From the Chair

Happy New Year to you all! I am delighted to report on our activities at the end of 2018 and share news about our big plans for the rest of 2019.

Since the last edition of the newsletter, we have hosted two events for our members. In October we had a tour of the exhibition *Jack Knox: Concrete Block* with the Curator, Will Cooper, at the Gallery of Modern Art (GoMA). This was followed by lunch at the newly redeveloped Mackintosh at the Willow on Sauchiehall Street, Glasgow. November marked the launch of the 2018/19 edition of our journal on the theme of *Art Organisations and Institutions in Scotland*, which took place at the Edinburgh City Art Centre. The launch was accompanied by a talk by Karen Mailley-Watt, PhD Candidate at The University of Glasgow and The Glasgow School of Art, on *Creating Connections: The Cross-Cultural Influence of Glasgow Designer Grace Melvin (1892-1977)*. Many thanks to the SSAH Committee and members for their support with the events.

The SSAH has organised a busy programme of events for our members in 2019! We are hosting a two-day symposium on the theme of *Sculpture in Scotland* at the Edinburgh College of Art on 8-9 February. It is organised in association with Art UK and Edinburgh College of Art, University of Edinburgh. Tickets for the symposium can be purchased online via the Eventbrite website [click here for symposium tickets](#). The closing date for ticket sales is 29 January.

To accompany the two-day symposium, we have organised a programme of sculpture-related events. On 8 February, 10.30-11.30 am, there will be a tour of the Sculpture Workshop and Collections at Edinburgh College of Art, University of Edinburgh [click here for ECA tickets](#).

On 15 February, 2-3 pm, we have arranged a tour of Graciela Ainsworth Sculpture Conservation, Edinburgh, accompanied by a short talk by Phyllida Shaw, Independent Researcher, who will talk to us about a sculptural work by Alice Meredith Williams that is currently resting in Graciela Ainsworth’s studio [click here for Ainsworth tickets](#).

The SSAH’s Annual General Meeting for 2019 will take place on 2 March, 2-3 pm, in the A K Bell Room at the Scottish National Portrait Gallery. It will be accompanied by a presentation by Dr Antonia Laurence Allen, National Trust for Scotland, on *Kellie Castle and the Sculpture of Hew Lorimer* [click here for AGM tickets](#).

Lastly, Matthew Jarron, University of Dundee Museum Curator, will provide an informal guided tour of some of Dundee’s unrivalled collection of public art on 31 August, 2.30-4.30 pm [click here for Dundee tickets](#).

In addition to our *Sculpture in Scotland* programme, we look forward to hosting curators’ tours of exhibitions at the National Galleries of Scotland and Edinburgh City Art Centre. More details to follow!
We are pleased to report that we also received an increased number of applications to the SSAH Research Support Grants Scheme round for 2018. We will provide funding support for six research projects this year.

2019 is going to be an exciting year for the SSAH with a packed programme of events, larger edition of the journal, and a further round of our Research Support Grants Scheme! On behalf of the committee, I would like to thank you for your continuing support and enthusiasm for the SSAH. If you would like to share any ideas or news with the society, please do contact me on cr67@st-andrews.ac.uk.

Claire Robinson

New Committee Member

Karen Mailley-Watt

Karen has now joined the committee; and her focus is on SSAH social media to help promote events that may be of interest to you. Karen holds an MA Joint Honours degree and an MLitt in Decorative Arts & Design History, both obtained from the University of Glasgow. She is currently a third year PhD student working across The University of Glasgow and The Glasgow School of Art. Her PhD research focuses on the Glasgow Society of Lady Artists Club (1882-1938) and the Club’s production and influence both local and internationally.

