

## Meeting in Umbria

In September a group of some 26 Art Club members embark on another holiday in Italy - the fourth in as many years. "We did look at other destinations," admits James Bankier, a member of the planning group "but last year's trip to Sicily was such a success, and almost every Italian town offers a wealth of painting, architecture and archaeology.

"This year we've opted for Perugia, the provincial capital of Umbria, which means we can fly directly from Glasgow to Rome and proceed from there by bus. Three guided tours are included - a walk through the city and visits to Urbano and Assisi, but there are also a couple of optional trips"

One of these is to Arezzo and Cortona (below) where there are plans to meet up with a Club member who knows the area well. John Rocchiccioli is a media producer who divides his time between Glasgow and Cortona. He is currently directing a production of Peter Schaeffer's play Amadeus in the Teatro Signorelli, (which takes its name from the painter Luca Signorelli who was born in Cortona around 1450) but is making time to join the visitors - and perhaps open some local doors for them.



## Art News from around the globe

by our new Galactic Correspondent

### Utrecht.

This year's Utrecht Highland Games will feature Glasgow artist Jason Robart McKechnie's controversial paper mache "Aberdeen Angus Cow in Ecstasy" as a centrepiece of the international art display before it travels on to the 2013 Venice Biennale where it forms the climax of this prestigious international exhibition - being towed down the Grand Canal in flames. The Scottish Meat Federation says it will boycott both events. Jason is a strict vegetarian.

### America.

American artist Spiro Spurntottle from Tulsa, winner of the new Obama Scholarship for Fundamental art has created some controversy by digging up his recently deceased wife's body and fitting it out with audio speakers, lights and bells to form the intended centrepiece of a "Son et Lumiere" display on the White House Lawn as part of the Christmas Celebrations at the

## Fyne place for a picnic



This year's summer outing on Sunday 10 June is to Ardkinglas near Cairndow at the top of Loch Fyne. Set in mature woodland said to include the highest tree in Britain, the house is recognised as the masterpiece of Sir Robert Lorimer, Scotland's outstanding architect in the early years of last century.

Its design combines Lorimer's style of updated Scottish baronial with the latest building techniques of the Edwardian era such as cavity walls, concrete floors, electric lighting and power, a telephone system and goods lift, plus the latest sanitary fittings. Planned as a rural retreat for wealthy businessman Sir Andrew Noble, Ardkinglas took just 18 months to build. It opened in 1907 and remains a family home, though it has also served as a film location - it was the setting for the 1999 film My Life so Far, starring Colin Firth.

For the picnic, members coming under their own steam should arrive around 12 noon, but our secretary Jonathan Lord has again volunteered to drive a minibus from the Club doorway at 10.30 am. Numbers are limited for the bus and house tour - make sure your name is in the book..

While no-one will object if you bring

your own packet of sandwiches and eat them in a quiet corner, one of the real joys of the annual outing is the shared buffet. Bring your agreed contribution to the table and enjoy the company: there will be room to set food out and a sheltered area to eat if the weather lets us down.



Not all sought refuge in the food tent on last year's blustery picnic at Dumfries House.



## We know what you like

Philip Raskin, who was volunteered for the post of Gallery Manager this spring, has taken to the job with enthusiasm but was concerned to find there was a gap in the exhibition programme in June. His solution? Ask the members to lend items from their own collections.

It's been done before with some success, giving the rest of us a chance to admire, envy or even question our fellow-members' taste: to misquote "they may know a lot about art but now we know what they like".

But Philip has added a new twist to the process: he is asking every lender to describe what specially appeals in the particular art work, and why: if there is a personal story behind its purchase so much the better. These statements will be included in the show making for some fascinating insights into the individual psyches of art-loving friends.

An opening has been arranged for June - "That's halfway through the show but I was anxious to hold it on a Sunday afternoon so that as many as possible could come along" Philip explains. "Work should be handed in by the end of May and collected when the show closes at the start of July, but we'll do our best to help with transport of heavy items."

# News from 185 BATH STREET



THE NEWSLETTER OF THE GLASGOW ART CLUB

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## President's column

### New beginnings

When I accepted Norman Edgar's offer of a quick pint in the Glasgow Art Club 25 years ago, and was persuaded to join as an artist member, I had no idea I would eventually become President. The Art Club has been a major part of my life ever since, guiding me on my path to becoming a professional artist. It was sometimes a bit rocky and character-forming but the Club was always there for me.

So when I meet young artist members in the Club today, I go out of my way to welcome them, and make sure we are helping them in every way possible in their quest for professional stability.

With the good news that Heritage Lottery Fund has granted us a substantial sum, and with other trusts and fund raisers keen to contribute to the refurbishment projects, the future of Glasgow Art Club looks very bright.

Years of hard work have gone into achieving this and our thanks must go to Lord Macfarlane and our busy team of trustees.

There is still much to be done before the work begins in the gallery next April, and you will hear more about this in the months to come.

