

From the Chair

On behalf of the SSAH Committee, I am delighted to report on our activities for 2018 so far.

The SSAH has hosted a number of events since the last edition of our newsletter. In February, we held a tour of the *Revealing Characters* exhibition and *Face to Face* exhibition at The McManus: Dundee's Art Gallery and Museum with Curator, Susan Keracher. This was followed by the SSAH's study day for 2018 on the theme of 'Art Organisations and Institutions in Scotland', which took place at the Glasgow School of Art on 10 February. The event was hosted in association with Fine Art Critical Studies, Glasgow School of Art. In March, the SSAH's AGM took place at the Scottish National Portrait Gallery and was accompanied by a presentation by Dr Peggy Beardmore in advance of the launch of her new publication *Students of Hospitalfield: Education and Inspiration in 20th Century Scottish Art*. We also had a tour of the exhibition *The Glasgow Boys – A Spirit of Rebellion* at Dunfermline Carnegie Library and Galleries with Curator, Lesley-Anne Lettice. Our most recent event was a visit to The Hunterian's new storage facilities and study centre at Kelvin Hall, Glasgow, on Friday 25 May. Thank you to everyone who came along to our events and helped to make these possible.

Looking ahead, we have organised an exciting programme of events for the spring-summer period. Details about future events are to follow.

Plans are also well underway for the publication of the SSAH journal for 2018/19, which will be launched later this year. The journal will feature a selection of

papers from our study day in February. Many thanks to the editor and all of the contributors.

The SSAH's Research Support Grant scheme provides funding from £50 to £500 to assist with research costs and travel expenses. Please read on for more information.

As always, the SSAH would like to thank our members for their 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.

Application deadline: 31 October 2018. 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.

Grant Report by Rhona Ramsay, Research Postgraduate, University of Stirling

I am a Ph.D. candidate at the University of Stirling researching Naken chaetrie (the material culture of Gypsy Travellers) in Scottish museums. Although much of the focus of this work is on domestic items, such as clothes pegs, baskets, potscrubbers and tinware, I occasionally look at items of decorative art, particularly silverware. This includes three impressive reliquary brooches, made to a similar design using precious metals and minerals – the brooches of Lorn, Ugadale and Lochbuie.

All three are thought to have been made in Argyll in the late 16th century, and at least two of them by the same hand (Lorn and Lochbuie). A replica of the Ugadale Brooch and the Brooch of Lorn reside at the National Museum Scotland and at Dunollie Castle, Museum and Gardens respectively (originals are retained by the associated clans). The third brooch (the Lochbuie) is in the British Museum. An inscription on the reverse of the Lochbuie Brooch, thought to have been added around 1730, refers to it being made by a ‘Tinker’. The inscription is later than the production of the brooch but suggests that these brooches may be of interest within my research.

A research travel grant from SSAH allowed me to spend time at Dunollie, near Oban. The visit provided insights into the long-standing presence of Gypsy Travellers within the local area, as well as into the techniques used in the making of the brooch. Although I was only able to examine the replica, it is such a close copy that it was very useful in understanding its construction, while letters and other material in the archive referring to the brooch have provided new information and lines of enquiry. This research trip has been invaluable to my understanding of this brooch and its context and I am very grateful to the SSAH for supporting it.



The Brooch of Lorn (replica), MacDougall Collections Trust. Currently displayed in the 1745 House Museum at Dunollie Museum, Castle & Grounds in Oban

Grant Report by Karen Maillie Watt, ARCS Funded PhD Candidate, The University of Glasgow & The Glasgow School of Art

The research trip to Vancouver, which was very generously funded by the Scottish Society of Art History and The University of Glasgow Scottish History Endowments, was very successful. Hoping to discover more about the artist Grace Wilson Melvin (1892-1977) I was able to visit the Vancouver Art Gallery which holds an array of Melvin’s writings, including some diaries from her time at the Glasgow School of Art (GSA), sketches from research trips and plates for her publication with Marius Barbeau (1883-1969) entitled *The Indian Speaks*. During this time I able to access other files which directly relate to Melvin including the archive of Charles H. Scott (1886-1964) and artist’s file. Scott, who was instrumental in Melvin’s move to Vancouver, graduated from GSA in 1910 before moving to Vancouver in 1914 where he was appointed Supervisor of Art for Vancouver Schools until 1925. In 1925 he joined the newly formed School of Decorative and Applied Arts as an instructor in Drawing and Painting, later becoming the School’s Director in 1926.

