From the Chair

Hello all. On behalf of the SSAH Committee, I am delighted to report on some of our activities over the Spring/Summer of 2018.

Since the last edition of the newsletter, the SSAH has hosted several events across Scotland. In May, the SSAH visited The Hunterian’s impressive new storage facility and study centre at Kelvin Hall, Glasgow. We enjoyed a behind-the-scenes tour with Anne Dulau Beveridge, Curator of Old Masters (General), English, French and Scottish Art including prints, who also showed us some of their latest art acquisitions and discussed some current research projects at The Hunterian. This was followed by a fascinating tour of the art and architecture of Glenrothes in August, led by Diane Watters from Historic Environment Scotland and Dr Jeremy Howard of the University of St Andrews. In September, we enjoyed a tour of the beautifully-staged exhibition *Edwin G. Lucas: An Individual Eye* at Edinburgh City Art Centre with the exhibition’s curator, Dr Helen Scott. Thank you to everyone who came along to our events and helped to make these possible.

We have a few events lined up for the rest of 2018, including a tour of the exhibition *Jack Knox: Concrete Block* with the exhibition’s curator, Will Cooper, at the Gallery of Modern Art (GoMA) and lunch at the newly-redeveloped Mackintosh at the Willow on Saturday 13 October. The SSAH’s Journal for 2018/9 will also be launched later this year. The journal will feature a selection of papers from our study day in February 2018 on ‘Art Organisations and Institutions in Scotland’, which was hosted in partnership with Fine Art Critical Studies, Glasgow School of Art. Many thanks to the journal editor and contributors for making this possible.

Please note that the deadline for applying to the SSAH’s Research Support Grant scheme is 31 October 2018. If you are seeking financial support with undertaking research into the history of Scottish art and art located in Scotland then see below for more details.

The SSAH is very grateful for our members’ continuing support. 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.

SSAH Reviews

Review - SSAH walking tour of Glenrothes on 10 August 2018

In August, SSAH members and friends enjoyed a walking tour of the rich artistic heritage of the new town of Glenrothes. Guided by Diane Watters, Architectural Historian at Historic Environment Scotland, and Dr Jeremy Howard, Senior Lecturer in the School of Art History at the University of St Andrews, we found out more about the development of Fife’s New Town which celebrates its 70th anniversary this year.

St Columba’s Church, which was designed by the Fife-based architects Wheeler and Sproson. The category A-listed, centrally planned church was commissioned in December 1958 and dedicated in April 1961. It features an impressive Alberto Morrocco mural The Way of the Cross, measuring 59ft by 9ft.

This was followed by a visit to St Paul’s and St Mary’s Roman Catholic Church, also A-listed, which was built in 1959-60. A striking example of modern church architecture, St Paul’s Church was designed in 1956-8 by Isi Metzstein and Andy MacMillan of the practice of Gillespie, Kidd and Coia, who are regarded as Scotland’s most innovative and prolific designers of churches of the post-war period.

The tour commenced with a visit to St Columba’s Church, which was designed by the Fife-based architects Wheeler and Sproson. The category A-listed, centrally planned church was commissioned in December 1958 and dedicated in April 1961. It features an impressive Alberto Morrocco mural The Way of the Cross, measuring 59ft by 9ft.

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St Paul’s Church, Glenrothes, with Benno Schotz sculpture

The church has a twelve feet high metal altar cross, with symbols of the passion, St Joseph, Virgin Mary and pieta (1957); and Madonna for the Lady Altar to SW (1960); both designed by Benno
Schotz. A carved figure of St Paul and Stations of the Cross (1983) by Harry Bain can also be seen.

As we journeyed through Glenrothes, Jeremy Howard showed us the public art installations of David Harding, who was the town artist from 1968-78. Harding was employed by Glenrothes Development Corporation, which was the first appointment of its kind in the UK. We had the opportunity to see several of Harding’s works, which revolutionised thoughts about artists’ relationships with new towns. Largely produced in concrete, these works were designed to be a part of the everyday lives of local residents. Together with filmmaker Carolyn Scott and Andrew Demetrius from the University of St Andrews, Jeremy Howard is celebrating Harding’s work in a multimedia project (film, booklet, art trail and pop-up exhibition) that will be launched in October this year.