One thing this Club has done over the years is rack up hundreds of stories and anecdotes about the colourful characters from the worlds of art and journalism, music and theatre, who have graced our gallery and dining rooms. If you can recall any of these accounts of antics, japes and pranks from the past I would love you to put pen to paper and share them with us.

Many of us on Council would like to publish a book featuring the Club's paintings and architecture, as well as stories and anecdotes from days gone by. To achieve this we need your help.

*Robert Kelsey*



The president (right) with Paul Kennedy at the opening of the spring exhibition.



### This is the way we make our work

Photographer/printmaker Iain Clark's display of 16 large-scale portraits was specifically designed to make the most of the Club's celebrated gallery..

In an informal interview with former president George Devlin, he told an intent audience that it was more an installation than an exhibition. "I've always loved the gallery but wanted to do something different and modern to fit the scale of the space".

Before selecting the portraits, Iain came in to take precise measurements and when he found a gap in the layout he filled it himself with a self-portrait dozing surrounded by cameras.

His portraits range from very close-ups of James Macmillan, Guy Peploe and George Wyllie (whose death the day before the talk added poignancy to the serene image) to full-length figures in working landscapes - folds of pale fabric for Alison Watt, frantic clutter for David Mach. They are processed with a technique similar to the separations used in screen printing which gives special impact to the images.

Introducing the fireside Conversation, George hoped it would be the first of many to add to the Club's archives.

## Now it's up to us

Everyone in the Club is delighted that our application for a grant has been approved by Heritage Lottery Fund (HLF). The sum represents around 28 per cent of the total cost of refurbishing the building.

But the promised grant comes with certain conditions. These relate to the preserving of a unique part of our cultural inheritance and making it more available to the public. No public funds are provided for activities reserved for members of a private club.

So while all citizens share an interest in keeping the building and its contents in good shape for future generations, present day members also have a special opportunity to add their own contribution to the process.

The steering group chaired first by Iain MacMillan and then by Paul Dowds drew up a list of features which would qualify for funding: these are now the basis for an Action Plan to involve members at various levels.

These are grouped under five headings. Turn to page 3 for details of what is involved.



Artist's impression of the CRM frieze whose replication is key to HLF funding. Tenders from three specialist firms are now being considered.



## The gang's all here

Shady characters took over the premises before Christmas when the Billiard Room was turned into a Speakeasy for a festive evening. China cups were charged with amber liquid to regale guys and dolls decked out in vintage style, and the music was straight from the swinging twenties. Fortunately the police were not informed so the Club escaped raiding, and shooting was confined to a few friendly photographers.



## Enlightened supper for the Bard

This year the Club's annual Burns Supper was again held in early February once the seasonal pressure on speakers had eased, but none the less traditional for that. Delivering the Immortal Memory, former club president James Macaulay worked the audience adroitly with a series of jokes before offering a

thoughtful analysis of Burns in the context of the Scottish Enlightenment.

Present-day Ayrshire poet Rab Wilson gave a rumbustious Toast to the Lassies, to which Annabel Goldie, the former Tory leader at Holyrood, replied with all the aplomb and wit of a seasoned parliamentarian

## 'A much-needed hideaway from the street bustle'

New young artist member Fraser Anderson works for the Royal Conservatoire of Scotland

My first real experience of the Club was a birthday celebration. The gallery was set up for a concert followed by a light lunch. It's a space that suits activity, noise, and of course, people. It was lovely to see a number of our students there to perform that afternoon. It's a first-class room for salon-style concerts and the students seemed quite at home.

I'm not sure I can put my finger on exactly why, but the Club is a happy place. Perhaps it's the architecture; I've always found buildings have the ability to affect one's mood. It's also the fantastic amount of daylight in each room and, of course, the paintings which hang on the walls. Then there is the warm Glasgow welcome from other members and staff; it manages to respect tradition while creating a relaxed environment.

A couple of months ago I decided to join the Club. I did so along with my

good friend, and photographer, Tommy Ga-Ken Wan. We've both made use of the Club for lunches, meetings and the odd nightcap. It's a much-needed hideaway from the unbroken bustle Sauchiehall Street.

I like the Club because it shares some of Glasgow's positive attributes. Victorian architecture, Mackintosh design, the appreciation of art and music, friendliness and good humour – they all sit comfortably together in one place. It has a freshness the once-grand London clubs of St. James' lack.

Having seen the Club work so well as a social space, I've started to use it for Conservatoire events. In March 2012 we held our first afternoon tea event for supporters of the Conservatoire. For many of our guests this was their first visit to the Club. It was the perfect place to hold this event, and I hope, the first of many.



