



**Scottish Society for Art History in partnership with Art UK,
National Galleries Scotland and Visual Arts Scotland
Study Days 2024
Forty Years of Art and Art History in Scotland, 1984-2024
Pleasance Theatre - Upper Hall, Edinburgh
1-2 March 2024**

Programme

Day 1 - Friday 1 March

- 09.30-09.55 Registration in the Cabaret Bar, including refreshments
10.00-10.15 Welcome and introductions: Claire Robinson, Scottish Society for Art History; Aimee Murphy, Art UK; Tavienne Bridgwater, Visual Arts Scotland
10.15-10.45 Keynote presentation – Professor Duncan Macmillan FRSA FRSE HRSA
Reflections on autobiography: David Wilkie's Letter of Introduction
10.45-10.50 Questions
10.50-11.00 Short break, no refreshments

Session 1: Celebrating Anniversaries – chaired by Freya Spoor, National Galleries Scotland

- 11.00-11.20 Carla van de Puttelaar, Art Historian and Artist
The Journal of the Scottish Society for Art History: 28 years of documenting and celebrating research on Scottish Art
11.20-11.30 Grania Diver, National Galleries Scotland
Eduardo Paolozzi's archive at National Galleries Scotland: then and now
11.30-11.50 Kam Chan, Visual Arts Scotland
Then and Now: 100 years of Visual Arts Scotland
11.50-12.10 Alice Strang, Curator and Art Historian
Beyond the Scottish Colourists: John Duncan Fergusson at 150
12.10-12.30 Hildegard Berwick, Art Historian
Not Just a Craft or Profession: Bet Low and J D Fergusson
12.30-12.50 Discussion and questions
12.50-13.40 Lunch break

Session 2: Curating Scottish Art Collections – chaired by Alice Strang, Curator and Art Historian

- 13.40-14.00 Anne Dulau Beveridge, The Hunterian, University of Glasgow
Curating Scottish Art at The Hunterian
14.00-14.10 Struan Watson, University of St Andrews Museums
Boswell Collection at the University of St Andrews
14.10-14.20 Matthew Jarron, University of Dundee Museums
30 years of art collecting and exhibiting at the University of Dundee
14.20-14.30 Tilly Heydon, Wilhelmina Barns-Graham Trust
The photography archive of Wilhelmina Barns-Graham
14.30-14.40 Kirsty MacNab, Curator and Freelance Heritage Professional
The Argyll Collection Reconnected
14.40-15.00 Discussion and questions

15.00-15.30 Break, refreshments provided

Optional events:

Tours of Paolozzi at 100, Modern 2, National Galleries Scotland. Two tours available:

- 4pm tour – delegates will depart from the venue at 3.30pm. Taxi travel will be provided from the Pleasance Theatre to Modern 2, National Galleries Scotland
- 4.15pm tour – delegates will depart from the venue at 3.45pm. Taxi travel will be provided from the Pleasance Theatre to Modern 2, National Galleries Scotland 15.30-16.30

Tours of Visual Arts Scotland Centenary exhibition at the Royal Scottish Academy. Two tours available:

- 4pm tour – delegates will depart from the venue at 3.40pm. Taxi travel will be provided from the Pleasance Theatre to the RSA
- 4.15pm tour - delegates will depart from the Pleasance Theatre at 3.30pm and walk to the RSA. Free option

Day 2 – Saturday 2 March

09.30-09.55 Registration in the Cabaret Bar, including refreshments

10.00-10.10 Welcome

Session 1: New Technologies - Carla van de Puttelaar, Art Historian and Artist

10.10-10.20 Rhona Taylor, Art UK

Telling the story of Scottish art through the unique digital resource of Art UK

10.20-10.30 Marianne Fossaluzza, Heritage professional and PhD candidate at the University of Aberdeen

From glass to pixels: The digitisation and research of E A Hornel's photographic collection

10.30-10.40 Discussion and questions

Session 2: Institutions and Organisations – Aimee Murphy, Art UK

10.40-11.00 Kirsteen Macdonald, Curator and Researcher

A typology of self-organisation in Scotland

11.00-11.20 Anna McLauchlan, University of Strathclyde, and Cicely Farrer, Hospitalfield

