



Portrait of a Gallery



*William McTaggart*



THE SCOTTISH GALLERY, 10 CASTLE STREET  
EDINBURGH

EXHIBITION  
OF  
Paintings and Etchings  
BY  
**SICKERT**  
April 1942



ATKIN DOTT & SON  
107 CASTLE STREET  
Paintings in Water Colour  
BY  
**A. BRUCE THOMSON**  
R.S.A.

LORD HAIG  
WHILE IN R.O.W. CAMPS  
1941-1942

Edinburgh Festival Exhibition 1962



MEMORIAL EXHIBITION  
OF  
EIGHTY-THREE  
PAINTINGS  
BY  
**S. J. PEPLIE, R.S.A.**  
(1871-1942)

CHRISTMAS  
EXHIBITION  
1962



FESTIVAL 1962  
RETROSPECTIVE EXHIBITION OF WATER COLOURS  
BY  
*W. V. Gillies*  
PRIVATE VIEW  
MONDAY 10th AUGUST - 8-10 PM  
THE SCOTTISH  
GALLERY

RECENT PAINTINGS  
BY  
ANNE REDPATH, R.S.A.  
WILLIAM G. GILLIES, R.S.A.  
WILLIAM WILSON, R.S.A.  
IAN FLEMING, A.R.S.A.

SCOTTISH GALLERY

Paintings  
BY  
**ANNE REDPATH**

40  
Contemporary  
English  
Paintings

THE SCOTTISH GALLERY  
107 CASTLE STREET  
EDINBURGH



**Joan Eardley**  
1921-1963  
R.S.A.

denis peplie

W. BARNES-GRAHAM

CATALOGUE OF  
FIFTY PAINTINGS  
BY J. LAWTON  
WINGATE, R.S.A.

*David Donaldson*

FESTIVAL EXHIBITION 1962

Catalogue  
OF  
Thirty-six Paintings  
BY  
Wm. McTaggart, R.S.A.

Paintings  
by  
*Anne Redpath*



**JAMES PATERSON**  
F.R.S.E., R.S.A., R.S.A.

Paintings  
BY  
**LORD HAIG**  
THE SCOTTISH GALLERY  
107 CASTLE STREET  
EDINBURGH

**ALEXSANDER ZYW**

THE SCOTTISH GALLERY  
107 CASTLE STREET  
EDINBURGH

Hugh Gaudier-Bronze

MEMORIAL EXHIBITION

JAMES MORRISON



## Portrait of a Gallery

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**THE SCOTTISH GALLERY**

CONTEMPORARY ART SINCE 1842

Front Cover: Joan Eardley **Pink Jumper** c.1959 pastel on glass paper 27.5 x 22 cms



# Portrait of a Gallery

The influential magazine *The Art Journal* published an article in the spring of 1897 under the headline 'Art In Scotland.' The piece welcomed a reorganisation within the National Galleries of Scotland allowing exhibitions for eight months a year of a selection from the RSA Diploma collection. This was seen as an important step, acknowledging the lack of representation of Scottish work within the National Galleries of Scotland. The debate continues to this day. Of much greater significance in hindsight was the announcement of the opening of The Scottish Gallery in Edinburgh "...avowedly and specially for the exhibition and sale of the works of Scottish painters. Messrs Dott and Co., the young partners in a house long honourably known in the North, brought together in the past autumn a collection of 200 excellent examples of the best artists in Scotland and the reception the collection met insures that it will be followed by others of the same caliber."

The story began in May 1842 with the founding of an art supply business by a man called Aitken Dott. The family had come from Cupar in Fife, from an artisanal background: Aitken Dott's grandfather had worked as a stonemason on the construction of Edinburgh University's New College in 1789. Little is known of his early life except the colourful detail recalled in a rare early letter of how the fifteen year old boy had witnessed the hanging of William Burke in the Grassmarket.

Edinburgh was still a city of Enlightenment in the 1840s, home to writers, philosophers, publishers and entrepreneurs and so not surprisingly to painters able to train at the Trustees Academy, develop a portrait practice without the necessity of moving to

London and exhibit their work in the Royal Scottish Academy, founded in 1826. Artists began to exhibit independently of their patrons and require galleries and exhibitions in which to display their paintings for sale. To begin with Dott provided art materials and framing services to this growing community, advertising the firm as 'Gilders, Framers and Artists Colourmen'. The business thrived and in 1860 Dott moved from South St David's Street to 26 South Castle Street, the address the firm would occupy for the next 120 years.

The move provided better shop premises, workshops, and the space to show work for sale. Dott had already established working relationships with many of the successful painters of the day, even answering the call for cash advances from the landscape painter Horatio McCulloch sending letters from the Gairloch Inn in Dingwall where he was trying to finish two landscapes and had run out money. When his son Peter McOmish Dott wrote the introduction to William McTaggart's exhibition of 1907 he celebrated fifty years of association between artist and gallery. It was the son who took the business to the next stage with the opening of The Scottish Gallery in 1896 and the institution of regular one-person exhibitions of new painters. The gallery was still only one part of a larger business and the partners had options about how to use it: for SJ Peplow's first one-person show in 1903 the gallery was rented to the artist who was responsible for all the cost and arrangements in return for a small (10%) commission. In 1907, perhaps recognising the need to modernise, McOmish Dott took on a younger partner, George Proudfoot and they together undertook a major refurbishment of the premises creating the splendid first-floor galleries at no. 26.

*The Scottish Gallery.*  
*127<sup>a</sup> George Street.*  
*Edinburgh.*

**THE SCOTTISH GALLERY,  
26 CASTLE STREET,  
EDINBURGH EH2 3HY**

**TELEGRAMS: PICTURES. EDINBURGH.  
TELEPHONE: 031-225 5955-6.**

It was a time of transition in many ways; a generation of landscape and genre painters, mostly senior Academicians, had been represented by the gallery and provided the heart of the picture dealing part of the business. But by 1910 younger artists, trained in Paris, were demanding attention as the inspiration of post-Impressionism worked its way through the institutions and consciousness of the art establishment and public.

The change in Scotland is best illustrated by The Scottish Gallery's relationship with Samuel John Peploe (1871-1935). As we have noted he had his first show in 1903, comprising impressionist landscapes, still lifes and figure compositions painted in a fluid manner which recalls both Whistler and Manet. The show was a success and he showed again in 1909, in a similar vein though he now pushed the limits of this early technical mastery in interiors with his new model Peggy McRae. But the show was also something of a clear out; he had decided to move to Paris, partly at the urging of his friend John Duncan Fergusson; the winds of change were upon him and within two years he saw his earlier work with a sort of disdain; brilliant but limited. The work he brought back to show

McOmish Dott in 1911 horrified the senior partner; brilliantly coloured panels of Royan and Brittany and the Paris parks and a few still lifes in a Van Gogh style. Initially rejected by the gallery, Peploe was to show more in London with the Baillie and Stafford Galleries in these years. In Edinburgh he put on his own show in the New Galleries in Shandwick Place, home of the artist-run Society of Eight. Dott retired shortly afterwards and George Proudfoot quietly mended the fences, buying work during the war years and pushing for a joint contract with Reid and Lefèvre that led to one-man-shows in 1922, 1925, 1927 and 1930.

The other passion of Proudfoot was the work of a generation of brilliant British etchers whose popularity in the 20s constituted a golden age for the medium. Seymour Hayden, Edmund Blampied, the Swede Anders Zorn and the Scots DY Cameron, James McBey and Muirhead Bone figured most prominently. The public rooms of the shipping line owner Major Ion Harrison's home in Helensburgh was sumptuously hung with the work of Peploe, Hunter and Cadell but the stairs were full of the latest, sought after prints by these masters. The print department, at various stages encompassing master reproductions, etchings and an antiquarian department, was



a feature of the gallery up until the 1980s. In more recent times when an artist, like Elizabeth Blackadder or Victoria Crowe has made printmaking a significant part of their creative output, the gallery will recognise this with exhibitions. In addition there have been significant exhibitions of individual major printmakers such as the first Howard Hodgkin show in Scotland at the art fair held at Edinburgh College of Art in 1985. At the same event Robert Fraser, recently reopened in Cork Street, brought the American graffiti artist Jean-Michel Basquiat (who came into the gallery and bought some pencils and whose auction record from 2007 now stands at \$14.2m). The event, organised by Richard Demarco (and titled Demarcations!), was poorly attended and sadly within three years both Fraser and Basquiat had died.

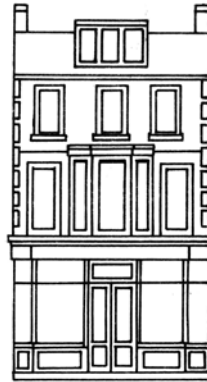
In the post-war decades the gallery fostered the careers of the painters who formed the Edinburgh School, and in particular William Gillies. Gillies died in 1973 and by then the gallery had sold well over 1,000 works for him, more than half to the collector Robert Lillie the pick of whose collection eventually went to The Scottish National Gallery of Modern Art. In this sense a significant portion of the modern collection

was acquired indirectly through The Scottish Gallery and many other inspired purchases of work by artists as diverse as William Gear, Robin Philipson and Rory McEwan came into the National Collection from the gallery. As well as Gillies the career of Philipson, his successor as Head of the Painting School, blossomed under the guidance of Bill Macaulay, the gentle academic who steered the business through the confusions of the 60s and 70s. By the 80s Bill Jackson was at the helm and had moved the gallery to 94 George Street; Guy Peploe joined him in late 1983. It was an exciting decade for painting that saw the emergence of the New Glasgow group including the prodigious talents of Stephen Conroy and Alison Watt who had her first major solo show in the gallery's short lived London premises in 1990. There were major shows of new work during the Edinburgh Festival for John Bellany in 1985, Bruce McLean (including a performance which took place at The Fruitmarket Gallery) in 1986 and important survey exhibitions exploring the theme of modernism in Scottish painting.

