

Dates for your Diary

Friends can enjoy a range of exclusive events in 2016. Our Friends Events Guide gives full details of each but below are some dates for your diary. As always, further information and booking forms are available on our website:

www.glasgow.ac.uk/hunterian/support/friends

Turner in January and Modern Scottish Women

Tuesday 19 January 2016

10.45am – 2.30pm

Scottish National Gallery, The Mound, Edinburgh

£25.00 per Friend

Overtaking on the Inside: Muriel Spark's 'The Takeover' Forty Years Down the Line

Wednesday 17 February 2016

4.45pm - 6.45pm

Hunterian Art Gallery

£5.00 per Friend

Comic Invention

Tuesday 22 March 2016

6.00pm – 8.00pm

Hunterian Art Gallery

£15.00 per Friend

Damien Hirst: Necromancer

Tuesday 19 April 2016

6.00pm – 8.00pm

Hunterian Art Gallery

£15.00 per Friend

Dead Man's Penny

Monday 9 May 2016

11.00am – 1.00pm

Hunterian Museum

£10.00 per Friend

Glasgow Art Club Tour and Lyon & Turnbull

Scottish Pictures and Sculpture

Monday 23 May 2016

5.00pm – 8.00pm

Glasgow Art Club

£10.00 per Friend

Visit to Kelvin Hall

Monday 6 June 2016

2.30pm

Kelvin Hall

Free event

Renaissance Prints: Mantegna, Marcantonio and Parmigianino

Monday 8 August 2016

2.00pm – 4.00pm

Hunterian Art Gallery

£15.00 per Friend

Skeletons: Life Stories

Thursday 8 September 2016

6.00pm – 8.00pm

Hunterian Art Gallery

£15.00 per Friend

Scottish Art Book Launch

Wednesday 5 October 2016

6.00pm – 8.00pm

Hunterian Art Gallery

Free event

Poetry and Objects

Thursday 1 December 2016

6.00pm – 8.00pm

Hunterian Museum

£15.00 per Friend

THE
HUNTERIAN

Hunterian Friends Newsletter

Issue 1, Winter 2015



Chairman's Welcome


Welcome to the first issue of The Hunterian Friends Newsletter. The Newsletter will be sent to Friends twice a year in addition to our electronic news updates.

In this edition you can read the first *Friends Event Report* which focuses on the *Duncan Shanks Sketchbooks* event in May this year.

There is an interview with Professor Alan Riach from the University's Department of English Literature about the *Scottish Art and Poetry* event and resulting publication funded by The Friends and launched this month. Copies are available from our shops and online from www.universityofglasgowshops.com

You will also find out about some hidden objects in our collections and we introduce you to The Hunterian Friends Team in the *Meet the Team* feature.

Wishing you a Happy Christmas and I hope to see you at one of our exciting Friends events in 2016.



Deborah Bennett
Chairman, The Hunterian Friends

Contact Us

The Hunterian Friends
University of Glasgow
Gilbert Scott Building
Glasgow G12 8QQ

Telephone 0141 330 8401 or 0141 330 2304
Email hunterian-friends@glasgow.ac.uk

www.glasgow.ac.uk/hunterian/support/friends

The University of Glasgow, charity number SC004401



Membership Benefits

The Hunterian Friends scheme offers members a range of exclusive benefits and opportunities to participate actively in the work of The Hunterian. Benefits include free admission to Hunterian charged exhibitions, a programme of special events led by Hunterian curators and 15% discount in our shops.

Annual Membership

Individual £25.00 Dual £40.00 Student £10.00
University of Glasgow Staff/ Alumni £20.00



Event Report - Duncan Shanks Sketchbooks

On Monday 11 May, Friends gathered in the Hunterian Art Gallery for a specialist talk from the curator of the *Duncan Shanks Sketchbooks* exhibition, Anne Dulau Beveridge.

Anne has worked closely with the artist, overseeing the transition of over 100 of his sketchbooks, his entire collection, to The Hunterian.

Guests were first taken to the exhibition space, where Anne established the landscapes and locations which inspired a number of the sketches on show. These predominantly centre on the Clyde Valley, where Shanks and his wife live. To further complement what was on display, photos and catalogues pertaining to the works were handed out amongst those attending.

Such is the commitment to share not only his work, but working practices, Anne was also able to share objects which Shanks had gathered from the local landscape and kept in his studio. These included shells and even a small animal skull.

A brief interlude for tea and biscuits followed, during which one of our members, Mrs Connie Willett, shared an original

brochure listing a Shanks painting she and her husband, former Hunterian Director, Professor Frank Willett, purchased some years ago.

The final portion of the day saw the group descend the Art Gallery steps to the Print Room. Taking the tour officially 'behind the scenes', this provided the chance for unparalleled proximity to the art works, as a selection of sketchbooks were distributed amongst guests to look through for themselves.

What struck most was the volume and scope of the sketches on display. Comprising the entire collection, this translated to work from his earliest days as a student, such as sketched portraits, before he discovered *The Poetry of Place*.