Learning from Scotland's changing landscape of arts residencies

11.20-11.30 Discussion and questions

11.30-11.40 Short break, no refreshments

Session 3: Developments in Artistic Practice – Kam Chan

11.40-12.00 Annis Fitzhugh, Dundee Contemporary Arts

Invest in Love: prints by Alberta Whittle, 2020-2023

12.00-12.10 Anne Daffertshofer, PhD candidate at University of St Andrews

Between singing and deep listening: exploring interspecies kinship in Mhairi Killin's *On Sonorous Seas* and Hanna Tuulikkinen's *Seals'kin*

12.10-12.20 Discussion and questions

12.20-13.20 Lunch break

Session 4: Art History and Nationality - chaired by Matthew Jarron, University of Dundee Museums

13.20-13.40 Hans Hönes, University of Aberdeen

A discipline in crisis: art history in Scotland, 1982-1992

13.40-14.00 Murdo Macdonald, University of Dundee

Writing nationality and art

14.00-14.10 Discussion and questions

Session 5: Art History and Gender – Shona Elliott, Aberdeen Archives, Gallery & Museums

14.10-14.20 Kirstin Mackinnon, Artist

Forty years' progress on gender equality in contemporary Scottish painting

14.20-14.35 Mattea Gernentz, Curator and Poet

Greater vision: the evolving display of 20th-century Scottish women artists

14.35-14.45 Discussion and questions

14.45-15.15 Break, refreshments provided

15.15-15.45 Panel discussion – chaired by Shona Elliott, Aberdeen Archives, Gallery & Museums

Forty Years of Art History in Scotland, 1984-2024 - what were the main challenges and opportunities over the last forty years, and what will the next forty years bring?

Panel: Elizabeth Cumming, Art Historian; Duncan Macmillan, Art Historian; and Helen Scott, City Art Centre, Edinburgh

15.45-15.50 Close

Please note:

We would like to kindly request that no nuts or nut-based products are consumed in the venue in the interests of the health of a delegate who has a severe nut allergy.

Attendees who have selected the catered option will be served refreshments and lunch in the Cabaret Bar on the ground floor.

Study Days 2024: Forty Years of Art and Art History in Scotland, 1984-2024

Speaker Biographies

Day 1 – Friday 1 March

Duncan Macmillan is emeritus professor in the history of Scottish Art at the University of Edinburgh where he was appointed lecturer in 1964. He wrote his PhD on Alexander Runciman and started a course on the history of Scottish art in the late 1970s. In 1986, as curator of the Talbot Rice Gallery, he produced the exhibition and accompanying book, *Painting in Scotland the Golden Age*. In 1990 he published *Scottish Art: 1460 to 1990* which won the Saltire Prize as Scottish book of the year. A second, enlarged edition was published in 2000. He has written a great many catalogues, essays and articles and a number of other books on Scottish art and artists, most recently *Scotland and the Origins of Modern Art* published in 2023.

Carla van de Puttelaar is an art historian and artist. She holds a PhD in Art History from Utrecht University (2017). In 2021 her seminal book *Scottish portraiture 1644-1714* was published. She has written essays for (exhibition) catalogues and art journals. Carla is the Journal Editor of the SSAH. Presently, she is writing a monograph on the painter John Michael Wright (1617-1694).

X: @Cvandeputtelaar

Facebook: Carla van de Puttelaar

Instagram: @carlavandeputtelaar @scottishportraits

Grania Diver is Paolozzi Project Archivist at National Galleries Scotland, working to catalogue and make accessible the Eduardo Paolozzi (1924-2005) archive to a wide audience.