The gallery finally moved from Castle Street in 1981; a short move to 94 George Street, premises with a narrow Victorian shop



**AITKEN DOTT PLC**  
**FINE ART DEALERS ESTABLISHED 1842**



front and a splendid gallery behind under a wide rectangular cupola. The shop was initially occupied with artist's materials in a franchise arrangement with Millers Graphics but before long an award-winning conversion was commissioned to accommodate an exhibition programme for objects. This was not out of the blue; the gallery had always shown objects including Cartier jewellery in 1914. When an artist like Jessie M King decorated pots or Anne Redpath painted furniture or Alan Davie designed jewellery the gallery exhibited the work. In the post-war decades the gallery reflected the fruitful relationship between artist and manufacture showing the ceramics of Paolozzi and then Bruce McLean. Henry Rothschild of the Primavera Gallery put on two brilliant survey exhibitions of British and European studio pottery, including Lucie Rie and Hans Coper, and many makers were represented in our regular summer and Christmas exhibitions. But the commitment was now substantial and Amanda Game was recruited in 1987 to take the policy forward. The touring exhibition *Shape and Surface*, curated by Joan Crossley-Holland of the former Oxford Gallery, included work by many major figures who are still represented today, including the jewellers Wendy Ramshaw

and Jacqueline Mina and ceramics by Alan Caiger Smith, Gordon Baldwin, Sutton Taylor and Takeshi Yasuda. Today the departmental nature of the business has subsided in favour of a more integrated approach, under the guidance of Christina Jansen, to incorporate design, the decorative and fine arts. Our commitment to the very best of international Objects is undimmed and is prosecuted both in the gallery in Dundas Street, with our many ground-breaking and career-forming exhibitions, and in the preeminent position we enjoy at Collect in London every May, where a roster of museums queue up to buy work.

The 90s were substantially a time of consolidation after the recession of 1990 which briefly threatened the future of the gallery as we disposed of our London business. It was a time that also saw the rebuilding of relationships with senior Scottish painters such as John Houston, Elizabeth Blackadder and David Michie, the emergence of Barbara Rae as a great colourist and the late flowering of the career of Alberto Morrocco. The gallery became a consistent and successful exhibitor in the two most important London art fairs; in Islington and the Royal College where we were able to extend the market and reputation of our



## Dealers in Fine Art

ESTABLISHED 1842



gallery artists. Quality in art is not subject to fashionable shifts beyond the vicissitudes of the marketplace (which as market insiders we seek to exploit in any case) and it is to this we cleave in all our planning. In this we have a treasure trove for a history and are delighted to rediscover artists from our past, rekindle and celebrate many of the trade relationships we have enjoyed before and highlight some of the stories which lend colour and humanity to the process of display and sale which is still the business of The Scottish Gallery.

It is firm gallery policy to look at any work presented to us for consideration. If we stop looking the whole process will grind to a halt. In any year of our programme there should be artists new to us. Some will be recent graduates others might have served a longer apprenticeship and have lived and worked further afield. We are not a gallery which has a narrowly defined exhibition policy preferring to be the broad church which has been the character of the many golden eras through our long history.

In this short publication we are celebrating a long and diverse history and tell some of the stories which help illuminate all the art we have displayed and sold over the decades. We cannot attempt to include everything and

so must issue a blanket apology for all the omissions, of which there are far more than inclusions; after all for us the most important show is the next one so we have at least tried to present an element of a preview of forthcoming shows. Perhaps there will be an opportunity to publish a comprehensive history and definitive reference book before too long. Instead we have sought to include some surprises and reminders of work not associated with us today. Our history reflects the taste of dozens of men and women who have worked here, some for too long, some for not long enough! Like our brilliant artists our dedicated staff has, and will continue to, guarantee more wonderful art and reasons to love The Scottish Gallery.

**Guy Peploe**

Managing Director

# A Landscape Tradition

Three artists perhaps need to be singled out for the parts they played in establishing the iconography and characteristics of what most people would recognise as archetypal Scottish landscapes. In 1840, two years before the founding of Aitken Dott's business, the man described by the great Sir David Wilkie as the "founder of the landscape school of Scotland", Alexander Nasmyth, died aged 82. He is particularly noted for his large panoramic Scottish landscapes and townscape characterised by topographical correctness and attention to detail. Initially these have a strong sense of the picturesque following works seen on an extended trip to Italy in the 1780s. Later his work changed possibly under the influence of Dutch landscapes and a broader, more atmospheric approach is also evident. In the late 1780s he opened a school for landscape painting in Edinburgh which placed great emphasis on drawing trips to promote direct observation of the natural landscape.

In the same year another important but younger figure also died. The Rev John Thomson of Duddingston had indeed taken some lessons from Nasmyth but was largely self-taught and developed into a painter of free brushwork and dramatic compositions, Highland Scotland seen as a place of wildness of nature often punctuated with built reminders of its turbulent history. Thomson was a true Romantic in his approach to painting and it is certain that no small influence was his long-term friendship with novelist and poet Sir Walter Scott, that great promoter of the romance of Scottish history and of national identity. Scott's atmospheric descriptions of the Scottish landscape used for poetic or narrative effect surely find parallels in Thomson's own heightened sense of the dramatic.

Horatio McCulloch (1805-1867) was, as we have seen, very much an Aitken Dott's artist and perhaps more than any other, helped create the 19th century image of the Scottish Highlands. His work is based on many painting trips to the Highlands, Skye and the Western Isles during which he produced lively watercolours and oil sketches which were later worked up into larger freely painted works in the studio. His hugely popular portrayal of the Scottish landscape was further disseminated through the many widely available engravings made after his paintings.

Our first really comprehensive sales records date from the inaugural Scottish Gallery exhibition in 1896 in the new Castle Street premises, in which works were shown by a range of well-established and younger artists, much as the gallery does today. Included were William McTaggart, Hugh Cameron, WD McKay, Lawton Wingate, Robert McGregor and Robert Noble and works by Glasgow painters, including Alexander Roche, J Morris Henderson and Archibald Kaye, as well as representatives from Kirkcudbright (WS McGeorge and Bessie McNicol) many of whom had shown with us previously and would continue to do in the future. Furthermore, the inclusion of works by deceased artists like Sam Bough and Horatio McCulloch reveals the continuation of the well established practice of dealing in earlier works sourced from auction rooms, other dealers and private clients.



William McTaggart RSA, RSW (1835-1910)

**The Preaching of St Columba** 1895 oil on canvas 51 x 63.5 cms signed and dated

**Provenance**

Lindsay Collection, Dundee; DM Jackson, Edinburgh; RW Walker

**Exhibited**

Aitken Dott and Son, William McTaggart Exhibition, 1907

Manchester City Art Gallery, William McTaggart Exhibition, 1937, catalogue no.2.

One of Scotland's most famous landscape painters, William McTaggart's paintings are typified by loose, energetic brushwork and a deep concern for the effects of light. The Scottish Gallery were McTaggart's main dealer in his lifetime, selling many of his greatest works to the likes of Robert Wemyss Honeyman and Andrew Carnegie. The gallery were such great advocates of McTaggart's paintings that SJ Peplow complained of having his paintings "crammed down my throat".

*The Preaching of St Columba* was exhibited at The Scottish Gallery in 1907: a major exhibition that marked an association of 50 years between artist and gallery.



Arthur Melville RP, ARSA, RSW, RWS (1855-1904)

**The Sapphire Sea** 1892 watercolour 78 x 50.5 cms signed, dated and inscribed, 'Passages' 92'

**Provenance**

Caleb Margerison

**Exhibited**

The Grafton Gallery, London, 1893; The Royal Institute of Watercolours, Arthur Melville Memorial Exhibition, London 1906, catalogue no. 81; The Royal Glasgow Institute of Fine Arts, 1907, catalogue no. 7. The picture is currently hanging in *Pioneering Painting: The Glasgow Boys 1880-1900* at Kelvingrove Art Gallery and Museum which then goes to the Royal Academy of Arts, London.

Melville who was rightly regarded as the most brilliant watercolourists of his period, developed a stunning and idiosyncratic technique. He attended the RSA schools and from 1878 studied in Paris where he was impressed by the work of French Realist painters and the Barbizon School. Associated with the Glasgow Boys he was however a restless traveller and soon moved from their Scottish urban and pastoral subjects to more exotic fare from Egypt, Persia and Spain attracted by strong light, brilliant colours, the drama of the bullfight or the bustle of an eastern harbour.

Often he worked wet into wet to allow colours to blend, sometimes sponging out areas particularly in some of his bullfight pictures to suggest the visual bleaching effect of dazzling sunshine. He would then work with assured smaller strokes over dried areas.

*The Sapphire Sea* is very much about large masses of colours, the eponymous blue being dominant but balanced by blocks of green in the hills and the browns and terracottas of the roofs. Sparking highlights of white in the boats and parasols, of the tiny figures and small dramatic punctuations of their shadows, sunshades and windows enliven the work.

Our records show that in 1888, the year before he moved to Surrey we sold for the artist several important watercolours including a *Spanish Landscape*, two Venetian works, *Sirocco* and *Garnet Sails* and *King Cophetua* which is probably the work currently in the collection of the National Gallery of Scotland.

# The Scottish Colourists

Today, for many, Peploe, Fergusson, Hunter and Cadell, known as The Colourists, represent the greatest achievements in Scottish painting. Their work can be properly seen in a European context and they were the first Scottish painters to see themselves as modern.

Today a tradition of belle peinture persists in Scottish painting, some of it without the rigour and ambition still so powerfully apparent in the best work of the Colourists. Perhaps more importantly their example: dedicated, single-minded and outwith the establishment, helped succeeding generations make their way in a new atomized art world, full of possibility. The Scottish Gallery was home to the ideas, exhibitions and the lives of The Scottish Colourists. So important are they to our business that we have created a dedicated area within our website in which to house their work.

SJ Peploe had several exhibitions in 1912, but not in Edinburgh. Peploe seemed to Peter

Dott a lost cause, his new work was too radical for the dealer to accept and his one man show was cancelled. In a letter from Margaret Peploe to Stanley Cursiter she wrote: 'Mr Dott was still somewhat concerned about Sam's "changes". He was afraid about the influence life in Paris, "French Art", might have on him and on his art. He wrote me a very kind letter, full of advice: my husband was an Artist, one of the few: "There was a responsibility, a duty," he made me feel both very keenly. Poor Mr Dott. I'm afraid there was another shock coming to him.' However, the shock mustn't have been too great for the gallery as Peploe went on to have successful shows with us throughout the 20s and early 30s ending with a Memorial show in 1936.

The Scottish Gallery is going to bring together many of these rejected 'modern' paintings for the first time in a special centenary exhibition in 2012.