Before returning to academic study in 2016, Karen worked with various organisations in the museum and heritage sectors for over ten years including Glasgow City Heritage Trust, Four Acres Charitable Trust, The National Museum of Rural Life and Glasgow Print Studio. During her spare time, Karen runs a successful heritage blog entitled The History Girls Frae Scotland with Rachael Purse. Under this partnership they have created various educational events and workshops, and provided talks for a variety of projects including the Paisley 2020 Bid (TH.CARS2) and for International Women’s Day.

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 2019. 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 Alastair Peebles
Independent Researcher

In late May 2018, I used a small SSAH grant to help with the costs of a visit of several days to St Andrews, in connection with my biographical research on the poet, artist and gardener Ian Hamilton Finlay. My intentions were twofold: to consult the university archive, especially its holdings from the magazine Scottish International (1968-74); and to spend time looking around the town itself and some other towns of the East Neuk. The latter exploration was rather more in the spirit of Richard Holmes’s Footsteps.
Footsteps... I arrived in St Andrews on Sunday 27 May, having spent the previous day in Nailsworth and Stroud, in the Cotswolds. I was there for the opening of *Lost for Words*, an exhibition by John and Astrid Furnival, part of which will be shown at the start of the Venice Biennale this year. A lecturer till 1998 at Bath Academy of Art, Furnival collaborated with Finlay on a number of projects until the early 1970s, and I was eager to see his work and meet him. I’d travelled there from Orkney via Glasgow where I’d been researching the poet and playwright Joan Ure (1918-78). This was partly in connection with a project that resulted in the publication of a selection of her poetry in early November last year (*The Tiny Talent*, Brae Editions) and partly because she had been an associate of Finlay’s.

It was a fine evening when I arrived at St Andrews, and I was immediately keen to look around, to begin trying to ‘track the physical trail of [Finlay’s] path’ through the town. His links with the East Neuk are barely discernible in published sources, and masked when used as the basis for some of his fiction of the 1950s. Yet as regards his early life these connections are surely as crucial as those to which he himself does allude, or which are at any rate better known, including, for example, his experiences as an evacuee in Gartmore, Stirlingshire, or his trips in the 1950s to Rousay in Orkney. His interest in the Scottish fishing boat, for example, which becomes strongly evident in his work in the 1960s, surely derives as much from his boyhood and later experiences in Fife, as anywhere else. Over those few days, walking around the harbours, shores and waterways of the area, mindful of the background information I’d gradually accumulated, such scenes evoked a more vivid sense of the context of the ‘fleeting figure’ of Finlay’s early youth, significant as regards both his early and later work.

That pursuit, to use yet another Holmsean term, is of course to be continued. As is the conversation I found time to pick up again in Pittenweem one afternoon with Thomas A. Clark and Laurie Clark, also friends and collaborators of Finlay’s over many years, whose Cairn Gallery was then showing work by the American artist Allyson Strafella. As is my unpacking of the materials I found over several days in the archive. Notes on these, mostly photographic, are filed for reference as my work continues in piecing together, from multiple sources, a chronology of Finlay’s career during the 60s and thereafter.

His work was featured in several early issues of the influential, SAC-supported magazine *Scottish International*. Finlay’s feelings about the direction and purpose of the magazine are suggested in correspondence elsewhere. However, his expectations in these respects, and his reasons for disagreement and indeed disapproval (including the lack of public support he received in pursuing his long-running dispute with Fulcrum Press) are provided directly in those files. They are also of much wider interest, of course, in giving a first-hand view of the background in which both magazine and poet were operating.

Writing in the *Times Literary Supplement*, in September 2016, James Campbell refers to ‘Finlay [in a letter of 1966], then and ever after feeling at once “so famous and neglected”’. In view of the strong association between his work and the Scotland with which he had such a troubled relationship (as, e.g., indicated by some parts of this archive), it is a paradox of a similar kind that his biographical connections with places such as those mentioned here should not be better known. By continuing to follow his tracks through both physical and archival landscapes I hope to establish a secure basis for understanding the part played by these connections as regards his artistic achievements overall.

