

From the Chair

Dear all, we hope you all had a great summer and thank you to everyone who came along to our events. 2017 has been an exciting year for the SSAH so far!

Preparations are well underway for our 2018 study day which will explore the theme of 'Art Organisations and Institutions in Scotland'. Hosted in partnership with Fine Art Critical Studies, Glasgow School of Art, the event will take place at the GSA on 10 February 2018. Further information is available on the SSAH website at <https://ssahistory.wordpress.com/study/>

Since the last edition of the newsletter, the SSAH has hosted a number of events for our members. Braving the July weather, a hardy group came along to the National Galleries of Scotland, Modern Two, for a tour of the exhibition *True to Life: British Realist Painting in the 1920s and 30s*. In August, we joined Matthew Jarron, Curator of Museum Services at the University of Dundee, to find out more about one of Dundee's most significant artists on a tour of the exhibition *Stewart Carmichael – Celtic Visions*. Most recently, our members enjoyed a fascinating tour of the major exhibition *Bonnie Prince Charlie and the Jacobites* with the exhibition curator, David Forsyth, Principal Curator of Medieval - Early Modern Collections, at National Museums

Scotland. Many thanks to everyone who made these events possible.

We have several events lined up for the rest of 2017 and beyond. These include tours of the *Hidden Gems* exhibition at Edinburgh City Arts Centre and *A New Era: Scottish Modern Art 1900-1950* at the Scottish National Gallery of Modern Art, accompanied by a visit to the new Prints and Drawing Study Room. In November we will also launch the 2017/8 edition of our journal on the theme of 'Printmaking in Scotland', which will feature a selection of papers from the second day of our two-day symposium in February. More details to follow.

It is always a pleasure to meet SSAH members at our events and hear your thoughts. Thank you for your continuing support and enthusiasm. 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.

The application deadline is 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 *Bonnie Prince Charlie and the Jacobites*, 14 September 2017

National Museums Scotland

By Claire Robinson, Museum Collections Unit, University of St Andrews

In September, SSAH members enjoyed a tour of the major exhibition *Bonnie Prince Charlie and the Jacobites* at National Museums Scotland with the exhibition curator, David Forsyth. The exhibition explores the history of the exiled Stuart dynasty and their supporters, known as Jacobites, through treasures from Scotland's national collections alongside treasures from across the UK and Europe.

Bonnie Prince Charlie and the Jacobites features more than 300 spectacular objects from over 40 lenders, many of which have never been publicly displayed before. Visitors have the opportunity to see the material culture of the

Stuarts and the Jacobite movement through displays of paintings, costumes, jewellery, documents, weapons and glassware. Highlights include a silver travelling canteen that Bonnie Prince Charlie brought with him to Scotland in 1745. Made in Edinburgh in 1740-1 by Ebenezer Oliphant, a member of the staunchly Jacobite family of the Oliphants of Gask in Perthshire, it was captured by the Duke of Cumberland following the Jacobite defeat at Culloden in 1746. It remained in the family of one of Cumberland's aides, George Kepple (later the Earl of Albemarle) until 1963 and was acquired by the museum in 1984 after a public fundraising campaign to prevent it being sold abroad. Some other highlights include a portrait of Prince Charles Edward Stuart by Louis Gabriel Blanchet (1705-72), Jacobite wine glasses and a tartan frock coat said to have been worn by the Prince.

We were very grateful to David Forsyth for sharing his wealth of knowledge about the Stuart dynasty during a tour of this visually impressive and engaging exhibition. Thank you, too, to National Museums Scotland for kindly providing complimentary tickets for the event. *Bonnie Prince Charlie and the Jacobites* is showing at National Museums Scotland until 12 November 2017.