A massive thank you to Diane Watters and Jeremy Howard for organising and delivering such a fascinating tour!

SSAH Call for Papers

SSAH Symposium, in association with ART UK
Sculpture and Edinburgh College of Art, University of Edinburgh
8-9 February 2019
Edinburgh College of Art

SSAH’s two-day symposium for 2019 will explore sculpture in Scotland. It celebrates the launch of the Art UK Sculpture Project, which will create a comprehensive record of publicly owned sculpture in Scotland, and across the UK, for the first time. It will enable public institutions to enhance knowledge of their collections, provide online access (www.artuk.org) and enable audiences to engage with sculpture. The symposium will share exciting new research and scholarship on sculpture in Scotland, past and present.

The opening of the symposium will commence with a tour of the sculpture collection at Edinburgh College of Art in the morning, followed by a tour of Graciela Ainsworth’s Sculpture Conservation Workshop in the afternoon.

The second day of the symposium will feature a selection of papers, which will be presented at Edinburgh College of Art. We aim to attract a range of multi-disciplinary papers from a variety of different speakers, from practising sculptors to academics and independent researchers; and curators, archivists and conservators. Topics include (but are not limited to):

- The creation and reception of sculpture in Scotland
- Mapping and recording sculpture – documentation and public engagement
- Curating sculpture: acquisition, display and research
We welcome proposals for 20 minute presentations for the Saturday event. Alternatively, we will consider proposals for shorter 10 minute case study talks. Speakers will be expected to provide a PowerPoint presentation with images to accompany their presentation at the study day. Proposals should be in the form of 300 - 500 word abstracts and the deadline for proposals is 31 October 2018.

Following the symposium, papers will be considered for publication in the 2019-20 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 2019. If you do not wish your paper to be considered for the journal, please let us know at the time of submitting your proposal. If you would like to discuss the CFP in greater detail or submit an abstract, please contact Claire Robinson, Chair of the SSAH at cr67@st-andrews.ac.uk.

**Feature Articles**

**Recent acquisitions at The Hunterian**

*By Anne Dulau Beveridge, Curator for The Hunterian*

In the last three years, The Hunterian has been actively purchasing works on papers to complement its holding of works by Scottish artists in the early years of the 20th century. Three acquisitions in particular have enhanced its holdings significantly. The Hunterian is grateful to the Johnstone sisters Endowment Fund, The Art Fund and the National Fund for Acquisitions, without whom these purchases would simply not have been possible.

**James Kay, Glasgow Exhibition 1901**

Signed, inscribed and dated  
Pastel and chalk on buff paper 28 x 35.2 cms  
Purchased 2017, GLAHA:58155

James Kay (1858-1942), a contemporary of the Glasgow Boys, was born on the Isle of Arran and studied at Glasgow School of Art in the late 1880s. He later settled on the West coast while maintaining a studio in Glasgow, which he shared for a time with fellow artists David Gauld and John Stuart Park. On friendly terms with some of the Glasgow Boys, he too was very aware of continental art, and played a part in developing the informal, atmospheric and colourful kind of landscape painting that in the 1890s and early 1900s pre-disposed the next generation of Scottish painters to be adventurous with colour. Kay's early work includes some very vivid Parisian street scenes as well as river paintings inspired by his in-depth knowledge of the river Clyde. He first exhibited at the Paris Salon in 1894 and from then on seems to have spent much time working and exhibiting in Paris and elsewhere on the continent. By the early 1900s the artist had developed a considerable reputation in the Scottish art world and in France, winning prestigious awards in Paris and elsewhere. After his death in 1942 however, this reputation lost some of its lustre, and only in recent years has he started to become prominent again.
Among his most attractive works are a series of pastels and watercolours capturing Glasgow and its bustling streets around 1900. While these accomplished works were often executed in a mixture of gouache, watercolour and pastel, a few were pure pastel, reflecting the surge of popularity in the medium among European artists in the last decade of the 19th century. Glasgow Exhibition 1901 is among these works and illustrates beautifully how the inherent friability of pastel offered artists willing to experiment the necessary immediacy, texture and vibrancy of colour to develop new ways of seeing and recording their surroundings. The pastel's subject is of particular relevance to The Hunterian, which owns a strong group of works by contemporary Scottish artists linked to the Glasgow 1901 Exhibition, the aim of which was to highlight the world's progress during the 19th century and demonstrate the city's outward looking and progressive nature. Among these are other artists' recordings of this historical event for Glasgow, from William Kennedy's oil focusing on the newly constructed Kelvingrove Art Gallery, to Muirhead Bone's set of etchings and drypoints of the main features of the exhibition; Charles Rennie Mackintosh's designs for the buildings' competition; and photographs of designer Ernest Archibald Taylor's various contributions to its exhibits. The freshness, directness and vibrancy of Kay's pastel brings this event to life and helps to contextualise this major event in the life of Glasgow.