**SSAH Reviews**

**Review – SSAH visit to Jack Knox: Concrete Block, 13 October 2018**

**Gallery of Modern Art, Glasgow**

By Michelle Kaye, Research Grants Officer, SSAH

In October several members of the SSAH met in Glasgow for a tour of The Gallery of Modern Art’s retrospective, *Jack Knox: Concrete Block*, followed by lunch at the recently restored Willow Tea Rooms on Sauchiehall Street.
Jack Knox (1936-2015) studied at The Glasgow School of Art from 1953-1957. In 1965 Knox moved to Carnoustie to raise his young family and work as a lecturer of Painting and Printmaking at Duncan of Jordanstone College of Art in Dundee, where he worked alongside the likes of Alberto Morrocco. This was followed in 1981 by a return to Glasgow to become Head of Drawing and Painting at The Glasgow School of Art. He retired from GSA in 1992, continuing to paint at home near Dundee until his death in 2015.

This exhibition focused on work made between 1968 and 1978 – a dynamic decade for Knox - and includes many works that are on public display for the first time. Our group were lucky enough to have Will Cooper, Curator of Contemporary Art at GOMA, provide us with a very personal tour of the exhibition. Will took us on a journey starting with his own personal discovery of Knox via an obituary in The Guardian back in 2015, which sparked a fascination with the artist and a desire to find out more about him and his work. He then told us about getting to know Knox’s family while researching and putting together the display, and about the ways in which this informed the exhibition.

After this useful introduction, Will led us through the gallery, which was mostly chronological in design. Though particular motifs are revisited time and again (the seat of Knox’s child’s swing, brick walls and latticework, for example), Knox’s style seemed to be constantly evolving. We were invited to look at some of Knox’s earlier works, completed in the late 60s and early 70s. Busy and sketchy at first, then later somewhat bold and bare in their manner. Like the painting Impasse illustrated here, Knox’s works from this period are altogether striking and modern.

From these early paintings we sprang forward to see works completed during Knox’s time as a lecturer. More traditional in style, works from this period, such as Dutch Snack, Snack in a Dutch Museum and Still Life with Lobster, are clearly influenced by the still life paintings he saw in the Rijksmuseum during legendary study trips to Holland with his students, nevertheless focussed on altogether more ordinary subject matter, like the hot dogs and cakes he enjoyed in the museum café. At this point we heard more about Knox’s passion for everyday subjects (pears and beach tents are recurrent themes) and for the truly important things in life (food and family – what else really matters?). We also learnt about his supreme knowledge of art history and yet refusal to revere the works of artists deigned to be important.
One of the most appealing parts of the exhibition was a darkened room with a huge table top light box displaying hundreds of 35mm slides featuring Knox’s paintings. Will explained how Knox and his wife Margaret would religiously photograph each of his paintings as a way of documenting his work. This was an excellent way of displaying so many of his works in one space, and was a fitting end to the tour.

The exhibition tour was followed by a swift march through Glasgow’s rain-soaked streets (it truly was a horrendous day) up to the Willow Tea Rooms on Sauchiehall Street for lunch. Freshly reopened after an extensive restoration project, our group had the chance to see at first hand the results of recent works to conserve and reimagine Charles Rennie Mackintosh and Miss Cranston’s celebrated 1903-1912 tea rooms over lunch in the exquisite and exclusive *Salon de Luxe*.

The interpretation centre is now also open to the public and is well worth a visit. Impressively modern and sleek with a plethora of interactive displays to engage with, this small but well-designed space allows visitors to learn more about Mackintosh, his tearoom designs, the collaboration with Miss Cranston, and about the restoration project, craftspeople and techniques involved. Mackintosh at the Willow commissioned an astounding 420 pieces of furniture plus various textiles, glassware, wrought ironwork and carpets all from Scottish artisans as part of the restoration project, all made to exacting standards and with authenticity at the fore. It’s safe to say that we were all very impressed.