George Leslie Hunter (1879-1931)

**The Seine and the Pont Neuf** c.1925 oil on board 37.5 x 45 cms

The Pont Neuf is a misnomer since it is the oldest bridge in Paris. It spans the western end of the Île de la Cité and Hunter depicts its most famous aspect looking upstream towards the left bank, law courts and distant spires. This brilliant oil painting similar to *Marseilles* illustrated in Honeyman's *Introducing Leslie Hunter* has a thick impasto built up into an uneven texture across which he can pull pigment to create effects in the sky and water. His palette is bright: acid greens, yellow and cool blues, the architecture given structure with decisive drawing with his brush in black.



SJ Peplow RSA (1871-1935)

**Jeanie Blyth** c.1900 pastel 26.25 x 18.75 cms

Jeanie Blyth was one of Peplow's first models. She sold flowers on Shandwick Place near to where Peplow had his studio in the Albert Buildings from around 1896. In this early period he made many chalk drawings on tinted paper, occasionally with a wash and they display a dexterity and economy of drawing which is characteristic of all his work with crayon, conté or brush. He painted her twice with a smile but in this simmering work the look is a slow burn of dawning sexuality.

The first work that The Scottish Gallery sold for the artist, in March 1897, was a drawing titled *Gypsy Queen* and would certainly have been of the same sitter.



SJ Peplow RSA (1871-1935)

**Trees at Douglas Hall** c.1915 signed lower right oil on board 40.5 x 32 cms

Douglas Hall is on the Galloway coast near Dalbeattie where Peplow visited whilst painting and working in Kirkcudbright. The thick impasto, bold outlines and high colouring is Peplow at his most daring.



George Leslie Hunter (1879-1931)

**Street Scene** c.1920 pastel and ink 26.5 x 20.5 cms

Hunter produced much more on paper in the last ten years of his life than in oil. He was leading a peripatetic life moving from the South of France to London and Scotland in search of inspiration and the practicalities favoured drawing and watercolour. He was supported by his friend Tom Honeyman, then a partner in Reid and Lefèvre, but who was more than once disappointed to receive a package of works on paper for a planned exhibition of new work. But these vigorous and spontaneous drawings with crayon or watercolour are some of the most vivid, successful works of the artist's maturity. The nervous energy in his marks are not obscured by overwork and the excitement the artist feels at work is communicated. He worked in Nice, Villefranche and here in the Antibes. This is perhaps one of the works entrusted to Willy and Denis Peploe for delivery to Lefèvre in London on their way returning to School at the end of the summer holidays from Cassis in 1924.



J D Fergusson RBA (1874-1961)

**Luxembourg Gardens, Evening** c.1906 signed and inscribed with title and date verso  
oil on panel 18 x 23 cms

**Provenance**

T and R Annan; Ewan Mundy Fine Art; Private Collection, Connecticut

It is evening in Montparnasse and couples take the *passeo* around the pond in the Luxembourg Gardens. Fergusson has not yet moved to Paris but is certainly making plans; he is to move late in 1907 into a studio apartment in the Blvd. Edgar Quinet and his work is soon to undergo a dramatic transformation.

This small panel shows how he has reached the perfection of his early technique. He uses a creamy, enamel-like paint and prefers immensely subtle tonal compositions, enlivened by a few jewel-like stronger colour notes. The brush strokes are long and confident: Whistler and Sargent are perhaps his strongest influences but he is an artist of great confidence about to launch himself on Paris and embrace all the modern influences in the melting-pot of European culture from a position of confidence.



FCB Cadell RSA, RSW (1883-1937)

**Still Life, Blue and White** c.1912 signed lower left and inscribed with title verso oil on board 37 x 45 cms

**Provenance**

Duncan R Miller; Private Collection, Connecticut

Cadell's early work in oil is very different in character from the early period Peploe and Fergusson. The two senior painters who worked together and shared their ideas and to some extent, used a rich, creamy vehicle for their pigment which owed more to 17th Century Dutch painting and early Manet than to Impressionism. Cadell's work before 1914 is very dashing, freely painted and favours a palette dominated by white but using yellow, orange and blues in high key.

In our picture, the composition is lit from the left or rather suffused in an afternoon light, making the shadows half-tones and the highlights on the blue and white china gleam softly. A framed silhouette hangs on the wall and a half-peeled lemon completes the colour scheme.



J D Fergusson RBA (1874-1961)

**Effulgence** c.1923 brass sculpture 21.5 h x 13 x 13 cms

Fergusson, held his first one man show in Scotland at The Scottish Gallery in June 1923, exhibiting nineteen paintings and six sculptures. Fergusson was influenced by African art via the general interest by other artists such as Picasso and Brancusi. Of all the Colourists, Fergusson was the one that viewed the world through the sculptor's eye.

# The Edinburgh School

In the post 1945 years a significant group of painters who began to show on a regular basis were those known as The Edinburgh School, principally graduates from Edinburgh College of Art, many of whom would go on to teach there and influence a younger generation of painters in their turn. The list is full of well known names including William Crozier, William Geissler, Anne Redpath, William Gillies, Adam Bruce Thomson, William Wilson, William MacTaggart, John Maxwell, Robin Philipson, R Henderson Blyth et al.

Soon after graduating in the early 1920s, a core group of these anxious to find the chance of exhibiting outwith the annual exhibitions of the RSA and SSA, and at a time when the old guard traditional painters and The Scottish Colourists were exhibiting successfully at "Dott's", formed The 1922 Group. The four Williams – Gillies, Geissler, MacTaggart and Crozier – were close friends who had variously studied and worked together at home and abroad (mainly in France including the Paris studio of cubist André Lhote). Over the course of 15 years they were joined by artists such as John Maxwell, George Wright

Hall, George C Watson, Arthur Couling, David Gunn and Alexander Graham Munro. They originally showed at The New Gallery at SJ Peplow's studio in Shandwick Place (itself established by a similar artist-driven venture in 1912 by the strictly limited-in-number Society of Eight, original members being John Lavery, James Paterson, FCB Cadell, PW Adam, David Alison, James Cadenhead, Harrington Mann and AG Sinclair. Peplow later joined as did MacTaggart and Gillies).

Gradually, opportunities came for various members of The Edinburgh School to exhibit with The Scottish Gallery, firstly in mixed exhibitions then solo, MacTaggart being the earliest in 1929 followed from the 1940s by shows with Gillies, Adam Bruce Thomson, Anne Redpath, Robin Philipson and many of the others.

A second wave of Edinburgh graduates, many of them originally very much influenced by the previous generation, began exhibiting with the gallery in the late 1950s and early 1960s; principally David McClure, John Houston, Elizabeth Blackadder and David Michie.



Sir William Gillies RA, RSA, PRSW (1898-1973)

**Still Life with Yellow Cloth and Blue Vase** c.1954-5 oil on canvas 35 x 66.5 cms

An influential teacher to a whole generation of painters and widely regarded as one of Scotland's greatest landscape and still life painters, William Gillies has been one of the most important artists to The Scottish Gallery. He held seven exhibitions with the gallery during his lifetime and such is the continued demand for his work, we still show his work on a regular basis. Many people still recall the 'bin' of unframed Gillies watercolours displayed in Castle Street which were constantly on sale at the 'bargain' price of 20 guineas.

**Provenance**

Private Collection, purchased from The Scottish Gallery in 1970

**Exhibited**

The Scottish Gallery, Edinburgh, Exhibition of Paintings - WG Gillies, February 1970, no. 35



Sir William MacTaggart HRA, PRSA, RSW (1903-1981)  
**Harbour Scene** 1961 oil on board 40.5 x 51 cms

Sir William MacTaggart, a grandson of William McTaggart, rose to the pinnacle of achievement in Scottish art as President of the RSA (1959-1969). If Gillies, his friend and colleague at the College of Art, represents the rigour of Braque, MacTaggart is representative of the Expressionism of Edvard Munch and latterly George Rouault. His brilliant orange and blue palette and dark skies often applied with a palette knife characterise his post-war output nowhere better achieved than in his harbour scenes of Norway, Denmark and Fife.



Denis Peploe RSA (1914-1993)

**Still Life with Lobster** c.1960 oil on canvas 71 x 91 cms

Denis was the second son of Samuel John Peploe. He attended Edinburgh College of Art and painted in France, Italy and Spain before War Service interrupted his career. His paintings are well designed, his colours rich and sonorous inhabiting the same tradition of *belle peinture* as his father. In January 2010, the gallery held a successful exhibition of his work, the first retrospective since his Memorial show in 1994.



James Cumming RSA, RSW (1922-1991)

**Croft Table with Field Flowers and Wine Jars** oil on canvas 90 x 120 cms

Cumming was unusual in ECA graduates in choosing to stay in Scotland for his travelling scholarship, spending a year at Callinish on Lewis in 1949; the experience provided subject matter for the rest of his life. He was lecturer at the College from 1950 and was one of the most popular and articulate of the staff, his wit and genuine interest in students remembered with great fondness. In *Croft Table with Field Flowers and Wine Jars* the atmosphere of a blackhouse interior, without artificial light, is brilliantly realised with a smoky palette and glowing tones while at the same time creating an image as sophisticated as the achievements of Braque's synthetic cubism.



Anne Redpath OBE, ARA, RSA, RWA (1895-1965)  
**White Geraniums** 1962 oil on board 51 x 61 cms

Redpath made very good use of flake white oil paint in tonal constructions to produce drama in her compositions. Her brilliant manipulation of the paint, left in delicious peaks or eked across a rough surface with a palette knife, is characteristic of the varied responses to different subjects at different times. In the last years of her output she often favoured a limited palette; perhaps a few brilliant, jewel-like notes enlivening a dark/white composition.



David McClure RSA, RSW (1926-1998)

**Paola with Flowers** c.1963 oil on board 76 x 63 cms

In 1957 McClure was the first of younger second-wave Edinburgh School painters to be offered a solo exhibition at The Scottish Gallery showing recent watercolours and gouaches painted as an Andrew Grant Fellow in Florence and Sicily. These works reveal the influences the artist had absorbed from his teachers particularly Gillies and Henderson Blyth at ECA and from Anne Redpath with whom he had painted in Fife. He was recruited that year by his subsequent life-long friend and colleague, Alberto Morrocco (in 1957 he also had his first solo show with the gallery) to join the staff of Dundee College of Art and McClure is credited with bringing a feeling for the painterly qualities and regard for strong, vibrant colour of the Edinburgh School to Dundee.