Glasgow Exhibition 1901 also illustrates well Kay's more experimental approach from the turn of the century, characterised by bold colours and simplicity, and by a slightly more decorative approach, possibly due to his loose association with the Glasgow Boys in the previous decade. It also complements pastels by other turn-of-the-century Scottish artists in The Hunterian collection, from Guthrie's acclaimed Causerie to James Christie's A Fairground at night, and confirms the important role Scottish artists played in the European revival of pastel as a modern medium.

Anne Redpath, Cagnes-sur-Mer, c. 1938
Signed; pencil, watercolour and bodycolour, 75 x 87 cms. Purchased 2016, GLAHA:58152

Anne Redpath (1895-1965) was born in Galashiels and studied at Edinburgh College of Art. In 1920 she married and moved to France, devoting much of the next fourteen years to her family and doing little painting. In the mid-1930s she returned to Scotland, settling in Hawick in the Borders. From the 1950s she attained a distinguished position in the Scottish art world, and today she is considered one of the most loved and important Scottish painters of the mid-20th century. Her main subjects by the 1950s had become landscapes and still-lifes, richly coloured, and broadly handled in the tradition of the Scottish Colourists, with whom she shared an admiration for French Post-Impressionist artists such as Van Gogh, Gauguin, and Matisse.

Cagnes-sur-Mer, among the earliest surviving watercolours from Redpath's time in France in the 1920s and 1930s, captures what would become the artist's two most distinctive themes, the seashore and the continental hill town. They also illustrate well her approach at the beginning of her career, characterised by simplicity both in term of structure and palette, and by a preference for watercolour as a medium (probably a practical choice for a mother of young children).

Redpath's interest in seashore and continental hill towns was shared by many of the British artists - including the Scottish Colourists - who followed in the footsteps of the Fauves, and spent time in south-eastern France in the 1920s and 1930s. Cagnes-sur-Mer makes an interesting comparison with other British works painted along the Mediterranean coast and hill towns.

In 1928, Redpath had a watercolour exhibition in St Raphael, and from 1929 to 1934, her husband, James Mitchie, an architect/peintre, was a private architect to a wealthy American, Charles Thompson, who had bought a large villa he named Château Gloria, at St Jean on Cap Ferrat, adjacent to Villefranche. Direct contacts with the Scottish Colourists and other British artists known to have worked in the area have not been
recorded. However, Anne Redpath and her husband's passion for art, and proximity of their home with Fergusson's summer retreat in Cap d'Antibes (Le Château des Enfants, also owned by an American, the sculptor Jo Davidson), suggests that they may well have been in touch.

In addition, Cagnes-sur-Mer helps to put in context The Hunterian's significant holding of Charles Rennie Mackintosh's French watercolours, painted during winters spent in Port Vendres and summers spent in its surrounding hills between 1923 and 1927. While Mackintosh was no longer in the South of France when Redpath and her husband moved there in 1929, she might have been aware of the Glasgow retrospective exhibition organised by his wife Margaret MacDonald in 1933. Redpath's flattening of the picture space and concentration on design, geometry and underlying structure of Cagnes-sur-Mer certainly shares some of Mackintosh's sense of design and eye for patterns in nature, as displayed in the works he executed in the South East of France. This common interest in the relationship between architectural form and landscape is unsurprising when considering that Redpath's husband was also an architect/painter.