*Jack Knox: Concrete Block* ran from 5th July 2018 to 13 January 2019. A huge thank you to Will Cooper at GOMA for providing such an enlightening tour of his exhibition. We really appreciated his relaxed and informal style, and the chance to chat with him and ask questions after the tour. Thanks also to the Willow Tea Rooms for a delicious lunch and fascinating visit!
Feature Article

Sculpting the Past - George Sutherland and Sons, Sculptors, Galashiels
By Alison Martin, Independent Researcher

In 1881, George Paterson Sutherland founded the Galashiels firm of George Sutherland and Sons, Sculptors which continued for 118 years, becoming the foremost firm of monumental sculptors in the South of Scotland. Their exquisite carving craftsmanship is preserved on private homes, public buildings, family mausoleums, all the Border War Memorials and thousands of headstones across the Border cemeteries. The Sutherland family epitomised Scottish social history from the Victorian age to 1999 within Galashiels, in Scotland and across the Empire, a company rising and falling over three generations and suffering the toll of world wars. George Paterson Sutherland was also my great grandfather.

Born in 1852 to David Sutherland, a master mason of Tobago Road, Edinburgh, George was educated at George Heriot’s School. In 1867 he was given a five year scholarship as an apprentice to John Balmer, an Edinburgh sculptor and stone carver. Completing his indenture in 1872 he transferred his services to James Baird, Sculptor of Dalry Road, Edinburgh. After working on the Vanderbilt Mansion in New York, by 1874 he was carving on the mansion at St Leonard’s Hill in Windsor for Sir Francis Barry. George then decided to move to Galashiels where the tweed mills and accompanying shrinking and dyeing industries made this a thriving, working town with a growing population that included local manufacturers building mansions for themselves.

George’s first commission were the gateposts of New Gala House in 1881 for the Lairds of Gala, the Scott family, designed by David Bryce. This was the time when it became fashionable for the grander houses to display decorative stonework, and as George’s reputation began to grow, he received commissions to enhance private houses with his ornate carving – for example the carving above the door and ornate gate pillars at Drygrange House, Leaderfoot, Melrose for Edward William Sprot. Ever the businessman, George created a postcard from the photograph and used this as an advertising opportunity. Impressed with this work, the Burgh Council commissioned George to design the Soor Plums Coat of Arms for the Burgh Chambers in Galashiels showing the legend from 1337 when the invading English lost a battle after being surprised eating unripe plums!

George bought a site in Albert Place, Galashiels next to the Burgh Chambers and developed his sculpture premises. There was an office, a well-lit lettering shed and a low vaulted room under the office where a camera and dark room were housed and where the glass plates of photographs of his works could be developed. Under these eaves, George hung carved body parts to help to hone his carving technique – hands, feet, faces - along with decorative stone wall brackets carved with foliage, shells or faces from the classics. The cobbled area outside had a gantry and crane for
lifting heavy stone including sandstone (or freestone), granite and marble.

Sutherland’s sculpture premises

The showpiece of his yard was the showroom, obliquely set to the road with a name plate stating ‘Monumental Sculptor G. Sutherland’ above the stained glass windows inside a classical façade. Realising that his forte would be ornately carved headstones and the daily ‘bread and butter’ of his business would come from families wishing to order a headstone to remember, honour and celebrate a late family member, George knew that his showroom was going to have to entice in future customers. Between 1881 and about 1910, George attended the sales and auctions of Scottish sculptors and purchased marble sculptures, busts, maquettes, and plaster casts of now famous sculptures to display in his showroom. These depicted scenes from the classics or celebrated the eminent men of the Enlightenment or leading figures of the military and establishment of his day. Amongst those included were Homer with his lyre, classical goddesses, the Earl of Montrose, Lord Coram with a foundling, the Dukes of Bedford and Portland, Robert Burns, Ellen Terry, Sir Walter Scott and James Napier of Merchiston. The panels he framed in mahogany and hung from the walls, while the sculptures stood on ornate pedestals and marble columns to display their design characteristics to the passing public through the elegant showroom windows. Works were by Joseph Nollekens, Thomas Campbell, Andrew Currie, Stevenson and many others.