The ideas of place and poetry were united when a poem which has inspired Shanks, *At middle-field gate in February* by Thomas Hardy, was circulated round the table, and read aloud by Friend, Joyce Anderson. The insight offered and depth of understanding of his work granted marked a high point in the Friends event calendar.

Image: Duncan Shanks, At middle-field gate in February by Thomas Hardy.

A Book of Poems - Scottish Art and Poetry Evening

In December 2014, a group of poets gathered at the Hunterian Art Gallery to read newly penned, specially commissioned works, inspired by The Hunterian displays. Professor Alan Riach of the University's Department of Scottish Literature (pictured) oversaw the project. To celebrate the publication of these collected works, Friends Assistant Eleanor Capaldi spoke to him about the process and what Friends can look forward to from the book their donations, with support from the Tannahill Fund, helped to create.

Q. How did the poetry collection come about?

Deborah Bennett of The Hunterian Friends, and Mungo Campbell, Deputy Director of The Hunterian, invited me to organise an evening of readings to open the pleasure of a dialogue between poetry and painting. I wanted to bring together a company of complementary artists, to take part in a living conversation that others could hear, and maybe even take part in. I proposed to invite a range of very different poets, who would write in a variety of ways. In his essay, 'The Relations Between Poetry and Painting' (1951), the great American poet Wallace Stevens says: 'The world about us would be desolate except for the world within us. There is the same interchange between these two worlds as there is between one art and another, migratory passings to and for, quickenings, Promethean liberations and discoveries.'

Q. How did you decide who to approach to take part?

The event I was aiming for I hoped would match Jack Yeats's definition of what a painting is: 'A painting is an event. You can plan events, but if they go according to your plan they are not events.' I wanted to ensure that the three languages of Scotland in which most of our literature has been composed – Gaelic, Scots and English – should be represented, and to ask as many women as men. That was as far as I wanted to go with self-conscious design. Beyond that, what the poets would do was up to them entirely. There were many more poets I might have asked, but the resources of The Hunterian are extensive – perhaps there will be a follow-up volume!

So we have the Scots Makar Liz Lochhead, writing about the *Scullery Maid* and the *Cellar Boy* as depicted by Jean-Baptiste Siméon Chardin (1699-1779), we have a cluster of poems about Whistler, a number of poems responding to the Colourists, a variety of different individual artists are

read in new ways in poems that take idiosyncratic approaches and invite you to look again at paintings that might be familiar, and to see them in new ways.

Thus, Rab Wilson encounters *The Spey Wife* by Jan Steen (1626-1679), while Liz Niven imagines a dialogue between the brothers Anthonie Leemans (1631-73) and Johannes Leemans (1633-1688), Gerda Stevenson gives us the monologue of Mary Queen of Scots at the moment depicted in the painting by Gavin Hamilton (1723-98). We travel through the history of European art, the history of Scottish painting, and various other human histories – all illuminating each other in different, unpredicted ways.

Q. Why do the paintings lend themselves so well to being interpreted by poetry?

In putting the work together as a book, I thought it would be appropriate to organise the material not in any mechanical way – according to the birth-dates of the poets, or of the artists, for example, but rather to orientate the reader's way through some major areas of The Hunterian collection. So what we have is an encounter with various paintings, but also an invitation to The Hunterian collection generally. Sometimes that can be illustrative and revealing, as with Janet Paisley's farm worker, the woman in *The Turnip Field* by Robert McGregor (1847-1922) or with Jim Carruth, currently Poet Laureate of Glasgow, in his account of paintings by James Guthrie (1859-1930). And there are curiosities. Aonghas MacNeacail takes us to a *Landscape outside Glasgow* by David Donaldson (1916-96) and a sense that the farming world, with uncultivated terrain beyond that, is essential to what we mean by 'Scotland'.

When I asked Aonghas to contribute, he sent a poem with the same title as Donaldson's painting, in English. When I wondered if there was a Gaelic original, he sent the Gaelic poem, 'feasgar samhraidh' along with an English version of it – which was not at all the same as the first poem. All three poems relate to the same painting, though, and prompt consideration not only of different approaches to the same scene (which, of course, was most famously Cézanne's approach to *Mont Sainte-Victoire*), but also to the different ways of seeing initiated by different languages. And each painting has its own language, so to speak, so you are entering a whole world of meanings, across time and geography, when you pass through the portals of the Paolozzi doors.



Q. Which poems resonate with you the most?

Every one of them has its own dynamic, as it opens multi-faceted dialogue with each painting. You might rather ask, which paintings do you like best, because the poems take you into them, in various ways: they might take you to the artist, literally putting his or her pigment on the canvas, Joan Eardley, for example, in Glasgow or on the east coast at Catterline, or they might take you into the historical moment depicted, like the *Abdication of Mary Queen of Scots*, or they might muse upon ideas the paintings raise, the threshold in *The Visitation* in the painting by Stanley Spencer and the poem by Elizabeth Burns.