Review – SSAH visit to *Stewart Carmichael – Celtic Visions*, 5 August 2017

Lamb Gallery, University of Dundee

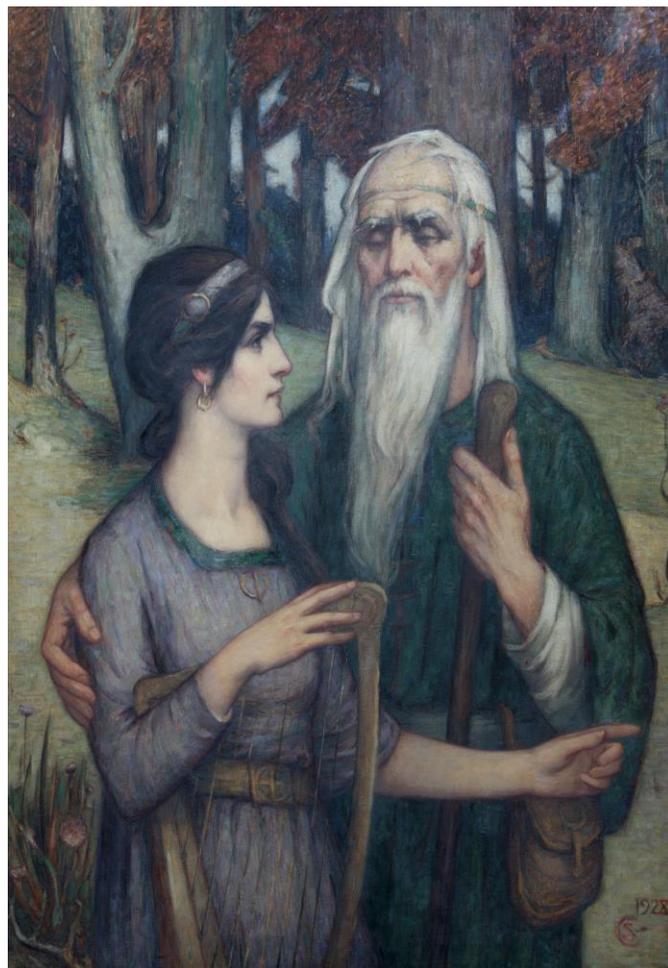
By Tara King, University of St Andrews

In early August, curator of the exhibition, Matthew Jarron, gave members an introductory lecture to Stewart Carmichael and a guided tour of the exhibition *Celtic Visions* being held at the Lamb Gallery, University of Dundee. *Celtic Visions* has been created by the University of Dundee's Museum Services in partnership with The McManus: Dundee's Art Gallery & Museum and is the first major exhibition devoted to Dundee-born Carmichael since the memorial show following his death. It brings together over 20 Carmichael paintings as well as a number of lithographs from both public and private collections.



Stewart Carmichael (1867-1950), courtesy of University of Dundee Museums Service

Carmichael is best known for his role in the Celtic Revival movement in Dundee and created a number of paintings with scenes from Celtic mythology and Scottish history. One such painting in the exhibition is *Ossian and Malvina*, 1928 (Culture Perth & Kinross). The painting was shown at Dundee Art Society's annual exhibition of 1928 and proved to be especially popular with the over 700 Dundee schoolchildren who were invited to view the exhibition. Dundee Art Society asked the children to write an essay on their favourite painting, and the prize-winning essay by fourteen year old Albert Barnes (later to be known as editor of *The Dandy*) is on display in the *Celtic Visions* exhibition.



Ossian & Malvina, 1928 (Culture Perth & Kinross)

Carmichael received a number of public art commissions, both religious and political. Although none of these exists today, his interest in religious buildings and imagery can be seen in some of the exhibition's works. In *The Sacrifice of Isaac*, 1923 (Culture Perth & Kinross), Carmichael sets the biblical story within a distinctly Scottish landscape and in his lithographs of old Dundee churches, Carmichael's early architectural training is immediately evident.

An advocate for women's rights, Carmichael was friends with a number of interesting and accomplished women and one of the most striking things about the exhibition is the number of portraits of women that Carmichael produced: *The Artist's Wife*, c.1910 (Dundee City Council); *Dundee*

Women Reading the War News, 1920 (University of St Andrews Museum Collections), a rare example of social realism in his work; and *An Old Scotswoman*, 1895 (ANGUSalive), to name a few of the exhibition's highlights.