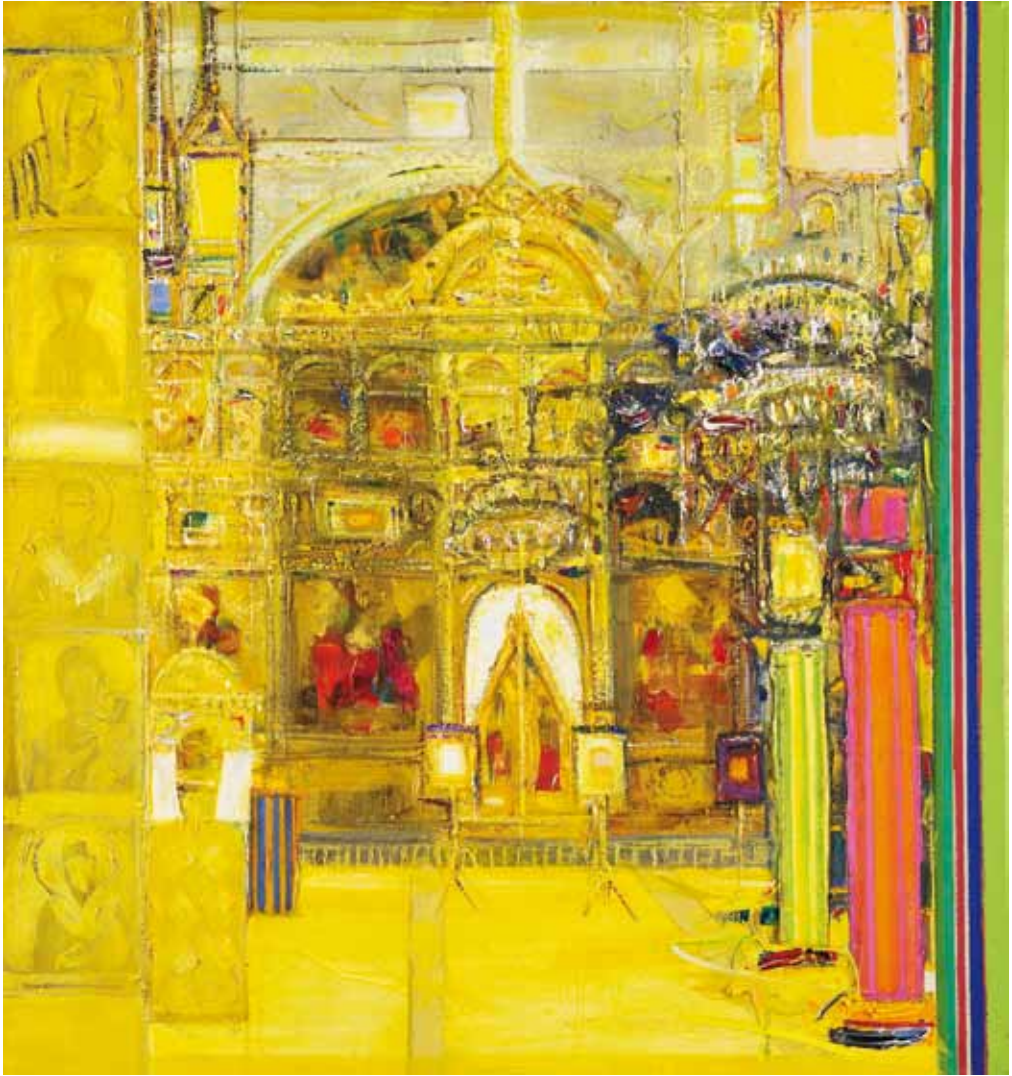
Much of McClure's work is infused with the celebratory spirit of the French Post-Impressionists - Chagall, Gauguin, Matisse and Braque. In this painting, which is a charming portrait of the artist's daughter Paola, contains echoes of another major inspiration, Odilon Redon, partly gleaned through the work of a further teacher at Edinburgh, John Maxwell, about whom McClure wrote a sensitive and perceptive monograph for Edinburgh University Press.



John Houston OBE, RSA, RSW (1930-2008)

**Summer, West Beach, North Berwick** c.1997 oil on canvas 101.5 x 101.5 cms

John Houston's monumental commitment to the Forth Estuary, from both shores, can be seen as one of the great legacies of Scottish painting. His vision is rooted in observation but he is no slavish topographer; his skies can zing with orange and crackle with black or become pure atmosphere in an autumn mist or breathless summer day. Here we see Gullane Bay (the Bass Rock just out of view to the East) warm and calm but with the promise of a storm in the atmosphere.



Sir Robin Philipson RA, PRSA, RSW (1916-1992)  
**Iconostasis** 1974 oil on canvas 81 x 76 cms

Robin Philipson and David Donaldson are the dominant personalities of the Scottish art scene of the 70s and 80s. Each running the art colleges, in Edinburgh and Glasgow respectively, ruling the RSA by force of achievement and personality, friends and rivals. Philipson, who had exhibitions with The Scottish Gallery in his lifetime and several reappraisal shows since, was a generous teacher, able administrator and politician within his chosen institutions and an uncompromising painter, striving for the significant, pushing his technical boundaries to the limit, sometimes on an enormous scale.



Dame Elizabeth Blackadder RA, RSA, RSW (b.1931)  
**Mixed Irises and Poppies** watercolour 57 x 76.5 cms

Blackadder is one of the country's most honoured and celebrated painters. Born in Falkirk she attended Edinburgh College of Art and married fellow student John Houston. Together their influence on generations of students at the College has been profound while her own quiet vision, carried ever forward by an unparalleled work ethic, has become one of the great achievements of post-war Scottish art. She is best known, through the prodigious marketing efforts of the Royal Academy where she is a senior member, for her beautiful, flower works on paper. As her retrospective at the Gallery of Modern Art in 2011 will demonstrate, she has never been predictable and her oeuvre has included an incredible range of subjects. Her Festival show with us in 2011 will show how at 80 neither has her power dimmed in any way.

# Artists

## Post-War and Contemporary

Robert Colquhoun (1914-1962)

**Woman with Flowers** c.1959 pen and ink 51 x 38 cms

Robert Colquhoun was born in 1914 to working class parents from Kilmarnock, Ayrshire. His art teacher James Lyle helped him win a scholarship to Glasgow School of Art (1933-1937) he then won a travelling scholarship to France and Italy along with his lifelong friend, lover and companion, Robert MacBryde.

They both moved to London in 1942 and quickly became associated with the neo-romantic group of painters which included Prunella Clough, Keith Vaughan and John Minton. Their studio in Bedford Gardens became the meeting place for the writers, painters and poets of the period. Picasso was an early influence but when Jankel Adler moved into the same studio block an important European cerebral connection took place and Colquhoun's work moved away from the neo-romantic to concentrate on solitary figure or two figure compositions. Few others applied the same confidence and ability to depict contemporary angst and his rise to fame in the art world was meteoric. The critics loved him and he was, for a short period, untouchable and achieved international recognition in the 1940s and early 1950s. Works such as *Woman with Leaping Cat* (Tate Gallery) undoubtedly influenced Francis Bacon, waiting and watching closely in the wings. Solo exhibitions under the guidance of Duncan MacDonald at the Lefèvre Gallery in Bond Street were sell out sensations and the phrase the 'Golden Boys of Bond Street' was coined. In 1944 during this high period, Colquhoun and MacBryde showed at The Scottish Gallery, in *British and French Artists*. Colquhoun later became a master of the monotype technique as he slowly moved away from the canvas. However, 'Sohoitis' took hold and the iron slowly crept into his soul. Success post 1951 saw 'The Roberts' as they were known to their friends, quickly decline into an erratic life of poverty. Robert Colquhoun died in 1962. In March 2010 we hosted a small but detailed exhibition of 'The Roberts' which received wide critical acclaim.



In 1959, Oliver Bernard, who was then working for an advertising agency, commissioned Colquhoun to produce a series of drawings for an engineering company. The drawings were ultimately rejected by the company, but Bernard paid Colquhoun for them. The majority of these drawings are now in the City Art Centre, Edinburgh. This drawing belongs to the series.



Stanley Cursiter CBE, RSA, PRSW (1887-1976)

**Winter Stromness** 1950 oil on canvas board, signed and dated 40.5 x 45.5 cms

Cursiter was one of the most influential figures in 20th century Scottish art. As a painter he is known chiefly today for his commitment to the landscape of his native Orkney: the cliffs and boiling seas of Yesnaby, Birsay and Westray. He also had an important portrait practice and was King's Limner from 1949. His female portraits of the 20s, picking up his professional life after a distinguished war, are some of the most elegant and evocative works of the era: sumptuous interiors often featuring a favourite model, Poppy Low, who was also painted by his friend SJ Peploe. Before this in 1913 he produced several startling subject pictures in a Futurist style, which are now considered serious modernist British paintings despite the artist turning his back on this way of painting (he could never have subscribed to the political credo in the manifestos of futurism). One of these, *The Sensation of Crossing the Street* was exhibited in the Society of Scottish Artists in 1913 alongside the loan of twenty post-impressionist works which included Severini's *Boulevard* (1909). From 1930-1948 he was Director of The National Galleries of Scotland, overseeing the difficult period of Wartime evacuation and adding major works to the collection through skilled diplomacy and management of his limited funds. During these years he was a consistent, eloquent advocate for a Scottish National Gallery of Modern Art. He wrote extensively, including books on Scottish Art, Henry Raeburn and the first monograph on SJ Peploe (1947). A major retrospective exhibition was held with The Scottish Gallery as a Memorial show in 1979.



Joan Eardley RSA (1921-1963)

**The Sea IV** c.1960 oil on board with paper collage 105 x 105 cms

**Provenance**

Mr and Mrs R M McLaren, Maggie Lascelles and by descent.

**Exhibited**

Joan Eardley, The Scottish Gallery, May – June 1961, cat 6; Joan Eardley Memorial Exhibition, Arts Council, 1964, cat. 103 (lent by Mrs R M McLaren, Magdala Crescent, Edinburgh).

Though it has always been popular, Joan Eardley's work has become much more appreciated since the National Galleries of Scotland held its major survey show in 2007. At the same time, The Scottish Gallery held its own exhibition demonstrating our continued belief in Joan Eardley as one of our greatest 20th Century artists. It was one of the most successful commercial exhibitions that the gallery has ever had.