Stanley Cursiter, *A View of Cassis*, 1920
signed, inscribed and dated
watercolour on paper 33.5 x 49cms
Purchased 2018, GLAHA:58161

A talented painter of figure subjects and landscapes, Stanley Cursiter (1887-1976) was also a writer, cartographer and museum director who played an important role in Scottish art for much of the first half of the 20th century. The artist was born at Kirkwall, Orkney. His early style was versatile, and reflected his interest in landscapes and myths and legends, as well as a desire to experiment. An early member of the Scottish Society of Artists, by the eve of the First World War he was on friendly terms with many of the members of the Scottish avant-garde, from Samuel John Peploe and Francis Boileau Cadell, to Charles Rennie Mackintosh. Like them he played an important role in introducing modern art to Scotland, and was among the very few British artists to experiment with Futurism.

With the Great War came the end of an era. Cursiter spent most of the war in France, first on the frontline and when ill health prevailed, in the field survey battalion. Demobilised in 1919, like many other artists, he left behind his interest in experimental and chaotic avant-garde movements and adopted a more realistic style. This change was first visible in the series of watercolours he executed in the South of France in 1920, during a six months trip with his wife to the French Riviera (between Cassis and Menton) instigated by continuing poor health.

Upon his return to Edinburgh, Cursiter settled in the New Town and resumed his friendship with Peploe and Cadell, with whom he shared an interest in landscape, still lives and interiors, as well as a desire to experiment with colour. His career took on a slightly different path when in 1924 he became Keeper of the National Galleries of Scotland, and later its director. Following his death in 1976, although his contribution to Scottish Art has remained fully acknowledged, his reputation as an artist has lost some of its sparkle, and his incredible versatility has somehow become less known.

*A View of Cassis* belongs to a series of watercolours distinguished by its quality of light and colour. It was painted during that six months trip to the French Riviera at a time when the artist's style was going through some significant changes. All have affinities with the work of a number of his peers, including the Scottish Colourists, who regularly visited the French Mediterranean coast in the 1920s - Peploe and Fergusson had first set the trend when they visited Cassis in 1913.

As such *A View of Cassis* helps to put in context The Hunterian's significant holding of works by these artists, from an early view of Cassis painted by Peploe in 1913 to a group of works executed in the 1920s by artists such as Rudolph Ilhee, John MacLauchlan Milne, John Duncan Fergusson, George Leslie Hunter, Charles Rennie Mackintosh and Anne Redpath among others.
Of particular relevance for the Hunterian is *A View of Cassis'* concentration on design, geometry and underlying structure of Cassis that shares some of Mackintosh's interest in the relationship between architectural form and landscape. This is unsurprising perhaps when considering that Cursiter originally intended to train as an architect and spent part of the war printing maps.

To view the acquisitions, please make an appointment with the collection management in The Hunterian search rooms (Kelvin Hall, 1445 Argyle Street, Glasgow G3 8AW; hunterian-collections@glasgow.ac.uk). Their catalogue entry is available online at http://collections.gla.ac.uk.

The Morton Photography Project, National Trust for Scotland
By Ben Reiss, Morton Photography Project Curator

The Morton Photography Project has been running since 2014. Funded by the Morton Charitable Trust, it undertakes fieldwork into the photographic collections held at National Trust for Scotland properties. The Trust holds a vast and eclectic collection of photographic material, including film and glass negatives, 35mm slides and paper prints. Images cover a huge range of subjects, from Highland panoramas to daily life in the Hebrides, from aristocratic shooting parties to farming in Angus, from local Kirkcudbright girls to glamorous Japanese geishas.

These photographs are an integral part of our visual history and collective memory. They create a tangible link with the past, evoking memories and providing insight into people’s lives. Photographs are one of the most powerful and effective resources we can use to tell the fascinating stories of the people, places and culture of Scotland.

This extensive and important archive had never been fully catalogued, digitised or researched, and much of it required significant conservation work. Thanks to the generous support of the Morton Charitable Trust in 2014, we were able to undertake a two-year project to understand the depth and breadth of our photographic collections.