Impressed by his work, the forward-thinking Burgh Council commissioned George to design the exterior carvings on the imposing new Post Office at No 1 Channel Street. On the grandest scale, this classical sandstone building was decorated with intricately carved panels of flora and fauna; the date of 1894 and POST OFFICE proudly displayed above the imposing front door.

Post Office in Galashiels

George took photos of the Postmaster, the Clerk of Works, his master masons George Boyd and Bob Jeffrey and his three sons David, George and Norman, standing or sitting proudly amongst the panels before they were transported to the Post Office site. This building, now listed, is currently being transformed by Page Park Architects into the new home for The Great Tapestry of Scotland.
By 1900 his family of five was growing. Two of George’s sons trained in America too, David taking over the Galashiels yard and Norman the newly acquired Hawick one. George McDonald Sutherland, his middle son, trained with Sir Robert Lorimer and became an architect, emigrating to Toronto, but was killed at Arras in 1917. This link with Lorimer led to symbiotic work with the development of the new water system in Galashiels, designed by Lorimer while George Paterson Sutherland was Provost, and the building of the iconic Galashiels War Memorial in 1925 when George was on the War Memorial Committee. His son David carved the Angel of Peace above the Roll of Honour, with its shoulders forming shadows of angels’ wings on the arch above.

New styles of art, design and architecture were sweeping in following the death of Queen Victoria in 1901. The Victorian monumental headstones carved by George Sutherland had depicted sombre obelisks or urns. These were now rejected for new simpler, plainer, neo classical monuments with simple lettering. Ornate Celtic crosses began to be more favoured as well, harking back to a more Pictish and Early Scots influence with the rise in nationalism early in the 20th century. However, the First World War stopped these artistic designs and introduced the small, simple, white headstone with cap badge or sword carvings.

George Sutherland and Sons, Sculptors were soon commissioned to create war memorials for each Border town and village, which still stand as testament to their fine craftsmanship 100 years on. George’s grandson George Stewart Sutherland and his brother John McDonald Sutherland now entered the family firm but John was killed in March 1945 fighting in Germany before he could take over the Tweedmouth firm bought for him to run.

George continued running the yard in Galashiels as the third generation. Initially, he employed the craftsmen who had worked both for his father and for him - men who had had a lifetime of carving, lettering, transporting stone, erecting stones in graveyards and working with the Sutherlands - but gradually they retired, with no apprentices coming forward. Instead granite was ordered from Robertsons of Aberdeen, where George could send through the drawings of the stones and the layout of the letterings. The finished stones would arrive on the lorry from Aberdeen, all ready for erecting on Fridays in the cemeteries.

In 1999, 118 years after the firm had been founded, George retired at 80 having worked at the yard for 64 years. The yard was sold and the contents and records moved either to his home or the Borders Museum Service and thence to the Hawick Heritage Hub when it opened.

Having inherited the family archive in 2011, I have been attempting to create a permanent museum in a room to the work of the Sutherlands in Galashiels as there is no lasting tribute to their work and legacy there. However, working alone as a holder of a private archive, I have discovered the difficulties of liaising with local councils and government bodies such as the National Heritage Lottery Fund where there is no administrative body to represent an individual and one needs a champion living in the town itself. I have created text for an exhibition board and written a 64 page...
booklet which I have self published, but I have found that those who believe in your project and know its value neither have the money or the decision-making power.