The drama of the sea at the little bay at Catterline never lost its appeal to Eardley. Here the black rocks are in dramatic contrast with the foaming sea forming the central passage of the painting, the oil paint built up with collaged paper elements. There is sand sprinkled on to the foreground and the sky is high, cool and lowering.



W Barns Graham CBE, HRSA, HRSW (1912-2004)

**Lilac (Geoff and Scruffy)** 1988 acrylic on paper 56.5 x 76.5 cms

Wilhelmina Barns-Graham is considered one of Britain's most senior and important abstract painters, initially taught by SJ Peplow at Edinburgh College of Art. Her close associations with artists such as Ben Nicholson, Barbara Hepworth, Roger Hilton and Naum Gabo in the 40s and 50s makes a historic link between Scotland and St Ives. Her first solo exhibition with the gallery was in 1956 and The Scottish Gallery remains her main dealer in Scotland.



Ian Fleming RSA, RSW (1906-1994)

**The Village of Pennan, Aberdeenshire** c.1953 ink and wash 35.5 x 51 cms

Fleming, as a tutor at Glasgow before the War, when he encouraged Colquhoun and MacBryde and then at Grays in Aberdeen in the post-war period, was a teacher of great insight and influence. He was a brilliant etcher, a practice he continued into old age and in 1987 he mounted a charming survey show of prints entitled *Thoughts*; one print produced each year over twenty years, forty years after his first show in the gallery. His wash drawings, perhaps influenced by his younger colleague Robert Henderson Blyth, have the same graphic and romantic qualities of his best etched work.



The Earl Haig OBE, RSA (1918-2009)

**Bemersyde Moss in March** c.1988 oil on canvas 71.5 x 92 cms

Earl Haig had the distinction of having the longest continuous professional relationship with The Scottish Gallery of any artist. He showed first in 1945, his sketches from Colditz, and lastly had a triumphant ninetieth birthday show in April 2008.

Bemersyde Moss was a favourite subject, on his doorstep and ever changing, a marshy area below the Castle which inspired some of his most evocative, lyrical paintings.



Pat Douthwaite (1939-2001)

**Cat and Chair** 1994 pastel 70 x 50 cms

Scotland is justly renowned for her distinctive schools: The Glasgow Boys, The Scottish Colourists, The Edinburgh School, New Image Glasgow and so on. In reality these terms are useful but yield no insights in themselves. Artists are individuals and individual works can only be judged individually. Scotland has produced many painters who defy any categorisation like James Cowie, Joan Eardley and Pat Douthwaite, artists whose work sits outside a mainstream, defies fashion and perhaps, in retrospect, will not belong to a particular era.

Douthwaite, who will be the subject of a book and exhibition with the gallery in 2011, was an artist of exceptional vision, a brilliant designer of works of art who could at the same time invest her figures and creatures with a raw emotion which could only be drawn from her own mind. Always kinder, in her art, to animals than people, cats as here are benign rather than malevolent.



Ian Hamilton Finlay CBE (1925-2006)

**Terror/Virtue** 1984 cast bronze 5.25 cms

During the 80s The Scottish Gallery enjoyed a productive relationship with Ian Hamilton Finlay. Bill Jackson was a frequent visitor to Stonypath and many important pieces were sold culminating with the sale of *Nine Columns* to the Kunstmuseum in Dusseldorf. The 1981 sandstone piece, carved by John Andrew, had been displayed at Inverleith House prior to the removal of the SNGMA to Belford Road. It explores the relationship between antiquity, modernism and the Third Reich. Its sale represented the first piece by Finlay to enter the collection of a German Museum.

*Terror/Virtue* is a medal produced for the British Art Medal Society in 1983 in an edition of 43 and is accompanied by its original box and explanatory text. Our piece is one of a number originally retained by the artist.



John Byrne RSA (b.1940)

**The Black Jug** 1998 oil and pastel on canvas board 51 x 61 cms

Byrne has quietly become a Scottish national treasure as painter, playwright and public figure. He has been acknowledged as being the most gifted student of his generation, attending Glasgow School of Art and then having a post-graduate year in Edinburgh. Here he did not see eye to eye with Robin Philipson and was very surprised to be warmly congratulated by the head of Painting, 'how could I ever have doubted you - a wonderful show' before John wandered into the Sculpture court and saw the Gordon Bryce exhibition which had clearly been confused with his own! Since then he gently reinvented himself as a naïf called Patrick and then emerged as one of most brilliant, comic dramatists for both stage and screen while never abandoning brush, etching needle and pencil.



Peter McLaren (b.1964)

**Still Life with Infanta** 1995 oil on board 122 x 152.5 cms

McLaren was the star graduate from Edinburgh College of Art in 1986. His Degree show caused a sensation featuring oil paintings of figures on racing bikes painted in 'action' mode in a technique approaching performance. He followed with images of gilded youth in fast cars and then overscale still lifes and transpositions of parts of Velázquez *Las Meninas* before moving to Orkney and tackling the dramatic seas and coastline with the same originality and attack.



Alison Watt OBE (b.1965)

**The Last Supper** 1988 oil on Canvas 61 x 61 cms Private Collection.

The gallery first exhibited Alison's work shortly after she graduated from Glasgow School of Art in 1988 and was closely associated with her at this time. Her first solo exhibition was held at The Scottish Gallery in 1990 to wide critical acclaim and was subsequently seen at Kelvingrove Museum and Art Gallery.



Barbara Rae CBE, RA, RSA, RSW (b.1943)

**Spanish Landscape, Torre Viecha** c.1989 mixed media and collage 80 x 110 cms

Rae had her first solo exhibition with The Scottish Gallery in 1979. She developed in the 80s and early 90s into a brilliant colourist using the mediums of monoprint, etching and screenprinting to advance her technical range and add new palettes to her repertoire. In the Alpujarras mountains of southern Spain, often working roadside in the heat of the day, she found dramatic subject matter and used paper collage, chalks and water-based paint to capture the texture and glowing colour of her landscape. This painting dates from 1989, one of a series, many of which were exhibited with great success at ARCO Madrid with the gallery in February 1990.



James Morrison RSA, RSW (b.1932)

**Sea Loch, 11.xi** 2006 oil on board 34.5 x 50 cms

No other painter has been as closely associated with the gallery as James Morrison. His quiet championing of the value of landscape painting within modernism, his huge ability allied to a rigorous self criticism and his quest for new subject matter while keeping the faith in the limitless possibility contained in the apparently familiar, have assured him a prominent position within post-war Scottish art. From the haunting tenement paintings of the late 50s, exhibited with the New 57 Gallery and Glasgow Group, to his Catterline work and then the full maturity of his landscape practice exercised in Angus, Assynt, the Arctic, Alps, Botswana and Fen Country, a huge audience has met and become devoted to his skies and way of seeing the landscape. For our part we have managed his 'career' so that he can concentrate on what really matters: painting.



Victoria Crowe OBE, DHC, FRSE, MA(RCA), RSA, RSW (b.1945)  
**Continued Conversation** 2010 oil on board 51 x 66 cms

Victoria Crowe is our Festival Artist this year, 2010. She first exhibited in 1970 and has developed into one of the most significant painters of her generation. Her new body of work, made both in her Scottish and Venetian studios, reflects her poetic themes of reflection and renewal using appropriated iconographies from the religious and natural worlds. The show will be accompanied by a full colour catalogue with an introduction by Professor Duncan MacMillan.



Paul Reid (b.1975)

**A Fury** 2007 pencil and charcoal on paper 41.5 x 29.5 cms

Paul Reid's classical compositions have been attracting acclaim since his degree show at Duncan of Jordanstone, Dundee. He is well known to The Scottish Gallery audience and he continues to mine the potent imagery of the Greek Myths as preserved in Ovid. The brutality and amorality of the original texts is respected and the artist resists adding new symbols for a modern interpretation. Instead we are invited to make our own, personal conclusions in witness of the hubris and nemesis, clash of cultures and wild and civilizing influences still at play in our 21st Century lives.



Jacqueline Ryan

**Necklace** 2010 18ct gold and blue glass enamel 48 cms length

Born in London, 1966. Jacqueline Ryan spent time at the Fachhochschule in Dusseldorf and after graduating from the Royal College of Art, London in 1991, she moved to Padua, Italy and shared a workshop with Giovanni Corvia. Jacqueline works exclusively in gold and precious materials to create organic forms characterised by intricate arrangements of repeated elements, bringing to the field a unique voice grounded in the Italian tradition of architecture and design. Jacqueline now has her own workshop in Todi, Italy.

The Scottish Gallery represented Jacqueline Ryan at Collect 2009 and through the Art Fund initiative, Aberdeen Art Gallery and Museum successfully competed with other institutions to acquire an outstanding neckpiece for their public collection. At Collect 2010, the National Museums of Scotland reserved this magnificent articulated enamel necklace for their permanent collection.

# Objects

The first thing that greets you before you enter The Scottish Gallery is our ornate gold frame which is suspended from an imposing forged steel stand by John Creed. The 19th Century, hand carved frame from our workshops is a testimony to the fine craftsmanship with which the gallery has always been associated and the strong, elegant stand marks our move to Dundas Street in 1992. John Creed has been a practicing silversmith and blacksmith since the early 1960s, having taught metalwork at Glasgow School of Art, he is a regular exhibitor at the gallery. He recently completed the main entrance gates for Kelvingrove Art Gallery and Museum in Glasgow. The fruitful dialogue we have enjoyed with John Creed exemplifies how the gallery works with artists; one story amongst many.

Today, Objects are one of the gallery's strongest identifying features. We specialise in national and international contemporary

ceramics, glass, jewellery, metalwork, sculpture and occasionally textiles. It is unparalleled in its quality and still remains, after more than three decades, unique in Scotland. The focus is now entirely exhibition based and we provide a window into a much wider world celebrating the decorative, fine arts and design all within this one house of art.

Through initiatives such as Collect (International Fair for Contemporary Objects) and our monthly exhibition programme we regularly sell objects to museums and private collectors. We owe our greatest gratitude to the countless, regular clients who have supported the gallery over the years, which is why we strive for innovation and quality. The following illustrated artists represent only a minute fraction of those who have exhibited with us over the years. We hope you continue to enjoy our adventure as we adapt and embrace the vibrant world of objects.