Kam Chan is an artist and creative producer based in Edinburgh. She completed her Master of Fine Art and BA(Hons) in Art, Philosophy, Contemporary Practices at Duncan of Jordanstone College of Art & Design in Dundee and currently works as Engagement Producer for the Data + Design Lab at the Edinburgh Futures Institute. She is the co- Vice President for Visual Arts Scotland and a co-Producer for Architecture Fringe. Website: VisualArtsScotland.org

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Facebook: Visual Arts Scotland

Instagram: @visual.arts.scotland @parma_kam

LinkedIn: <https://www.linkedin.com/in/chankam-creative/>

#VisualArtsScotland #VAS100 #100YearsOfVAS

Alice Strang is an independent Curator and Art Historian and a Senior Specialist in Modern and Contemporary Art at Lyon & Turnbull auctioneers. Whilst a Senior Curator at the National Galleries of Scotland, she curated a retrospective exhibition of John Duncan Fergusson's work and edited the accompanying publication. She is co-curating a touring display of his paintings and sculptures in 2024, in partnership with the Fleming Collection, to mark the 150th anniversary of the artist's birth.

X: @AliceStrang

Instagram: @alice.strang.art

Hildegard Berwick studied History of Fine Art and Psychology and is also a Museum Studies graduate. She has held a number of curatorial roles in galleries across Scotland, including co-managing the opening of Kirkcudbright Galleries in 2018. She has also worked for Scottish charities and is now retired.

X: @BetLowCreates

Anne Dulau Beveridge has been art curator at The Hunterian, University of Glasgow, since May 1997. One of her main focus is Scottish Art, and the last exhibition she curated - in collaboration with Steven Reid, Professor of Early Modern Scottish History and Culture, University of Glasgow - was *The Afterlife of Mary Queen of Scots* (14 October 2022-5 February 2023).

X: @hunterian

Facebook: @HunterianGlasgow

Instagram: @hunterianglasgow

Struan Watson is a Collections Assistant at the University of St Andrews Museums, responsible for the care and development of its fine art collection. With interests in Scottish art, exhibitions, and digitisation, Struan is exploring opportunities for curation and interpretation that can increase accessibility to this collection.
Instagram: @struanwatson and @museumsunista

Matthew Jarron has been Curator of the University of Dundee Museum Collections since 2001. He is the author and/or editor of several books including *Independent & Individualist: Art in Dundee 1867-1924*. He is secretary of the Abertay Historical Society and is a committee member and former chair of the Scottish Society for Art History.
X: @UoD_Museums
Facebook and Instagram: UoDmuseums

Tilly Heydon is the Archivist at the Wilhelmina Barns-Graham Trust in Edinburgh. The Trust holds the archive of Scottish-born artist Wilhelmina Barns-Graham (1912-2004) which includes a lifetime of diaries, correspondence, and artist records.
X: @WBGTrust
Instagram: @barnsgraham

Kirsty MacNab is a freelance curator and heritage manager, passionate about Scottish art and demystifying the cultural sector. She is currently working with CHARTS and Argyll & Bute Council, managing research for The Argyll Collection Reconnected. Her role is to review the collection's cultural significance, nationally outstanding in its original concept.
X: @CHARTArgyllIsle
Facebook: @CHArts Argyll and Isles
Instagram: @chartsargyllandisles

Day 2 – Saturday 2 March

Rhona Taylor is the Commissioning Editor (Scotland) at Art UK. She is also a practising visual artist and freelance writer and editor, with a background in journalism. She is based in Edinburgh.
X: @artukdotorg and @rhona_taylor
Instagram: @artukdotorg and @rhonabtaylor

Marianne Fossaluzza is heritage professional and PhD candidate at the University of Aberdeen, where she looks at the photographic collection of Edward Atkinson Hornel through the prism of gender, identity and working practices. She obtained her Bachelor's and Master's degrees from the Ecole du Louvre, France, and has been working for the National Trust for Scotland for six years, first as a Collection Inventory Officer, then as a guide at Drum Castle.

Kirsteen Macdonald is an independent curator and researcher who also works as Visual Arts Officer at Creative Scotland. She was Associate Lecturer in Art History at Newcastle University 2020-2023 and completed a practice-based PhD at the Glasgow School of Art in 2020. Recent exhibitions and projects include: *Chikako Yamashiro, Chinbin Western*, Dundee Contemporary Arts (2021); *Home Economics*, Pearce Institute for Glasgow International Festival (2021); *What's Love Got To Do With It?*, Galerie Art-Cade, Marseille (2018); *Art & Work*, Valand Academy, Gothenburg (2018–2019); curatorial cooperative Chapter Thirteen (2016-2021) and peer-learning programme Curatorial Studio (2015–2020).