Through the Research Grant I was also able to visit The Emily Carr University to view archival material relating to The Vancouver School of Design and Applied Arts (VASDAA) including Annual Reports, and B.C University which holds a copy of Melvin’s *Applied Design and Home Economics Student workbook* (1940) and *Teachers Manual* (1941). Both the workbook and

teachers manual were used throughout Canada in schools to try and improve the standard of design and teaching of such subjects as needlework and interior design.

Through the archivist at Vancouver Art Gallery I was able to visit a private collection at the weekend that is held by Charles H. Scott's grandson (Scott/Melvin Estate) over in North Vancouver. The private collection contains drawings, paintings, books, family photographs and letters. My visit has sparked new conversations between the Scott/Melvin Estate and the GSA regarding the potential donation of some items (sketchbooks, drawings and illuminations) into their collection. Fingers crossed for a future exhibition!



Revealing Characters © Dundee City Council
(Dundee Art Galleries and Museums)

SSAH Reviews

Review – SSAH visit to *Face to Face & Revealing Characters*, The McManus: Dundee's Art Gallery & Museum, 3 February 2018

To start off this year's programme of visits and events, we headed to The McManus in Dundee to explore two new exhibitions on portraiture - *Face to Face* and *Revealing Characters*. We were joined by curator Susan Keracher who highlighted key themes and offered fascinating insights into individual pieces.

With over 120 works on show by 81 artists from the 19th century to present day, the two exhibitions showcase the diversity of Dundee's portrait collection. As the title suggests, *Revealing Characters* draws our attention to the sitters. The selection includes public figures and family friends, patrons and muses, society portraits and private commissions, self-portraits and representations of children.

The shift between public and private and the dialogue between artist and sitter is a recurring theme in the works on display. Underlining this are some fantastic pairs of portraits of the same sitters. For instance, 'Scotland's Forgotten War Poet', Joseph Lee is represented through an oil by David Foggie and a lithograph by Stewart Carmichael. Created only two years apart, the works show us two very different faces of Lee. Foggie's oil from 1911 captures him in a contemplative mood, his introspective gaze suggesting a sensitive, emotional intelligence. By contrast, Carmichael shows him from a slightly elevated position. Lee engages with us through direct eye contact and we are momentarily spellbound.

Another intriguing pairing are two self-portraits by Frank Brangwyn, who adopts an almost identical pose in both - caught in keen observation. Aged 77 he appears fairly relaxed, capturing his features through skilful cross-hatching. At 84, he appears to struggle somewhat with his eyesight, but his powers of observation are nevertheless remarkable. These drawings sit well within a diverse display of self-portraits, including a progressive semi-abstract watercolour by Dundee artist George Dutch Davidson, and Wolfgang Tillmans' sophisticated selfie, *wolfsnap*.

Taking a different approach, *Face to Face* explores what makes a successful portrait and invites us to look beyond the surface of the works on show. A striking display of presentation portraits reminds us of the homogeneity of Victorian society. At the same time, seeing these works side by side teases out the nuances of how these individuals stood out from the crowd – Provost William Longair through a statement of his achievements, George Armitstead through a subtle display of his wealth and Agnes Husband through being Dundee's first female councillor.

Poet Hugh Macdiarmid famously wrote that in Dundee 'atrocious pictures of ex-lord Provosts and other public men form a large part of the collection'. However, *Face to Face* showcases commissions by some outstanding artists of the time, including portraits by Sir William Quiller Orchardson, Sir Arthur Stockdale Cope, William McTaggart and Solomon J. Solomon.