Hiroshi Suzuki

**Earth IV - So** 2008 hammer-raised and chased fine silver 33 h x 28 w cms

Photograph: Courtesy of Adrian Sassoon

Born in Japan in 1961, Hiroshi Suzuki moved to the UK in 1994 to study first at Camberwell College, London and then at the Royal College of Art in London. After establishing his studio in England in 1998, he now lives and works in Japan. In a statement about his practice he states that he has a "deep interest in fluent expressions of nature and pursues imagery in silver with a wide spectrum of expression. My work can be interpreted as the embodiment of an intuitive sense of organic abstraction, whilst alluding to functional tradition." The Scottish Gallery noticed the incredible talent of Hiroshi Suzuki during his time at the Royal College of Art and he had his first solo show at the gallery in 2004 and then in October 2007. We were instrumental in getting his early work into museum collections and he is now represented in collections worldwide. In 2010, he was honoured with a retrospective exhibition at Goldsmiths' Hall, London.

**Public Collections include:**

Aberdeen Art Gallery and Museums, Aberdeen; Crafts Council, London; National Museums of Scotland, Edinburgh; Museum of Art and Design, New York.



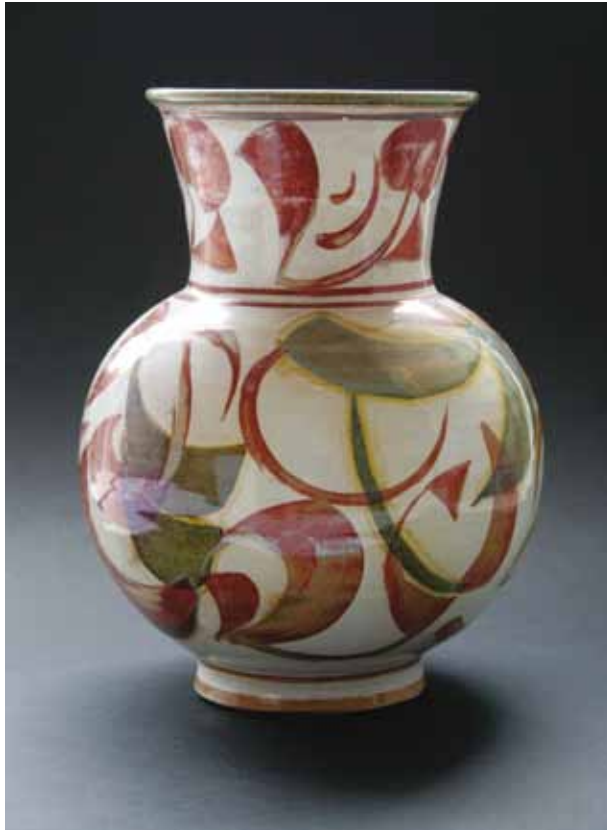
Malcolm Appleby

**Leaf Form Brooch** silver, multiple gold, platinum on surface, engraved 12.3 l x 4.5 w cms

Malcolm Appleby was born in 1946. He studied at Central School of Art, Sir John Cass and the Royal College of Art in London before establishing his studio in Scotland in 1969. He is a silversmith and metal engraver who uses metal in an unselfconscious, original, expressive, playful and narrative manner. He is in short, a master storyteller in metal. Gold is "just another lovely material to work with." He describes himself as a "post-post modernist multi-media maximalist with minimalist overtones." From buttons to belt buckles to tumbler cups or more decadent engraved pieces, Malcolm's work has delighted gallery clients for more than three decades. We will be delighted to host a solo show of Malcolm's *Museum of Magical Things* in 2012.

**Public Collections include:**

National Museums of Scotland, Edinburgh; Aberdeen Art Gallery and Museums, Aberdeen; Victoria and Albert Museum, London



Alan Caiger Smith MBE

**Baluster Vase** c.2001 red earthenware with lustre 23 h x 18 d cms

Alan Caiger Smith was born in 1930. He studied painting and drawing at Camberwell School of Art in 1947 before graduating from King's College in Cambridge in 1952. He set up the Aldermaston Pottery in 1955. Working with a team of seven or eight assistants, he produced painted tin-glaze ware and lustre decorated pottery of the highest quality with surfaces richly decorated in precise brushwork. Caiger Smith is an acclaimed ceramicist and academic, books by him include *Tin Glaze Pottery in Europe and the Islamic world* and *Pottery, People and Time*.

Caiger Smith represents the long history that the gallery has had showing classic and contemporary studio ceramics. Henry Rothschild curated several Studio Ceramics exhibitions in the gallery from the late 1970s which included works by Lucie Rie, Hans Coper, Ewen Henderson, Alison Britton and Sutton Taylor. He introduced the gallery to a wider and more sophisticated range of objects to which our audience responded in a positive way. Due in part to this legacy, we now have a reputation for showing international work alongside national artists.

His work can be seen in many public collections worldwide.



Gwyn Hanssen Pigott

**Still life with dark grey bottle** 2008 five pieces 24 h x 47 w x 15.5 d cms

Photograph: Brian Hand

Gwyn Hanssen Pigott was born in Australia, 1953. With a career spanning over 45 years, her work is found in numerous collections worldwide and she has international status as an artist. Influences from her early apprenticeships with English potters Ray Finch, Michael Cardew and Bernard Leach are still apparent in her current work. She also worked at the Aldermaston Pottery with Alan Caiger Smith. It was a privilege for The Scottish Gallery to host a festival exhibition in August, 2008.

*I once wrote, before I knew pots like these by Gwyn but it might have been about her, 'the objects in the middle, my main concern, are about life and still life at once. They can be used but their function is partly frozen in reflection about themselves ... Objects such as these fill the gap between prose and poetry, between ordinary and breathtaking, combining both.'* Alison Britton, July 2008



Philip Eglin

**Madonna and Child** c.1995 honey glaze earthenware 38 h x 12 w x 18.5 d cms

Philip Eglin was born in Gibraltar in 1959 and went on to study ceramics in Staffordshire and at the Royal College of Art, London. He was model and student of Eduardo Paolozzi. In 1996 he won the prestigious Jerwood Prize for Ceramics. He has had several solo shows at The Scottish Gallery spanning a 25 year period. *Popes Pin-ups and Pooches* was his last solo show with The Scottish Gallery in 2009 and within it was the full, dynamic range of artistic and expressive skill which flows from his rich, eclectic and symbolic palette. Middlesborough Institute of Modern Art acquired a major piece for their collection from this show.

**Public Collections include:**

Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; Potteries Museum, Stoke-on-Trent.



Ken Eastman

**Chatsworth Series No 3** Spring 2010 bone china 20.5 h x 26.7 w cms

Born 1960 in Hertfordshire, Ken Eastman studied at Edinburgh College of Art (1979-83) and at the Royal College of Art, London (1984-87). He has won many prestigious awards in the field of ceramics and we have shown his work for over 20 years. In 2006, Ken Eastman was invited to work in collaboration with the Royal Crown Derby factory. This body of bone china pieces combined Ken's contemporary forms and the classic Derby patterns that have been in production since 1750. The launch of the Royal Crown Derby series at The Scottish Gallery in 2009 was a huge success, apart from the many individuals acquiring pieces, the National Museums of Scotland purchased two, Ulster Museum acquired a further two and the Victoria and Albert Museum took four for their Public Collection.

**Public Collections include:**

Victoria and Albert Museum, London; Museum of Fine Arts, Houston, USA; Faenza International Ceramic Museum, Italy.



Michael Lloyd

**Corn Bowl** 2004 22ct gold 9.5 d x 6 h cms

Born in 1950, Michael Lloyd studied at Birmingham School of Silversmithing and the Royal College of Art, London. Since the late 1980s he has lived and worked in South West Scotland. Michael describes himself as a compulsive maker. His beautiful chased silver and gold vessels illustrate a profound understanding of both material and techniques. Inspired by the natural world, he describes his work as 'an act of homage both to our landscape and to our increasingly fragile sense of creativity.' His commissions include work for York Minster and Lichfield Cathedral.

**Public Collections include:**

Birmingham Museum and Art Gallery, Birmingham; The Fitzwilliam Museum, Cambridge; National Museums of Scotland, Edinburgh; Victoria and Albert Museum, London.



Dorothy Hogg MBE

**Brooch in the Artery Series** 2009 silver and red beads 13.5 x 9 cms

Photograph: John K McGregor

Born in 1945, Dorothy studied at Glasgow School of Art and the Royal College of Art and was course leader of silversmithing and jewellery at Edinburgh College of Art from 1985 until 2007. In 2001 she was awarded an MBE for services to jewellery and silversmithing and in 2008 was appointed as the first Emeritus Professor of Edinburgh College of Art. She spent six months at the Victoria and Albert Museum as their first ever artist in residence in 2008.

Dorothy created a centre of excellence in jewellery practice in Edinburgh and with it brought an international audience to degree shows. The gallery benefitted greatly from this creative vision and her distinctive graduates are an integral part of the jewellery that we show today. In a statement from her 2004 10 year retrospective exhibition she writes:

'My intention is for the pieces to come alive when worn by interacting with the movement of the body and by establishing the wearer centre stage. I am creating austere sensual pieces, which involve the sense of sight, touch and hearing.'

**Public collections include:**

Victoria and Albert Museum, London; Middlesborough Institute of Modern Art, Middlesborough; National Museums of Scotland, Edinburgh.



Takahiro Kondo

**Green Mist** 2007 porcelain with green underglaze and 'silver mist' overglaze  
cast glass dimensions 70 h x 17 x 14 cms

Takahiro Kondo was born in 1958, Japan. Born into a traditional *sometsuke* (blue and white porcelain) family, as grandson of Kondo Yūzō (National Living Treasure) and son of Kondo Hiroshi. In 1995 David Leach opened a major exhibition of Kondo's work at the National Museums of Scotland, Edinburgh and the gallery has enjoyed a close working relationship with this exceptional artist ever since. He enjoys a special relationship with Scotland having been invited by Edinburgh College of Art to develop his glass skills. During his time here he was also inspired by the totemic power of Standing Stones in Orkney which led to the creation of the 'Mist Series'. Kondo's disciplined imagination and formidable skills are the unique indicators of his work. The gallery will be hosting an exhibition of new work, predominately in glass, by Takahiro Kondo in 2011/12.



