gallery of Modern Art, Glasgow.

Art in Trust offers something for all visitors to enjoy and appreciate and the selection of paintings on display will hopefully whet the appetite and encourage those who visit DCL&G to go along to other Trust venues. As well as the Glasgow Boys exhibition, which runs from 24 June to 5 November 2017, Kirkcaldy Galleries has four other galleries full of wonderful paintings by artists such as William McTaggart, John Bellany, Henry Raeburn and the Scottish Colourists. From 17 June to 21 October, St Andrews Museum has A Brush with Colour, which features artists from the Edinburgh School, including William Gillies, Anne Redpath, Robin Philipson, Elizabeth Blackadder and John Houston.

Exhibitions

Frank Quitely: The Art of Comics
Kelvingrove Museum and Art Gallery
April - 1 October 2017

Frank Quitely is the alter ego of Glasgow born artist Vincent Deighan. Deighan took on the mantle of Frank Quitely in his early career to hide his identity while he drew for the Scottish publication Electric Soup. Now the name Frank Quitely is synonymous with iconic characters such as Superman, Batman and the X-Men. A world renowned artist in hot demand he’s currently
finishing off the epic story *Jupiter's Legacy* with fellow Scottish comic book legend, writer Mark Millar.

The exhibition at Kelvingrove is the largest collection of his work ever displayed. You can get up close and personal with the painstaking detail in every iconic frame. There is also original artwork from titans of the comic book industry such as Frank Millar and Neal Adams as well as an original Batman comic strip by Batman creator Bob Kane. And of course the exhibition wouldn’t be complete without including the strip that inspired it all, *The Broons*!

*The Art of Comics* also shows influence and context for this genre from the historical, with the universal structure of the heroic myth and the Scottish tradition of storytelling, through to the modern, with current affairs and technological development.

Tickets: £7 Adults /£5 Concessions/ £3 Children (up to 16, under 3s free)/ £15 Family Ticket (family of 4)

**Constable & McTaggart: A Meeting of Two Masterpieces**
Scottish National Gallery, The Mound, Edinburgh
April 2017 – 25 March 2018

John Constable’s *Salisbury Cathedral from the Meadows* (1831) was painted in the aftermath of the death of the artist’s beloved wife Maria. This turbulent landscape is the most visually spectacular of all the ‘six-footers’ and the one of which he was most proud, referring to it as *The Great Salisbury*.

It is being shown in dialogue with one of the most powerful and celebrated of all Scottish landscape paintings: William McTaggart’s *The Storm* (1890). Constable’s work was a source of profound inspiration for William McTaggart throughout much of his career, both on an artistic and personal level, and the display explores the transformative influence of his artistic practice and technique on the ‘Father of Scottish Painting’.

Constable’s extraordinary landscape was secured by Tate for the British public in 2013 with assistance from the National Lottery through the Heritage Lottery Fund, the Manton Foundation, the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. The painting comes to The Scottish National Gallery in Edinburgh through the *Aspire* programme, which is a ground-breaking partnership of five UK museums and galleries: Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, The Salisbury Museum and Tate Britain.

**20th Century Portraiture**
Perth Museum and Art Gallery
April - 14 August 2017

The invention of photography in the 19th century challenged the work of portrait artists. With the market for portraits declining, 20th century artists moved away from traditional portraiture and experimented with new techniques and styles. Mood and expression came to define their works, rather than simply capturing a sitter’s likeness. Visit Perth Museum and Art Gallery to see striking examples of this fascinating period from their Permanent Collection.

**Edinburgh Printmakers Exhibitions**
23 Union Street, Edinburgh
Gallery times: weekly Tuesday to Saturday 10 – 6

*My Cat Knows What I’m Thinking* by Dr Eric Great-Rex
April - 15 July 2017

*My Cat Knows What I’m Thinking* is a solo exhibition by London-based artist, Dr Eric Great-Rex. The exhibition consists of nineteen ceramic plates plus four stone lithographic editions that have been published by Edinburgh Printmakers. Great-Rex and Edinburgh Printmakers have also collaborated on a multiple commemorative ceramic plaque in celebration of EP’s fiftieth anniversary.
Eric Great-Rex, *My Cat Knows What I’m Thinking*

The exhibition’s title comes from Great-Rex talking to his cat about his day, what worked, what worried him or what he found funny. Eric has been involved with a diverse range of printmaking media and practices for over 40 years and has been working with ceramics for the last 15. This exhibition at EP is the first time he has shown prints and ceramics together.

His work in both mediums draws on folk, outsider art and decorative commemorative wares and samplers. He also employs similar strategies when drawing onto clay or stone. He uses scraffito techniques to carve into the surface of the clay while his prints are realized by drawing with tusche and crayon before erasing and scratching back into the surface of the stone to reveal the image.

Eric Great-Rex, *Incomplete Meanings*, 2017
Images supplied by Edinburgh Printmakers

*It Works!, curated by Dr Ruth Pelzer-Montada*
April - 15 July 2017

Decolonising.ps. *Present Returns*, 2010
The Bethlehem-based architectural practice explores ways to articulate the spatial dimension of decolonisation in the context of Palestine
It Works! focuses on Edinburgh Printmakers’ commissioned 2D and 3D work by emerging or mid-career Scottish and international artists, such as Pio Abad, Ruth Ewan, Scott Myles, Kirstie Whiten, and Decolonising.ps. EP members are also represented.

Conceived as an installation, the exhibition also comprises publications and portfolios and a specially designed wallpaper which represents the ‘underbelly’ of the archive. Audience participation is invited through the digital submission of the public’s cherished ‘printed matter’ from the last 50 years. In this way, the exhibition as a whole raises questions such as: What are archives? Whom do they serve and whom should they serve? How are they changing in the context of a highly technological environment?

2017 Committee Members

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

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Billy Rough (University of St Andrews)

Scott Myles, Reciprocity on Three Planes, 2009
Screenprint on paper
Images supplied by Edinburgh Printmakers