The results of this initial funding were wide-ranging. It allowed us to survey, digitise, conserve and research over 1,600 glass plates, Japanese photographic prints and two rare 19th century albums from the E. A. Hornel collection at Broughton House in Kirkcudbright. Hornel, an artist associated with the Glasgow School, was particularly inspired by a visit to Japan in 1893. He used the photographs he saw and collected there to inform his own photography at home in Scotland. Photography was so important to Hornel’s art that he would stitch poses together from his photographs to create the compositions of his paintings.

We also undertook a project with St Ronan’s Primary School in Innerleithen based around the photography collection at Robert Smail’s Printing Works. Pupils worked with a professional photographer to take modern images of views shown in photographs in the Robert Smail’s collection, and wrote interpretation to accompany the compared images. A series of postcards, a digital gallery and a small exhibit were all produced from this work.
Continued research led to further digital galleries based around the St Kilda photographic collection and that held at the Tenement House, Glasgow. The first of these explored the ways in which the St Kilda archipelago and its people were presented through photographs in the late 19th and early 20th centuries. The second gallery illustrated the development of the photographic process through images of the life of Miss Agnes Toward, who lived at the Tenement House.

The first two years of the project allowed us to achieve our goals of in-depth research into the collection, increased access to the photographs in our care and improved standards of conservation and collections management.

The Trust has now received further funding from the Morton Charitable Trust to allow us to continue this valuable work through 2018-19. To this end, Ben Reiss has joined as curator to carry on wider work with the collection and Lily Barnes has been hired as a digitisation officer to digitise and document the Margaret Fay Shaw photography collection at Canna House on the Isle of Canna.

Margaret Fay Shaw was a pioneering Gaelic folklorist and collector of Gaelic folksongs. Born in America, she visited South Uist in 1929 and would spend the next 75 years based in the Hebrides. She first lived on South Uist and Barra, but spent most of her time living on the Isle of Canna with her folklorist husband John Lorne Campbell.

During her time in the Hebrides, Margaret Fay Shaw took thousands of images of the people and landscapes of the islands. She loved the people there and was loved in return, allowing her to take intimate and touching photographs that often also have considerable aesthetic appeal. They record a way of life that was under threat, and are an illustration of her efforts to support the Gaelic culture of the islands. The digitisation project will help preserve the collection, as well as make it more accessible.

In April 2019 we will be holding a symposium at Broughton House to further explore how Hornel used photography in his art. It is hoped that the symposium will encourage research on the collection, and that papers on photographers, social networks, and how the camera creates a distance that can justify access to ‘foreign’ sites or inaccessible subjects, will be presented.
To further raise the profile of the Trust’s photographic collections, and to improve access to them, we will undertake research, and publish articles, photo essays and online galleries, covering a wide range of topics. As can be seen from the examples below, the range of topics that will be covered is extensive.

A collection of glass plate negatives at Culzean Castle provides a fascinating insight into the mind-set of the late 19th century 3rd Marquess of Ailsa and his relationship with his family’s past. A series of photograph albums from Brodie Castle chart the journey of Violet Hope from single social butterfly to grieving mother while more photographs at Brodie illustrate the important place that Ian Brodie, 24th Brodie of Brodie, holds in the world of daffodil cultivation.

The photographic collections at Weavers Cottage and the Angus Folk Museum tell us about the social and industrial history of Scotland. An album at Castle Fraser containing photographs of Frederick Fraser and Lady Blanche Drummond illustrates the different ways men and women presented themselves in photographs. Images from Pollok House and Inverewe House show the ways in which they can tell the stories of how our properties change over time.

We are also planning a series of engagement projects. We hope to re-run the schools project previously done with the Robert Smail’s collection, this time in Forfar with photographs from the Angus Folk Museum collection currently in store. There are also plans to undertake a Gaelic short story competition inspired by the photographs of Margaret Fay Shaw.
The Morton Photography Project is an exciting opportunity to increase our understanding of the National Trust for Scotland’s photography collections, and to improve the ways we are able to protect and publicise them. With the continued support of the Morton Charitable Trust, we will be able to get the most out of these valuable, evocative and unique collections.

**Exhibitions**

*I Say Nothing: A World War I centenary art commission by Christine Borland*
Kelvingrove Art Gallery and Museum
12 October 2018 – 30 June 2019
By Dr Joanna Meacock, Curator (British Art), Glasgow Museums

*I Say Nothing* is a provocative new artwork by Scottish artist Christine Borland that confronts the dichotomy of institutional care and brutality, focusing on the historical use of invalid feeder cups both to nurse wounded soldiers during World War I and to force-feed hunger-striking suffragettes in the years running up to 1914.