To mark Scotland's Year of Young People, the exhibition includes a display of children and young people, including a selection of photographs by Joseph McKenzie. Drawn from two major series, McKenzie's energetic images capture individuals who would often go unnoticed and unrecorded in times past. Although

these images appear spontaneous, they are far from unplanned – the careful framing of the composition by the artist gives a real nobility to his sitters. The names of these children and young people may not survive, but these portraits are a testimony to their humanity and cheerful resilience.

Our tour ended on a poignant pair of works - two portraits of Charles Edward Stewart. The oil from the studio of Hugh Douglas Hamilton captures the Prince at the end of his life, and is radically different from the typical representations of Bonnie Prince Charlie. Rather than a handsome image of a boyish young prince, we have a portrait of an older man, broken by his defeat. Settled in Rome, he is no longer the romantic hero of the Jacobite cause, but an object of mild curiosity for the young elite of Britain on their Grand Tour. By contrast, Calum Colvin's work reflects on the iconic portrait by Mosman and explores Jacobite myth-making by playing on and questioning the traditional representations of the Prince.



Face to Face © Dundee City Council
(Dundee Art Galleries and Museums)

Spanning two centuries and a wide range of media, the two exhibitions showcase the diversity of styles, approaches and techniques used by artists when capturing the human form. *Face to Face* has now closed, but *Revealing Characters* will be on at The McManus until 17 February 2019 and is well worth a visit. The SSAH would like to thank Susan for the fantastic tour!

Review – SSAH visit to The Hunterian Collections Study Centre, Kelvin Hall, 25 May 2018

By Shona Elliott, Aberdeen Art Gallery & Museums

On 25 May, fifteen people participated in a tour of The Hunterian Collections Study Centre at Kelvin Hall. Anne Dulau Beveridge, their Curator of French and British Art, led the group around the site, starting with a brief history of the building. The current Kelvin Hall was created during 1926-27 and it has been used for many different purposes over the decades, including being a museum, a factory and a place for carnivals. Today it is now a multi-purpose building which houses The Hunterian collections, Glasgow Museums artefacts, National Library of Scotland's Moving Image archive, sports facilities, a café and an Activities Space that can be used for children's parties. As Anne observed, museum storage sites can sometimes be quite isolated and remote but that's far from being the case at Kelvin Hall. There's a buzz of activity and the museum stores contribute to this with tours and facilities for learning.

The Hunterian Collections Study Centre is well equipped for people seeking to analyse and research the collections. There are two dedicated study rooms with large tables ideal for object examination plus teaching and research laboratories and conservation labs. After leaving our coats and bags in lockers, we followed Anne into the secure storage area and began to explore the numerous shelves there. We saw various pieces of furniture, including a chair by Charles Rennie Mackintosh, and Anne spoke briefly about the storage of works on paper. Malcolm Chapman, The Hunterian's Head of Collections Management, joined us at this point and mentioned challenges they faced during the moves to this site. Fortunately the works on paper were some of the easier items to transport as they already had protective solander boxes.

There are many objects in their store but it is currently only 20-30% full, and with a total of c. 1.5 million items in The Hunterian's collection, there are still numerous moves to go. Working with historical items comes with many hazards and Malcolm told attendees about some of the threats to collections (moths, beetles and so on) and dangers to humans, such as exposure to arsenic and asbestos. Fortunately the members of staff are well trained at recognizing hazards and act accordingly to safeguard collections and people.

To our delight, Anne pulled out several picture racks in the store and discussed some of the paintings. We saw works by Glasgow Boys, Joan Eardley, Robin Philipson, William McTaggart and Stanley Cursiter, to

name a few. One of the highlights was a colourful watercolour by Cursiter of Cassis in France. Like Mackintosh, Cursiter was interested in the impact of human activity on the landscape and Anne intends to undertake further research into the Scottish artists who went to the south of France between the two world wars.

Whilst the bulk of The Hunterian's artwork dates from the 18th century, there are some older beauties and we saw a stunning c. 1570 portrait of Anne of Austria who married Phillip II of Spain. The Spanish creator of this work, A. S. Coello, was an artist who worked at court and produced several pictures of royals. In addition to viewing paintings on racks, our tour group was fortunate to see framed posters and architectural plans by Mackintosh.