The Sacrifice of Isaac, 1923
(Culture Perth & Kinross)



The Wash Girl, 1900, University of Dundee
Museum Services

Review – SSAH visit to *True to Life – British Realist Painting in the 1920s and 1930s*, 22 July 2017

Scottish National Gallery of Modern Art

By Andrew Popple

In this age of fake news and alternative facts, it was refreshing to be visiting an exhibition with such a reassuring title, art that could be relied upon to be honest and authentic. Perhaps that assumption was a little naïve. A dozen or so of us braved the so-called summer of '17 to join volunteer guide Andrew for a tour of the highlights, in Modern Two. The four first floor galleries were arranged thematically, beginning in Room 1 with *The Lure of Italy*, an exploration of classical influences on British figurative painters of the interwar years as they sought to portray aspects of modern life through allegory and traditional themes. Some artists employed the medium of tempera, although most works were in oils on canvas. A common theme is the artists' high degree of proficiency in figure drawing. The rendition of musculature and skin creases on the central dancing figure in Colin Gill's *Allegory* is a good example, although the content is rather unsettling (just follow the sightlines of the men to see what I mean). The inclusion of Stanley Spencer's two biblical scenes, which the wall cards tell us owe much both to early Renaissance and British Vorticist painting, demonstrates the eclectic nature of the exhibition and the interpretation of Realism used here.

The attention to high quality draughtsmanship continues in Room 2, *Portraiture and Figures*. It is here that we find unsentimental, perhaps authentic, images such as Stanley Lewis's *Welsh Mole Catcher* and Gilbert Spencer's *The Rat Catcher*. At the other end of the room a run of highly detailed portraits speak of the artists' desire to capture the essence of the sitter. This illusion of reality is shattered by being informed by the wall card that the exhibition's poster image, Gerald Leslie Brockhurst's *By the Hills*, is a mash-up of Lady Marguerite Strickland's head, Mrs Brockhurst's body and an imaginary landscape loosely based on some by Leonardo da Vinci. In Room 3, *Rural and Urban/Still Life*, things at first

seem little better. In creating *Stobo Kirk*, the wall label cheerfully informs us, James McIntosh Patrick made the church taller, removed a troublesome external staircase, changed perspective and scale, and rearranged the mountains in the background. Not so True to Life, then. However, his painting of his wife hanging out the washing in the back garden of their Dundee home, assisted by his daughter, *A City Garden, Dundee*, makes less appeal to contrived 'reality' and presents a scene of authentic, generic, domesticity that has a narrative quality, surely an imperative for a painting to be labelled Realist. Meredith Frampton's beautifully crafted *Still Life* takes classicised realism further, with chipped and cracked objects, tree stumps and a surveyor's measuring tape all suggesting an end to the old order and planning for the new.

Doing justice to Room 4, *Leisure*, would take up this entire review. Alongside the relentlessly happy holidaymakers at the seaside, on a cruise or in a train, positive images of the middle class at play form the core of this room. Glyn Philpot's *The Resting Acrobats* gaze mournfully back at us, exhausted and perhaps malnourished, the face of the circus we normally don't see. Edward Burra's equally uncompromising *The Snack Bar* prepares us for the final Room 5, *Social Realism, Surrealism and Shadows of War*, unfortunately detached from the rest on the ground floor. Here, truly socially-engaged paintings by artists with (or willing to show) their political views, such as Clive Branson's *Selling the 'Daily Worker' outside the Projectile Engineering Works* sit alongside works suggesting the realities of war by artists who had seen them a few decades earlier.

The wall text in Room 5 summarises the anomalies and contradictions inherent in creating an exhibition of Realism when the term is a 'baggy monster' (to quote James Malpas's use of Henry James's phrase) with little in the way of discernible boundaries. What does unite the works here is the quality of their execution, the attention to detail, control of line and brush and purity of colour within the framework of figurative, or illusionistic, painting. Not a single figure is badly drawn or

hurriedly sketched, but this lack of spontaneity does not translate into boring. Instead, it throws the focus onto the subject of the work, for the viewer to decide whether 'Real' also means 'True to Life', and whether either truly exist.

SSAH Study Day 2018 – Call for Articles

The Scottish Society for Art History's study day event for 2018 will be hosted in partnership with Fine Art Critical Studies, Glasgow School of Art. The study day will explore the theme of art organisations and institutions in Scotland. It will take place in the Reid Auditorium at the Glasgow School of Art on Saturday 10 February 2018.

The SSAH aims to attract a range of multi-disciplinary papers from a variety of different speakers, from academics and independent researchers, to curators and archivists, and practising contemporary artists. We welcome proposals for 20 minute presentations for the study day. Proposals should be in the form of 300-500 word abstracts, and the deadline for proposals is 30 October 2017.

Following the study day, papers will also be considered for publication in the 2018-19 volume of the SSAH Journal. If selected by the editorial team, speakers will be requested to adapt their paper into a journal paper of 3000-4500 words, accompanied by up to six copyright-cleared images, to be submitted in April 2018.