However, I will continue to champion the legacy of three generations of the Sutherland family - from the carvings on private houses and the Post Office, to the Angel of Peace on the Galashiels War Memorial, the Trimontium Stone at Newstead, the Soor Plums Coat of Arms, the plinths for statues of Scott and Burns and the myriad of war memorials and headstones across the Borders and the south of Scotland. These celebrate and recognise not only people’s sacrifice, lives and families, but also celebrate the art, designs and highly specialised, skilled carving of George Sutherland and Sons, Sculptors.

Exhibitions and Events

Art and Shinty
Highland Folk Museum, Inverness Museum and Art Gallery, Iona Gallery and others
Exhibitions and events throughout 2019

By Matthew Withey, High Life Highland (Museums)

The origins of shinty are ancient and semi-mythical, and the game today is deeply interwoven with cultural notions around community and civic pride in towns and villages across the Highlands and the west of Scotland. The Highland Folk Museum is situated in the shinty-playing stronghold of Badenoch, roughly equidistant between the grounds of the great club rivals at Newtonmore and Kingussie. In 2019, with the support of a grant from Museums Galleries Scotland, the museum will launch a two-year project to develop its outstanding collections of shinty memorabilia and material culture. The project is endorsed by the Camanachd Association and Sports Heritage Scotland, and enjoys input from key partners at the Highland Print Studio and the local reminiscence group Badenoch Shinty Memories. Working with the Highland Print Studio, in particular, has enabled the museum to forge important links with that organisation’s successful Throw Up 20.18 exhibition – a project that saw the artists Roddy Buchanan, John McNaught, Deirdre Nelson and Tom Smith working respectively with the shinty clubs at Fort William, at Portree on Skye, at Newtonmore and at Beauly to produce new artworks inspired by the culture and indigenous traditions of this most emblematic of contemporary sporting pastimes.

The exhibition opened to the public at the Camanachd Cup Final in Oban on 15 September 2018, and tours this year to venues including Inverness Museum and Art Gallery (9 February-15 March 2019) and the Iona Gallery in Kingussie (4 July-28 July 2019). Building on this, the Highland Folk Museum hopes to facilitate further work by Deirdre Nelson in association with Badenoch Shinty Memories. On 16 April 2019 the museum will host a special activity day for older gentlemen from the local community, including print-making workshops led by the Highland Print Studio. This will lead, on 16 June 2019, to The Great Camanachd Bake Off – an event inspired by artworks produced by Deirdre during her time with Newtonmore Camanachd.

Furthermore, throughout July, the museum’s historic Leanach Church will provide the venue for an in-focus display of Deirdre’s artworks – including new works produced with Badenoch Shinty Memories. This is a group set up by former players, using the sport as a reminiscence tool to raise awareness and address health and wellbeing issues associated with dementia in the local community, especially those to do with memory-loss, loneliness
Photography symposium - The Camera, Colonialism and Social Networks
Broughton House, Kirkcudbright
9 April 2019

This symposium, organised by National Trust for Scotland, will feature talks on themes inspired by the photographic collection of E.A. Hornel, delivered by nine academics, curators, collections managers and researchers from around the UK.

During this symposium, attendees will hear how networks used for sharing photographs have developed and changed, from photography’s earliest history to today’s social media platforms. Many of Hornel’s photographs came from Japan, Sri Lanka (then Ceylon) and Myanmar (then Burma). They ask sometimes uncomfortable questions about how ‘foreign’ people and places were viewed and photographed by western visitors. During the symposium, speakers will explore examples of this from around the world, from Hornel’s time to today.

Taking place in Hornel’s ornate gallery in Broughton House, this symposium is a fantastic opportunity for anyone with an interest in Hornel, the imagery of colonialism or the continually evolving medium of photography and the networks that sustain it, to meet and hear from similarly interested academics, researchers and enthusiasts.

To see the schedule and further details, visit https://www.nts.org.uk/visit/events/symposium-the-camera-colonialism-and-social-networks. For more information please contact: Ben Reiss, Morton Photography Project Curator, 07864 918969, breiss@nts.org.uk. Alternatively, contact Broughton House & Garden, 01557 330437, broughtonhouse@nts.org.uk. Limited availability – advanced booking is required. Early Bird tickets will be available until 10 February 2019. Please bring proof of ID for any student tickets.