Utilising the little-known technique of photo-sculpture, invented in mid-19th century France, Borland devised an event at Kelvingrove Art Gallery and Museum at which models posed within a specially designed circular studio, enacting imagined scenarios involving the feeder cup to feed and force-feed. 24 participants were invited to take simultaneous photographs, the silhouettes from which directly led to the production of two sculptural groups, *Peace* and *War*, each comprising 24 figural cut-outs. Borland’s sculptures embrace all the inherent distortions and inaccuracies of the photo-sculpture process to question the accuracy...
of representation and the power of a seemingly humble object. The invalid feeder cup that was used in the recreations, an unaccessioned object from a Glasgow Museums’ Open Museum World War I handling kit, was taken by the artist to a bomb disposal unit in Flanders where it was blown up in a controlled explosion. The fragments form part of the final artwork. The installation also comprises two LED screens showing drone footage from the PhotoSculpture event, and the studio structure itself.

Borland’s artwork is a creative response to Glasgow Museums’ World War I collection, the artist having undertaken a year’s research residency at Glasgow Museums Resource Centre from October 2016 to October 2017. While researching Glasgow Museums’ World War I collection, Borland was particularly drawn to objects that highlight the theme of loss or absence. The title of the artwork comes from the inscription on a box that once held a soldier’s lucky charm, but was found to be empty. Using glassine to cover the silhouette figures in her artwork, Borland refers back to the care of objects within museums. Glassine is a water-resistant material that was used as a protective covering for objects in storage. It is also used to hold explosives and police evidence.

Co-commissioned by Glasgow Museums and 14-18 NOW, the UK’s arts programme for the First World War centenary, and made possible with Art Fund support, this thought-provoking installation is accompanied by a new publication co-authored by the artist, offering insight into the research and development of the artwork in the context of Borland’s wider art practice. Intended to stimulate critical reflection on World War I, as well as on museum collecting and care, I Say Nothing is on display on the south balcony at Kelvingrove Art Gallery and Museum from 12 October 2018. The book, also entitled I Say Nothing (ISBN 978-1-908638-28-1), is available in Glasgow Museums shops, through Booksource (www.booksouce.net) and other bookshops.

Edwin G. Lucas: An Individual Eye
City Art Centre, Edinburgh
4 August 2018 to 10 February 2019

Edwin G. Lucas was one of the most unique Scottish painters of the 20th century. Born and raised in Edinburgh, he channeled the influence of Surrealism in his work, cultivating an original and highly imaginative style of painting during the 1940s and 50s that set him apart from his contemporaries. Today, however, he is virtually unknown.

Edwin G. Lucas: An Individual Eye is the first major exhibition to focus on this unusual and enigmatic artist. Featuring over 60 artworks from public and private collections, the exhibition traces the untold story of Lucas’ life and career. This exhibition is accompanied by an illustrated catalogue Edwin G. Lucas: An Individual Eye, written by Helen E. Scott and published by Sansom & Co in August 2018.
‘Sharing Not Hoarding’ is a temporary public art project which uses the hoardings around Slessor Gardens in the Waterfront Development.

On the Wing by Diane Maclean (at Dundee Airport)

The current exhibition, Sculpture in the City, has been created by the University of Dundee Museum Services in collaboration with artist David Oudney and the Menzieshill Photography Group. It features photographs of public sculpture in Dundee, taken by members of the photography group and other volunteers. The photography is part of a major public art recording project led by the University of Dundee Museum Services in association with Art UK and Scotland’s Urban Past.

Dundee has an outstanding collection of well over 400 pieces of public art, including murals, mosaics, stained glass and street furniture. Nearly half of these works are sculptures, which are currently being catalogued as part of a UK-wide project, Art UK Sculpture, who have funded this exhibition. It is hoped that further activities will be developed by the partners involved to continue promoting Dundee's public art in the future. Further information can be found at www.facebook.com/publicartdundee.

2018 Committee Members

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

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