Anna McLauchlan is an honorary research fellow at the University of Strathclyde and a full-time support to Margaret. Anna's interdisciplinary background – fine art, environmental studies, hatha yoga – informed teaching and lecturing roles in environmental studies and critical human geography at the Universities of Strathclyde and Leeds 2010–18, and teaching in contemporary art practice at DJCAD 2019–20. Anna has

contributed to debates about ways to appraise and ameliorate detrimental environmental impact and written about the interplay between contemporary art and ecology.

Cicely Farrer is Hospitalfield's Programme & Communications Manager. During more than four years at Hospitalfield, Cicely has managed artist residencies, pedagogical events, workshops, and supported artists to create new commissions. Hospitalfield provides a place and framework that gives artists time and space to develop their practice away from their day-to-day routines – this framework includes curatorial support, a peer network, a safe place to live and work, friendship, balanced meals, and the possibility for the cross pollination of ideas and experiences amongst residents and people around Arbroath.

Having recently retired after 23 years as Head of Print Studio at Dundee Contemporary Arts, **Annis Fitzhugh** is currently Emeritus Head of Artist Projects at DCA. During her tenure she aimed to foreground print as a vital and accessible area of contemporary art, and to establish the open-access studio as a credible facility for both practical and academic research. An important aspect of DCA programme is the production of innovative editions with artists in the renowned exhibition programme and in commissioned projects and artist residencies, for which Annis was responsible. Annis is currently an industry supervisor for 2 DCA Print Studio Doctoral Researchers in partnership with Edinburgh College of Art.

Anne Daffertshofer is a final-year PhD candidate at the University of St Andrews, where she researches 'Anthropocene mobilities' in (ultra-)contemporary art. Following her interest in ecocritical ways of writing art histories and holistic approaches to art and life, she initiated *Looking North*, a public engagement project that invites artists, writers and ecological conservation projects to reflect on alternative approaches to concepts of landscape, nature and energy in Scotland and beyond. Anne was a Scotland-based scholar in the 2023 EARTH cohort (SGSAH/ British Council) and until recently a member of the AAH's DECR board.

Hans C. Hönes is Senior Lecturer in Art History at the University of Aberdeen. He is currently Co-I of the project *Women and History of Art in the Making*, supported by the Paul Mellon Centre. His third monograph, *Tangled Paths. A Biography of Aby Warburg* has just been published by Reaktion Books.

Murdo Macdonald is author of *Scottish Art* (Thames and Hudson, 2000; new edition 2021), *Patrick Geddes's Intellectual Origins* (Edinburgh University Press, 2020), and *Ruskin's Triangle* (Ma Bibliothèque, 2021). His most recent chapter is 'Robert Burns and the Visual Arts' in *The Oxford Handbook of Robert Burns*, (Oxford University Press, 2024).

A figurative painter, **Kirstin Mackinnon** has a particular interest in portraiture, predominantly created from life, in oils. She graduated in Fine Art at DJCAD in 2023, receiving accolades for her painting and writing. Kirstin's current research explores female portraiture and examines gendered aesthetics and equality in contemporary painting in Scotland.

Instagram: @km.artist_

Mattea Gernentz is a curator and poet based between Edinburgh and Paris. She curates the BirdsNest Gallery and studied Museum and Gallery Studies at University of St Andrews, where her MLitt dissertation focused on Morisot and the feminine gaze in Impressionism. Mattea has worked at the Peggy Guggenheim Collection, Frist Art Museum, and Scottish Fisheries Museum.

X: @thewhimsicalowl

Instagram: @thewhimsicalowl

Elizabeth Cumming has been a SSAH member since 1987. She was its honorary secretary in 1989-92 and remained on the committee till 1995. She has been much involved with the Journal over the years as co-editor in 1996 and 2000 and its first books editor in 1999.

Helen Scott is Curator of Fine Art at the City Art Centre in Edinburgh, where she specialises in Scottish art. She is author of the art historical monographs *Edwin G. Lucas: An Individual Eye* (2018) and *Mary Cameron:*

Life in Paint (2019) and is currently developing a new exhibition and book on Adam Bruce Thomson (1885-1976).