A.S. Coello, *Anne of Austria*, c. 1570, GLAHA:43810
Courtesy of The Hunterian, University of Glasgow

Anne concluded her tour with an introduction to some of the research that is taking place. Amongst the projects is a fascinating study into how Mary Queen of Scot's reputation evolved in the 1800s and how people have used her image up to the present day. Anne showed us a print of Gavin Hamilton's painting depicting the abdication of Mary, and the oil version

can be seen in The Hunterian Art Gallery. It sounds like James Boswell, the writer and traveller who commissioned this work, had a clear vision in mind. Anne mentioned that his letters to the artist included many instructions, such as Mary should look like a tragic heroine yet not pathetic! Another current project focuses on prints commissioned by the emperor Qianlong from French and Chinese printmakers in the second half of the 18th century. We were lucky to see the large print of *The Conquests of the Emperor Qianlong: The Battle of Tonguzluq*, which was packed with intricate details.



Augustin de Saint-Aubin, *The Conquests of the Emperor Qianlong: The Battle of Tonguzluq ('Le Combat de Tonguzluq')*, 1773, GLAHA:9259
Courtesy of The Hunterian, University of Glasgow

Our tour was varied, interesting and inspiring and I recommend that others visit. We are grateful to Anne and Malcolm for accommodating us and enriching our knowledge of The Hunterian's collections.

Scottish Society for Art History Data Protection Privacy Notice 2018

The Scottish Society for Art History is a registered Scottish charity (SC035621) which exists to promote and support the study and enjoyment of art and art history in Scotland. In accordance with the General Data Protection Regulation of 25 May 2018 this Privacy Policy sets out what personal data the SSAH holds, where it came from, and with whom we share it.

What personal data do we hold?

The SSAH holds the personal data of members of the society in the form of postal addresses, email addresses, and telephone numbers, as well as copies of documents that prove members' student status or their membership of the Association for Art History and thereby justify discounted membership rates. This data is supplied to us by members when they join the society or renew their membership subscription. We will retain this data for all current members and for three years after a member's subscription has lapsed. For tax reasons, we retain Gift Aid information for six years. If you would like your personal data to be withdrawn before this period, please contact our Membership Officer. The SSAH also securely holds personal data provided by individuals who apply to the SSAH's Research Support Grants scheme. Unsuccessful applicants' details are held until six months after the round ends. Grant recipients become SSAH members and their details are kept accordingly.

How do we use this personal data?

Personal data is used to contact members via email or post to keep them informed about the society's activities. These activities include our events programme, research grants scheme, membership subscriptions/renewals, and publications. Members' postal addresses are used to send out the society's annual journal and other communications for those members who do not use email. The SSAH may also contact members to provide information about exhibitions, publications, and events, including conferences on relevant art historical topics.

Who do we share this personal data with?

The SSAH **does not** share personal data with any third parties. This is with the exception of our accountants, who require membership forms to process Gift Aid applications.

Access to your personal data

Personal data is securely stored in password-protected files, and paper membership forms are stored securely. SSAH emails are sent using the 'BCC' function to prevent others from seeing personal email addresses. You have the right to request a copy of the information that we hold about you. If you would like a copy of the personal information that we hold about you or have any questions, please contact our Membership Officer.

New Publications

A. Harding (ed.), *Artists in the City: SPACE in '68 and Beyond'* (London: Space, 2018)

This book, which was published in March, discusses SPACE, an artist-led organisation established in 1968 that created studios in London so that artists could have creative workspaces within the city. *Artists in the City* also explores other artist-run initiatives (ARIs), and it includes a chapter by Professor Neil Mulholland, Dean of Postgraduate Studies. This chapter explores *The Unlearning Organisation: Cultural Devolution and Scotland's Visual Arts 1967-2017*. Neil's text expands on the talk that he kindly gave during SSAH's February Study Day about Art Organisations and Institutions in Scotland. The chapter considers the Scottish Arts Council and Creative Scotland and their relationships with ARIs. The text can be read here: [https://www.research.ed.ac.uk/portal/en/publications/the-unlearning-organisation\(41dc6763-3f72-4dc4-bff2-add476be6e7\).html](https://www.research.ed.ac.uk/portal/en/publications/the-unlearning-organisation(41dc6763-3f72-4dc4-bff2-add476be6e7).html)