Jacqueline Mina

**Bracelet** 2010 18ct gold 6.5 x 5.5 x 4 cms

Photograph: Neil Mason

Born in 1942, Jacqueline Mina studied jewellery at Hornsey and the Royal College of Art, London. Winner of the Jerwood Prize for Jewellery in 2000, Mina is recognised as a giant talent and influence amongst UK and European contemporary goldsmiths. Her superb technical accomplishment in manipulating precious metals is combined with a fine, painterly eye. Sources of inspiration include Venetian Palazzo Fortuny with its textile drapes, devoré velvet with their patterns etched away. She was also an influential and generous teacher during her time at the Royal College of Art, London. Previous students include Catherine Martin and Jacqueline Ryan, both regular gallery exhibitors.

The relationship that Jacqueline Mina has with The Scottish Gallery has been long and fruitful and in 2002 we celebrated this partnership with a 60th birthday exhibition for Jacqueline. In 2011 Goldsmiths' Hall will be hosting a retrospective exhibition of her work which will be followed by a festival exhibition in The Scottish Gallery in August 2011 as part of a major touring exhibition celebrating this renowned artist.



Colin Reid

**Book Sculpture** 2009 kiln cast glass 43 h x 30.5 w x 7.5 d cms

Colin Reid was born in 1953 and studied at St Martins College of Art and Stourbridge School of Art and trained as a scientific glassblower. In the 1980s Henry Rothschild curated a glass exhibition that showcased early works by him and we have continued to exhibit his remarkable glass ever since. He is an acknowledged master of kiln formed cast glass and has work represented in over 40 international public collections. His sources of inspiration are numerous, but each work uses the qualities of glass, transparency, refraction and reflection, to extraordinary, dynamic effect. Another unique attribute of Colin Reid are the apprentices who have gone through his glass studio over the years, providing the gallery with a wealth of new talent in the field such as Sally Fawkes, Bruno Romanelli and Joseph Harrington. The gallery is hosting his third solo exhibition during the festival in August 2011.



Jim Partridge

**Crater vessel** 2010 blackened oak 14.5 h x 37 w x 31.5 d cms

Born in 1953, Jim Partridge studied at the John Makepeace School for Craftsmen in Wood before setting up his own studio in 1980. Since 1984 he has worked from a studio in rural Shropshire, developing a wide ranging body of commissioned and exhibition work using native oak. His commissioned work can be seen in locations as diverse as Kielder Forest, a Coventry canal bank, Mount Stuart on the Isle of Bute and Christchurch Cathedral in Oxford. The gallery has had a relationship with Jim Partridge and his partner Liz Walmsley since 1990. He works instinctively with wood and is a unique voice in modern furniture. In 2003/4 we hosted a major touring exhibition called *Log Book* to critical acclaim. The gallery has taken Partridge's work to international art fairs in the USA and we regularly represent him at Collect, London.

**Public collections include:**

Victoria and Albert Museum, London.



**The Red Queen** 2002  
22 18ct gold rings with  
garnets mounted on  
anodized aluminium stand  
19.5 h x 4.8 w cms  
Photograph: George Gammer

Wendy Ramshaw CBE, RDI

Born in 1939, Wendy Ramshaw is an international champion of modern jewellery. Her signature *Ringsets* are represented in over 70 public collections worldwide and *Prospero's Table* now sits on public display at the Museum of Fine Arts, Houston, in Texas. Ramshaw's work also encompasses designs for textiles, screens, gateways and sculpture. The Scottish Gallery has exhibited some of her most ambitious ideas through exhibitions such as *Picasso's Ladies* (1989), *Room of Dreams* (2002), *Prospero's Table* (2004) and *A Journey Through Glass* (2007). Exhibitions such as *Room of Dreams* which was designed and created as a theatrical stage set for the jewellery have become embedded not only in Ramshaw's spectacular career but also illustrate the commitment by the gallery to truly original ideas.

In 2009 we celebrated the publication of *David Watkins Wendy Ramshaw A Life's Partnership* which was an opportunity for many gallery clients to celebrate the 'joy' that Ramshaw's work has given them over the years. Jewellery becomes a part of who we are and we will continue to delight in Wendy's vision.



Prospero's Table  
2004  
Photograph:  
Graham Pym

# Prints

An abiding memory of my first few days at The Scottish Gallery is being introduced to the Print Department by Ronnie Miller\*. Solander box after solander box was taken out to show me – their heavy weight, the texture of their binding, the slap of their lids on the counter, then revealed, leafed between acid-free tissue and mounted on acid-free board, were original etchings by Rembrandt, landscape capriccios from Paul Sandby, miniature etchings by John Clerk of Eldin, velvety mezzotints after portraits by Henry Raeburn, dark, iconic landscapes from DY Cameron, some etched *joie de vivre* from Anthony Gross, or charmingly ‘primitive’ 17th century maps by Johannes Blaeu. In adjacent print cabinets were found more recent, larger works – lithographs by Colquhoun and MacBryde, etchings from Julian Trevelyan and John Piper, screenprints by Patrick Heron or Robyn Denny, and others by David Hockney, Eduardo Paolozzi, Norman Ackroyd, Elizabeth Frink and a host of contemporary Scottish printmakers. Clearly, the Print Department of 1987 represented the gallery at its most eclectic!

The Scottish Gallery has had a long and fruitful relationship with printmaking, as dealers, exhibitors and at times, publishers. In the 1890s Aitken Dott and Sons published a number of steel engravings after popular paintings, such as ‘The Meeting of Burns and Scott’ by Charles Hardie. At the same time, and for many years to come, the company held large stocks of antiquarian prints – etchings by Albrecht Dürer, engravings from *Le Vedute di Roma* by Piranesi, 18th Century caricatures from George Cruikshank, etchings of Paris by Charles Meryon or William Daniell’s 1820s aquatints from *A Voyage Round Great Britain*, among many, many others.

Alongside works from the past, the Print Department of 1900 was well stocked with contemporary artists, etching pioneers such as American James Abbott McNeil Whistler, the Swede Anders Zorn, Scotsman William Strang and Frenchman Alphonse Legros.

The Edwardian era through to the second war saw a great *vogue* for the freedom of line and monochrome textures of etchings, which, with wide-margined mounts and narrow black frames, graced many a fashionable interior of the period. Many of the finest exponents of etching were Scots, (to such an extent that etching was regarded almost as a national art form) epitomised by the avidly collected work of Muirhead Bone, James McBey, DY Cameron and ES Lumsden, all of whom were exhibited by the gallery. Despite this local pre-eminence, non-Scots continued to be stocked – Frank Brangwyn, GL Brockhurst, Edmund Blampied, Robert Austin and Laura Knight, to name but a few. Gallery records show that its publication of a series of original etchings by Joseph Gray in the late 20s proved highly successful, with prints selling rapidly to collectors in New York, Philadelphia, Chicago and London.

Concurrent with the interwar boom in etching was a growing appreciation for woodblock printing, inspired by the Japanese and filtered through French Post-Impressionism. In 1911 the gallery had shown woodblock prints by Hokusai and Utamaro, and artists such as Charles Hodge Mackie and Mabel Royds, who were inspired by such masters, later showed with the gallery.

With post-war austerity many artists and dealers saw printmaking as a more affordable way of bringing original contemporary art to a wider audience. In the 1940s and 50s this idea in part

sparked a renewed interest in the painterly qualities of lithography, and encouraged Edinburgh based printer Harley Bros. to commission a large series of lithographs from contemporary painters. A number of Scottish Gallery artists were invited to participate, with Anne Redpath, Robin Philipson, Earl Haig, William MacTaggart and David McClure, among others, producing memorable 'Edinburgh School' images.

The 1960s and 70s saw the opening up of print workshops in all of Scotland's major cities, providing the facilities, equipment and expertise to allow many more artists to experiment with printmaking. Numerous Scottish Gallery painters took up this opportunity - W Barns-Graham, John Houston, Barbara Rae, Elizabeth Blackadder, John Bellany, Victoria Crowe, John Byrne - and greatly expanded their *oeuvre* by doing so. In the early 1980s the gallery returned to publishing with a series of original lithographs - a typically emotive sunset from John Houston and some mystic symbols from Alan Davie, for example - and in the 90s was joint publisher of *The Sutherland Suite*, a series of ground-breaking etchings from Barbara Rae.

Print highlights I recall from my fifteen years with the gallery include a major show of monotypes and screenprints from the mercurial Bruce Mclean, a moving collection of etchings by Ian Fleming, the first joint exhibition of prints by John Houston and Elizabeth Blackadder, engraved portraits of 17th Century nobility by Robert Nanteuil, the poised minimalism of master printmaker Philip Reeves, and a show from Glasgow Print Studio that included works from the then 'New Glasgow Boys', Steven Campbell, Stephen Conroy, Peter Howson and Adrian Wiszniewski.

With the gallery's move from 94 George Street to their current premises, the print department closed. Yet, The Scottish Gallery continues to exhibit printmaking at its best, perhaps with a return to the more international outlook of earlier days, evidenced by a recent show of Picasso etchings and, in 2010, prints from the *École de Paris*.

### **Iain A Barnett**

\*Ronnie Miller worked in the Framing Department of Aitken Dott from 1940-1989 and had a wealth of knowledge about all aspects of the business.



James McBey (1883-1959)  
**September Sunset, Venice** etching (numbered XLIV) 22 x 45 cms



Sir Muirhead Bone HRSA, HRSW, RE (1876-1953)  
**Glasgow Harbour** c.1900 etching 16.5 x 28.5 cms



Charles Hodge Mackie RSA, RSW (1862-1920)  
**The Bassano Bridge, Italy** coloured woodcut 51 x 52 cms

Mackie is a Scottish artist who does not readily fit into a box. The influence of first Andrew Geddes and the Symbolism of *The Evergreen* and then the Pont Aven school (he met Gauguin and became a friend of Serusier) led to a series of woodblock prints without parallel in British art.