If you would like to discuss the CFP in greater detail or submit an abstract, please contact Claire Robinson.

Feature Article

A Georgian Gentleman

By Pamela McIntyre, South Ayrshire Council Libraries & Museums

As part of 2017 Festival of Museums, South Ayrshire Council Libraries & Museums services joined forces with the National Trust's Culzean

Castle and Burns Cottage, to create a day of activities on 21 May based on the theme 'Glamorous Georgians'. Funding was secured through Museums Galleries Scotland to provide transport between the three sites, and develop their offer to visitors. Looking to our strengths, South Ayrshire reviewed its own collections for inspiration.

We are fortunate to hold two impressive portraits; each dated and signed William Mosman. The catalogue entries for each are sparse and provenance is scant. However, as the *Unknown Woman* dated 1742, and the *Georgian Gentleman* dated 1744, they were prime candidates for activity in the name of #GlamGeorgians! We used our *Georgian Gentleman* as the poster boy for our publicity.

As a native of Aberdeen, it was striking to have two portraits by Mosman in our collections. However, volunteers quickly established that his work is found in the major collections, including the iconic portrait of *Bonnie Prince Charlie* in 1745. The challenge for us was obvious - could we actually identify the sitters of our portraits?

A review of Mosman's work revealed an interesting chronology. Early work featured the great and good of Aberdeen and northern Scotland. Immediately after our two pieces dated 1742 and 1744 came the portrait of Thomas Kennedy, 9th Earl of Cassillis of Culzean in 1746. That portrait still hangs at Culzean; without us knowing it, our 'Glam Georgian' partners were already linked by Mosman.

Our research revealed another undated portrait by Mosman, *Thomas Garvine, Ayrshire Surgeon (Active in Russia and China)* once owned by the Hamiltons of Rozelle, where South Ayrshire Council's Museums & Galleries services are located. This painting was acquired by the Wellcome Trust in 1930. As an Ayrshire man, and being on the hunt for good stories to tell, we looked into Garvine's story.

Dr Thomas Garvine was born 3 May 1690, the son and grandson of Ayr merchants. He was educated at the Grammar School of Ayr and studied to be an Apothecary Surgeon at Glasgow University. He joined the staff of Dr Robert Erskine,

a fellow Scot and Chief Physician in the service of Peter the Great, Tsar of Russia. Garvine worked in the hospital in St Petersburg at the time of Peter's Modernising campaign. When a request for the services of a skilled physician arrived from the Emperor of China, Erskine recommended Garvine, and in September 1715, he set off as part of a mission led by Lorenz Lange, a Swedish architect. Garvine journeyed from St Petersburg to Moscow, Tobolsk, Tomsk, and Irkutsk at the southern end of Lake Baikal, travelling by rivers and lakes much of the way – even when frozen, they acted as sledge routes. The Gobi Desert was crossed, and in November 1716, the expedition arrived in Peking at the court of Kang Hsi. It is thought that one of the ageing Kang Hsi's requirements was an invigorating medication, an aphrodisiac. All seems to have gone satisfactorily, and in summer 1717 the Russian mission prepared to make the return journey, and received gifts of clothing.

It is these robes that Garvine is wearing along with a fur-lined robe and thick felt boots in the undated painting by Mosman. Soon after his arrival back in Russia, Garvine returned to Ayr to practice as an apothecary surgeon. In 1724 he became Provost of Ayr, and would hold this post, with only a few breaks, until 1755. He married Eleanora Montgomerie of Coilsfield, whose sister married John Hamilton of Jamaica and of Sundrum, and so became related to the Hamilton family, who resided at Rozelle.

South Ayrshire staff had previously noted the resemblance between the undated robed portrait of Garvine, to their *Georgian Gentleman*. Was it possible that our dated portrait records him as Provost of Ayr? Would this explain the lack of provenance? Was it perhaps commissioned by the Council to mark his long service to the Burgh? Our portrait shows an older man, half length only, compared with the full-length robed Garvine. However, the dates and his age correlate - might Mosman have de-aged him in that portrait to make him appear as he did in his China days?

Without further evidence, the accepted theory was that the undated named portrait featuring the robes was more likely created on the occasion of his becoming a freeman surgeon of the

Royal College of Physicians and Surgeons of Glasgow. Our dated *Georgian Gentleman* was deemed to be a member of the Hamilton family, who were also active citizens in the Burgh, and whose family who had created the Rozelle estate.