Exhibitions

Marian Clayden: Dressing up Drum

Drum Castle, running until 18 November 2018
By Vikki Duncan, Curator North and North West
The National Trust for Scotland

An exhibition at Drum Castle in Aberdeenshire celebrates the work of an artist who transformed psychedelic tie-dyed fabrics into a million-dollar fashion business. Born in Preston in 1937, Marian Clayden trained as a teacher in Nottingham, but her real passions were art and textiles. She began painting in her spare time and, upon emigrating to Australia with her family in the early 1960s, Clayden was introduced to textile dyeing, which became the focus of her work. She began to produce pieces of textile wall art which were sold locally and nationally.

By the time she moved to Los Angeles five years later she had decided to focus on textiles as a profession. Her designs were noticed by Nancy Potts who was the costume designer for the musical production on *Hair* in 1968. Clayden was asked to design the fabrics for the set and some of the costumes for the stage production. She was awarded the National Endowment for the Arts Award in 1971 and then set up

a dyeing workshop where she produced incredible pieces of psychedelic inspired fabrics. Her work won international acclaim and was featured in exhibitions in Japan, India, the Americas and Europe. After a decade of success as an artist, she made the unusual move into fashion. Her hand-made limited edition garments were touted as 'wearable art', winning her clients such as Cher, Oprah Winfrey, Whitney Houston, Meryl Streep and Catherine Zeta Jones.



Dressing up Drum charts Clayden's diverse career and celebrates her unique and innovative approach. The exhibition features examples of her textile art and over 30 garments from both her bespoke collection and her international fashion label Clayden Inc. The exhibition is a coup for Drum Castle as it is the first time that Clayden's work has been shown in Scotland.

Following her death in 2015, London's Fashion and Textile Museum had a retrospective exhibition of some of Clayden's pieces as part of their Festival of Textiles in 2016. An exhibition entitled *Marian Clayden: A Dyer's Journey through Art and Fashion* then toured to both Nottingham Trent University and to Preston's Harris Museum, both cities having an impressive textile heritage of their own.

Drum Castle's smaller room spaces allow a narrative to develop where the visitor can appreciate the diversity of her work. There is a sense of intimacy in the setting which is different to a modern gallery space. Clayden's work samples influences from Iran, the Japanese drama of Kabuki and ethnic dance and all of this comes together within a Scottish castle, giving it a fresh and exciting interpretation.



Images courtesy of The National Trust for Scotland

Charles Rennie Mackintosh – Making the Glasgow Style

Kelvingrove Art Gallery & Museum
Until 14 August 2018

This year is the 150th anniversary of the birth of Charles Rennie Mackintosh (1868-1928). To celebrate, Kelvingrove Art Gallery and Museum has created an exhibition about the Glaswegian designer, architect and artist. It explores his work in the context of Glasgow, his main predecessors, influences and contemporaries.

The exhibition considers the Glasgow Style: circa 1890-1920 decorative art and design work produced by staff and those who studied at Glasgow School of Art. On show is the work of *The Four*: Mackintosh, James Herbert McNair and the sisters Margaret and Frances Macdonald, including the striking long posters for the Drooko umbrella factory and Glasgow Institute of the Fine Arts.

Several civic works can be seen on public display for the first time and the exhibition features loans from private and public collections. A wide variety of items are exhibited, including ceramics, metalwork, architecture, embroidery and stained glass.

Charles Rennie Mackintosh – Making the Glasgow Style is one of several events running this year to celebrate the 150th anniversary of his birth. More details about the activities can be found here: <https://www.glasgowmackintosh.com/events>.

2018 Committee Members

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

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