The ticket price includes a drinks reception from 6-8 pm in the Kirkcudbright Galleries on Monday 8 April. This will provide an opportunity to meet other symposium attendees and explore the exhibition Hiroshige’s Japan: Views of Mount Fuji, which recently sold out at Oxford’s Ashmolean Museum. A buffet lunch at the Selkirk Arms on Tuesday 9 April is also included.

Andy Warhol and Eduardo Paolozzi | I Want to be a Machine
Scottish National Gallery of Modern Art (Modern Two), Edinburgh
Until 2 June 2019

Works by Pop Art giants Andy Warhol (1928-1987) and Eduardo Paolozzi (1924-2005) can be seen in SNGMA2 during the first few months of 2019, with an exhibition exploring their mutual fascination for automation, machines and mechanical processes.

The exhibition, which began in mid-November last year, consists of two parallel displays devoted to each artist, examining the development of their work from the 1940s onwards. Highlights include striking images like Warhol’s famous multi-coloured prints of Marilyn Monroe and Paolozzi’s dazzling, kaleidoscopic prints of the ’60s and ’70s.

This exhibition shows how Warhol and Paolozzi drew inspiration from the ubiquitous, mass-produced imagery of popular culture and commerce – packaging, movies, advertising – which exploded in the post-war consumer boom. In the 1950s they used popular images as source material either by tracing them (Warhol) or by bringing them together in collages (Paolozzi), but around 1962-3 they began to exploit the potential of screenprinting, which allowed them to use photographic images as the direct basis for their works, and made the process of producing artworks more mechanised.
Warhol’s first screenprints on paper depicted images of soup cans, race riots and celebrities in a deadpan, flat manner, with no hint of the artist’s feelings about his subject or any expressive, subjective style. Modern printing technology also transformed Paolozzi’s way of working, giving him a greater freedom and allowing him to control the forms and colours of his prints in a similar way to an assembly line, which can turn out the same product in a variety of colours.

*Andy Warhol and Eduardo Paolozzi | I Want to be a Machine* takes its name from a much-quoted declaration by Andy Warhol, which the artist made in a key interview in 1963. Behind this seemingly facetious and characteristically off-hand quip was Warhol’s genuine desire to create art that reflected and celebrated our increasingly mechanised, industrial society. Across the Atlantic, at the same time, Eduardo Paolozzi was responding directly to the beauty he found in machine forms, and became fascinated by the interface between people and machines - in robots, computers and electronic storage of the world’s knowledge.

The exhibits are largely drawn from the ARTIST ROOMS Collection, which is jointly owned by National Galleries of Scotland (NGS) and Tate, and from the NGS’s own excellent collection. Admission FREE. #WarholPaolozziInspires.

**Recent Acquisitions**
Tower Foyer Gallery, University of Dundee
Until 23 March 2019

The University of Dundee’s first exhibition of 2019 highlights some of the most exciting recent additions to their collections. Since their last *Recent Acquisitions* exhibition in 2017, over 1,400 items have been catalogued into the Museum Collections, a small selection of which are on show.

Among the highlights are:
- artworks acquired by Duncan of Jordanstone College of Art & Design from the annual Degree Shows
- fascinating natural history specimens from Life Sciences and Anatomy
- drawings from the Moira Macgregor Bequest, a major donation of over 500 artworks by the Dundee-born designer
- original comics art acquired by the School of Humanities to support their innovative Comics Studies courses
- an Apple II computer from 1978 used in the Psychology department

The exhibition is open Mon-Fri 9:30 am – 7 pm, Sat 1 – 5 pm.

Phoebe Roze, *The Crofters’ Ceilidh*, 2017
(© the artist)
2019 Committee Members

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

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