A trip to Edinburgh, to the Scottish National Portrait Gallery is always enjoyable, and it was felt a quick check of their archives would be useful research. Ultimately, the Bonnie Prince Charlie link was attractive, and knowing more about that link would be useful in engaging with visitors. However, within their Artist files, was a photocopy of a letter:

To
Sir Heugh Dalrymple
Bar[one]tt
Att
North Berwick House
W[ithin] a large box
1st August 1744 from
Will[am] Mosman

Sir
Please Herewith receive Sir Robert's original picture by Aikman with the half-length copy I have done from it I have been at more than ordinary pains with it as I wish nothing more than to please you in what you are pleased to employ me for As I understand Sir Robert's Character was A more than ordinary love for his country and a great encourager of the Manufactures I have cloathed him therewith and given him A plan of the Estate befor him to Indicate his great love Abilitys for agriculture As the picture is Intirely original except the Face I hope you will not scrouple ten guineas for it The box is a Crown which when you shal think proper

to order the payment of may be payed in to my wife Here as I let out for the Country latter end of this week I would have sent at same time the first sitting I have of the Doctor as you desired but hearing he was in Scotland and much improven in his looks would rather choose to finish it could I have an opportunity and as I go for Air were the Doctor to be any time at Mr Duff's should there wait on him and were I advised of his being to be there before I sett out would take the picture with me.

I am with great respect
Sir
Your most Humble Ser[van]tt
Will Mosman

The letter details how Mosman approached his work, copying details from others', and adding in relevant features and flourishes. However, the letter also has the capacity to transform the interpretation of our portraits. It confirms that Mosman indeed visited Air [Ayr] - and so at least we could now share with our visitors that this renowned Artist had visited the town. However, it also refers to him meeting a 'Doctor' and in August 1744 - the year of our portrait. This had to indicate that Mosman did indeed meet Garvine.

During our 'Glamorous Georgians' event, volunteers in costume retold visitors the stories of the *Georgian Gentleman*. Was he Dr Thomas Garvine, traveller, Surgeon and Provost of Ayr? Or was he a Hamilton, linked to Rozelle Estate? They were asked to vote, by placing a (Georgian) sugar cube in a bowl, as to who they thought he was. The verdict? By 1 vote – he was deemed to be a Hamilton. Visitors noted that he 'looked like a Hamilton'. After all of our research, this issue of resemblance was unnerving. Visitors admitted that they didn't know what a Hamilton looked like!

However, our exhibition featured a timeline of Mosman's portraits along on the wall, and they showed a recognisable style and similar Georgian features throughout his work.

So the final outcome? Putting these unidentified works at the centre of our engagement was challenging, and yet it forced us to look hard and to find out more. As a result, we know a lot more about the incredible works of art in our collection. And our unnamed woman...? More work to be done! Thanks to Tom Barclay, Alastair Hendry, and to all our volunteers who assisted in the research and at the event.

Exhibitions

The Truest Mirror of Life: 19th Century French Caricatures

Hunterian Art Gallery, Glasgow
August 2017 – 21 January 2018

Caricature became increasingly popular in 19th century France, and it's a genre that is well represented in The Hunterian collections. *The Truest Mirror of Life* highlights the work of French caricaturists from this era, including Honoré Daumier, Cham and Gavarni. The exhibition also explores elements of 19th century Parisian society at a time of great change. Opening hours are Tuesday to Saturday 10 - 5 and Sundays 11 – 4.

Museography: Calum Colvin Reflects on The McManus Collections

The McManus: Dundee's Art Gallery & Museum
July 2017 – 29 October 2017

This exhibition by Calum Colvin, Scottish artist and Head of Contemporary Art Practice at the University of Dundee, showcases strategically placed interventions of photographic artworks throughout the permanent galleries at The McManus, creating a collection within a collection. Colvin's dynamic artworks, portraits, installations and stereoscopic presentations offer a new insight into Dundee's rich collections. Familiar objects become fascinating and mysterious. In each photograph, the more you look, the more you see.

The exhibition is one of a number of exhibitions and events in a year - long programme to celebrate the 150th anniversary of The McManus. Admission is free. Opening times: Mon to Sat 10am-5pm, Sun 12.30-4.30pm.

2017 Committee Members

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

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Jim Barnes (Independent Researcher)

Membership:

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