For Jim Carruth, who succeeded Liz Lochhead as Poet Laureate of Glasgow, there are the paintings by James Guthrie (1859-1930) and George Henry (1858-1943) and for David Kinoch, there are *Balances* – literally shown in the painting by James E. L. Dunbar (b.1949) but suggesting more than one meaning than the simply literal, in David's poem. There are so many – and they all work with each other, in that sense: they are complementarities, quickenings.

Q. What can Friends expect from the finished publication?

A book that matches the event, when the poets, who studied and wrote about the individual paintings closely and

from a startling diversity of points of departure, and the company of Hunterian Friends, gathered and walked around as a group, from one canvas to another. In so doing, exploring and discovering ways in which pigment and depiction, language, voice and forms of address, could interact and disclose new and unpredicted meanings, or deepen meanings that we knew were there already.

Now, in this book, we can present this to a wider readership. Gerrie Fellows, in her reading of *Paysage Mysterieux* by William Gear (1915-97), looks closely over an almost abstract mapping of a familiar, yet defamiliarised terrain. The painting recollects 'a flag...cloud...a reel of sky...or breakers furled' and all of these are 'vectors' of ourselves, somehow projections and gifts, from and to our observant eyes, our searching presences, as we stand and become sensitised to the mysterious journey across this country's ultimately unconquerable, infinite, terrain. She returns us to the 'tawny oxides / of shadow earth'. A Scottish earth, no doubt, but part of a universe made palpable for us through art, through the arts – painting and poetry, working together.

The publication, 'The Hunterian Poems', will be launched in December 2015 at The Hunterian Friends *Scottish Art and Poetry* event.

From Store to Floor - Our Hidden Collections

September 2016 will witness the relocation of The Hunterian collections to Kelvin Hall, a new step in the evolution of the University Museum. Preparations are well underway to transfer the extensive collections, including the vast number of items currently held in the museum stores. Collections Decant Project Coordinator, Jayne Stewart, spoke to the Friends Newsletter about what this has involved.

“Our focus at the moment has been the geological, scientific and medical collections, and their transfer from storage in Balmore to Loanbank. This is where they will stay until being moved over to Kelvin Hall in summer 2016.”

While meticulously unearthing each individual object, the team have discovered some items which caught the eye.

“There are some pretty spectacular items in the stores. In particular we found several cross-sections of trees in bright reds and blues.” These fossil woods come from Arizona and are the result of the structure mineralising and turning partly into stone. This process of ‘petrification’ results in patterns of bright colours strewn through the remaining wooden structure.

As progress continues and eight storage spaces reveal their secrets, the focus moved to Zoology.

“This was our summer project and the items span skeletons, corals and shells, although for Entomology we will wait for additional expertise to come on board.”

The Kelvin Hall decant is also at the front of new technology to ensure all items are tracked and accounted for. This involves a new barcode and app system.

“It has been used at the Smithsonian Institute in Washington. They were the first to use this technique, so while we need to see how it works out, I’m hopeful that it will ease the process.”

With all these items at the museum’s disposal, visitors can look forward to an experience enhanced by these previously hidden items.

“For the moment we have planned a taster display case, which will give a hint of what we have uncovered. The real chance to display more of the collections would come with Kelvin Hall Phase 2.”

Martin Munro, Kelvin Hall Project Coordinator confirms that everything is currently on track. “We’re running to schedule for the opening in September 2016. At present works are ongoing and things are starting to take shape. Visitors to Kelvin Hall are in for a real treat.”



Meet the Team

Lee Scott - Friends Manager

Lee Scott (pictured below on the right) is the newest member of The Hunterian Friends team, joining The Hunterian in September 2015.

Lee has a background in cultural management having worked previously with The Lighthouse, the University of Glasgow and The Citizens Theatre. She has a BA in Film and Media Studies from the University of Stirling and enjoys all things related to culture and heritage.

Lee is responsible for the day to day management of The Hunterian Friends organisation and looks forward to growing the membership and coming up with even more interesting events for Friends to enjoy.

Lee is in the office from Monday to Friday and can be contacted by telephone on 0141 330 8401 or by email at Lee.Scott@glasgow.ac.uk

Eleanor Capaldi - Friends Assistant

Most of our Friends have already met Eleanor Capaldi (pictured below on the left) our Friends Assistant, but for those who haven’t yet had that pleasure, here is a brief introduction to our very own ‘Girl Friday’.

Eleanor joined The Hunterian in March 2014 and is on hand to help with all things Friends related, whether it is a membership query or booking a place at one of our events. Eleanor is a graduate of Film and Television Studies (MLitt) from the University of Glasgow, which she completed while working for the Friends.

Working in the Communications Department has allowed her to bring experience in working with the press, where she has written about film, music and grass roots issues.

Eleanor is in the office on Tuesdays and can be contacted by telephone on 0141 330 2304 or by email at Eleanor.Capaldi@glasgow.ac.uk