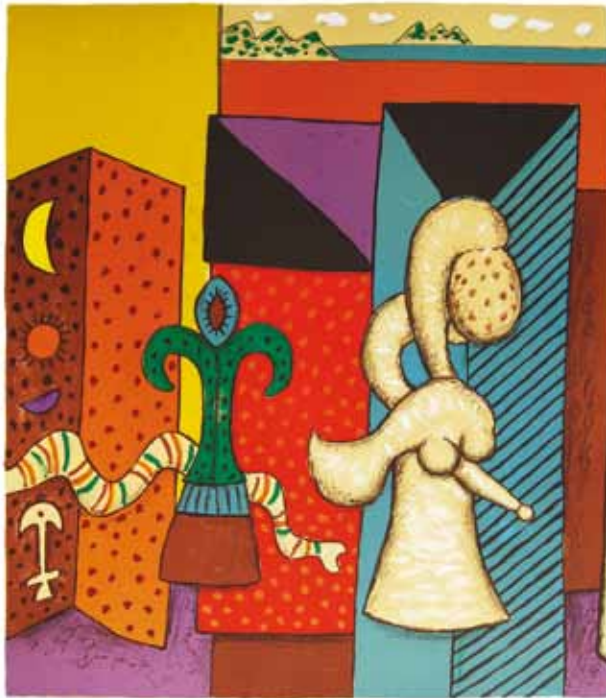
The Bassano Bridge, now demolished, is perhaps the best known and one of several made in Italy, including two Venetian subjects. The Scottish Gallery reassembled all thirteen prints for an exhibition in 1987.



Bruce McLean (b.1944)

**New Acquisitions** 1991 screenprint (ed. 2/300) 15 x 21 cms

McLean attended the Glasgow School of Art from 1961-1963 and then St Martin's for a further three years, studying under Anthony Caro. He emerged as one of the most influential multi-disciplinarian artists of his generation and latterly at the Slade School as a hugely influential figure on the emerging generation of YBAs. For his Edinburgh Festival exhibition in 1986 he produced screenprints, poster paintings on photographic paper, monotypes, ceramic bowls and plates (off which we banqueted after the PV) and enormous paintings whose arrival at 94 George Street necessitated the removal of the front door jamb, courtesy of our framer Terry McCue up a ladder with a saw. He also conducted two performances: one at George Street, and a second at The Fruitmarket Gallery, to a packed and enthralled Festival audience.



*Alan Davie*

*Festival Exhibition 1979*

*The Scottish Gallery, 26 Colinton Street Edinburgh*

MAGIC PICTURES

Alan Davie HRSA, CBE (b.1920)

**Magic Pictures** 1979 lithograph (ed. 62/65) 77 x 57 cms

Alan Davie's Festival Exhibition in 1982 entitled *Magic Pictures* was a significant homecoming for an artist who was born in Grangemouth and attended the Edinburgh College of Art before the War. He had not exhibited in Scotland since he showed with Richard Demarco in 1968.

# Abbreviations

<b>ARBS</b>	Associate of the Royal Society of British Sculptors
<b>ARSA</b>	Associate of The Royal Scottish Academy
<b>HRSa</b>	Honorary Member of The Royal Scottish Academy
<b>LG</b>	London Group
<b>NEAC</b>	New English Art Club
<b>PRSA</b>	President of The Royal Scottish Academy
<b>PPRSA</b>	Past President of The Royal Scottish Academy
<b>RA</b>	Royal Academy
<b>RBA</b>	Royal Society of British Artists
<b>RCA</b>	Royal College of Art
<b>RI</b>	Royal Institute of Painters in Watercolour
<b>RGI</b>	Royal Glasgow Institute
<b>RMS</b>	Royal Society of Miniatures
<b>ROI</b>	Royal Institute of Oil Painters
<b>RP</b>	Royal Society of Portrait Painters
<b>RSA</b>	Royal Scottish Academy
<b>RSW</b>	Royal Scottish Society of Painters in Watercolour
<b>RWA</b>	Royal West of England Academy
<b>RWS</b>	Royal Society of Painters in Watercolour
<b>SSA</b>	Society of Scottish Artists
<b>SSWA</b>	Society of Scottish Women Artists
<b>WIAC</b>	Women's International Art Club

# Museums and Institutional Patrons

<b>Aberdeen</b>	Aberdeen Art Gallery and Museums
<b>Aberystwyth</b>	University of Wales
<b>Belfast</b>	Arts Council of Northern Ireland
<b>Cambridge</b>	The Fitzwilliam Museum
<b>Cardiff</b>	The National Museum and Gallery of Wales
<b>Dundee</b>	The McManus Art Gallery and Museum
<b>Dumfries</b>	Gracefield Arts Centre
<b>Dunfermline</b>	Carnegie Trust
<b>Edinburgh</b>	City Arts Centre; Edinburgh College of Art; Heriot-Watt University; National Museums of Scotland; Queen Margaret College; Royal Edinburgh Hospital; Scottish Arts Council; Scottish National Gallery of Modern Art; Scottish National Portrait Gallery; Edinburgh University; The Watson Trust
<b>Glasgow</b>	Art Gallery and Museums; Collins Art Gallery; Glasgow University; Lillie Art Gallery
<b>Kendal</b>	Abbot Hall Art Gallery
<b>Kettering</b>	Museum and Art Gallery
<b>Kirkcaldy</b>	Museums and Art Gallery
<b>London</b>	Crafts Council; National Portrait Gallery; The Contemporary Arts Society; The Tate Gallery; Victoria and Albert Museum
<b>Manchester</b>	City Art Gallery; Whitworth Art Gallery
<b>Middlesborough</b>	Institute of Modern Art
<b>Newcastle</b>	Laing Art Gallery and Museum
<b>Oxford</b>	St Anne's College
<b>Paisley</b>	Museum and Art Galleries
<b>Perth</b>	Museum and Art Gallery
<b>Reading</b>	Museum and Art Galleries
<b>St Andrews</b>	The University
<b>Sheffield</b>	Museums; Sheffield Graves Art Gallery
<b>Stirling</b>	The University
<b>Ulster</b>	National Museums Northern Ireland; Ulster Museum
<b>York</b>	The University
<b>Australia</b>	National Gallery of Art, Sydney; National Museum of Victoria, Melbourne
<b>Canada</b>	Royal Ontario Museum, Toronto
<b>Germany</b>	Kunstmuseum Dusseldorf
<b>Holland</b>	Ridderkerk District Council
<b>New Zealand</b>	Public Art Gallery, Dunedin
<b>United States</b>	Art Museum of Santa Barbara, California

# Gallery Staff

<b>Guy Peploe</b>	Managing Director
<b>Robin McClure</b>	Director
<b>Christina Jansen</b>	Director
<b>Brian East</b>	Finance Director and Company Secretary
<b>Diane Shiach</b>	Non Executive Director, London
<b>Bill Syson</b>	Chairman
<b>Alison McGill</b>	Administrator
<b>Bailey Roberts</b>	Gallery Assistant
<b>Elizabeth Wemyss</b>	Gallery Administrator
<b>Bryony Windsor</b>	Assistant Director to Christina Jansen



THE GROSVENOR  
HOTEL

# Website

**[www.scottish-gallery.co.uk](http://www.scottish-gallery.co.uk)**

The gallery is delighted to launch a new look website to coincide with this exhibition and publication.

There are now four clearly defined areas:

- The Scottish Colourists
- 20th Century Artists
- Contemporary Artists
- Objects

You can receive newsletters or updates on your favourite artists.

We look forward to seeing you soon at The Scottish Gallery.

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**THE SCOTTISH GALLERY**

CONTEMPORARY ART SINCE 1842

16 Dundas Street, Edinburgh EH3 6HZ

**Tel** 0131 558 1200 **Email** [mail@scottish-gallery.co.uk](mailto:mail@scottish-gallery.co.uk)

**Web** [www.scottish-gallery.co.uk](http://www.scottish-gallery.co.uk)



JOAN EARDLEY  
1917-1963



ELIZABETH BLACKADDER



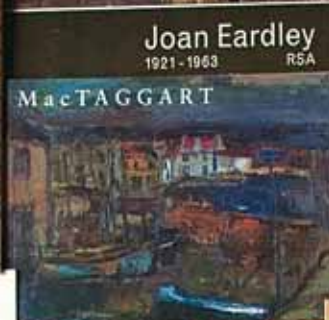
HAIG



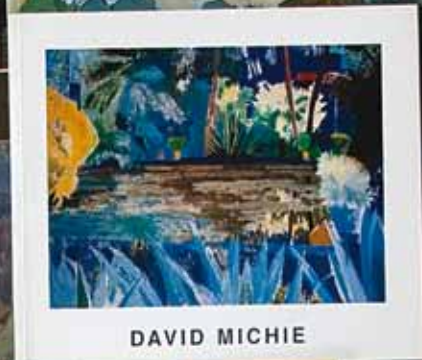
Phillip Eglin



Joan Eardley  
1921 - 1963 R5A



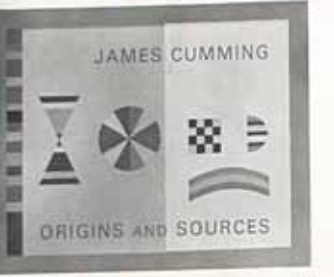
MacTAgGART



DAVID MICHIE



John Brown

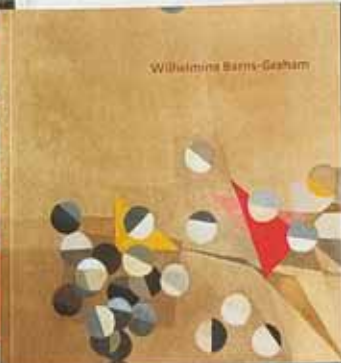


JAMES CUMMING

ORIGINS AND SOURCES



ALBERTO MORROCCO



Wilhelmine Barns-Graham



David McClure



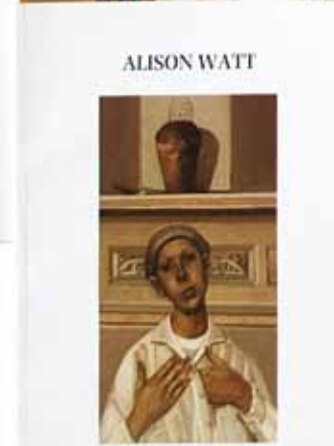
EDUARDO PAOLOZZI



RECENT ACQUISITIONS



Alberto Morrocco  
1917-1998



ALISON WATT



JOHN BELLANY



The Edinburgh School Works on Paper



REDPATH

**THE SCOTTISH GALLERY**

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Portrait of a Gallery | The Scottish Gallery, Edinburgh | July 2010