## Plea for Galleries

New member Karin Currie, who has just been elected president of the Royal Glasgow Institute of the Fine Arts, was pictured in the Club dining room when she launched her campaign to bring McLellan Galleries back to their original use. It is a cause which should appeal to Art Club members, most of whom will remember visiting, or indeed exhibiting in, the purpose-built suite of bright rooms in the middle of Sauchiehall Street. Besides the annual RGI exhibition, the galleries housed many popular one-offs including the last comprehensive Mackintosh display in his native city, and two Great British Art Shows in 1990.

## Welcome to a record number of new members

Fraser J Anderson	Young Artist	Richard Groundsell	Lay
James R Andrews	Lay	Lesong Han	Lay
Anders Axson	Lay	Rosie Herson-Lync	Young Lay
Ian P Bankier	Lay	Frank Johnstone	Lay
Irene Blair	Artist	Jean B G Kelsey	Lay
Eelke J Bles	Lay	Stanley H Kerr	Lay
Donna Briggs	Artist	Elspeth Lamb	Artist
Keith Brownlie	Lay	Simon Laurie	Artist
Jessica M Burns	Lay	Stephen G Lawler	Young Lay
Emma Calder	Young Artist	Thomas McCartney	Lay
June Carey	Artist	Ian McMillan	Artist
David Carruthers	Lay	James McNaught	Artist
Fiona Chisholm	Artist	Stephen Najda	Artist
Roger Cohen	Lay	Kimberley Nelson	Young Lay
Anders Cohen	Lay	John Page	Lay
Graham Craik	Lay	Angela J Prentner-Smith	Young Lay
Karin Currie	Lay	Aisha Reen	Young Lay
Lesley Ann Derks	Young Artist	John Richards	Lay
James Fitzpatrick	Lay	Ken Smith	Lay
James Fraser	Artist	Peter Stewart	Lay
Tommy Ga-Ken Wan	Young Artist	Jo Stott	Lay
Anne Gillespie	Lay	Maurice Taylor	Lay
Lorne Graham	Lay	Celia Urquhart-Sinclair	Lay
Kris Graham	Young Lay	Thomas Walker	Young Artist



Guests at the recent reception for new members were welcomed by vice-president Efric McNeil, and introduced to samples of in-house catering by floor manager Yvonne Hay



## Five factors for funding

The application for funding approved by HLF lists five areas of activity, not necessarily in order of importance:

### The building

The present premises combine two houses bought in 1892: the one on the left (with the present entrance) is of interest as a virtually unchanged example of an early 19th century town house. The one on the right was extensively altered under the influence of John Keppie and the young Charles Rennie Mackintosh.

### The gallery

This purpose-built addition is now generally accepted as the first identifiable example of CRM's design capabilities. In particular the re-instatement of the frieze, illustrated in a contemporary magazine but long buried by layers of paint and varnish, will put the building high on the Mackintosh trail.

### The archive

The Club has a virtually continuous record of its business from its inception in 1867 to the present day, giving a unique insight into the affairs of a

cultural institution for almost a century and a half. Our archivist Theo van Asperen has overseen the ongoing work of cataloguing the material,

### The art collection and furniture

The Club's collection of works of art is of considerable interest and some value. It has been catalogued by George Devlin, Peter Graham and Jim Davis. The furniture is almost all contemporary with its origins: little of note has been added since the 19th century but well-used items have been generally neglected.

### The educational outreach programme

HLF particularly welcomes the programme to develop the Club's contribution to promotion of the arts in Glasgow and the West of Scotland through the encouragement of young artists. Club member Jackie Marno has set up a series of lectures and demonstrations by artist members for groups of pupils with a special interest in art, and some of their work has already been shown in the Small Works exhibition last autumn.

John Hamilton outlines the conditions attached to the promised grant.

## Plan for access

While HLF recognises (but cannot finance) the right of a private club to reserve certain privileges for its members, the most important condition of the grant is that the wider public should be allowed access to the areas identified as part of the common heritage. In accepting these terms, the Club has agreed to open its premises to non-members through various activities.

Since the beginning, the GAC has welcomed visitors to exhibitions and social events, and is now establishing itself as a popular venue for concerts. Some are organised in-house and open to guests, but outside organisations such as Celtic Connections and the Glasgow Jazz Festival are increasingly keen to use GAC as a venue.



Artist Delny Goalan with pupils on pilot educational visit.

## How members can help

To develop this side of the Club's activities, HLF require the setting up of an Action Plan Group. To date a nucleus of five - the Club secretary, general manager, two lay members and one artist member - have been recruited to make sure that this process is extended. Others will be co-opted for specific tasks.

Some jobs have already been identified; they include:

- improving contacts with other CRM venues in and around the city
- establishing links with commercial organisations such as hotels and conference organisers
- providing leaflets and brochures on aspects of the Club's history and activities.

At the EGM last October, a number of members volunteered to help through

- tour guiding
- artist demonstrations
- artist talks
- talks on aspects of the Club - history, building etc
- researching individual items of the collection
- researching notable former members
- drafting/editing interpretive material for leaflets, posters etc

Meanwhile all members can help by making visitors welcome - and putting up with any inconveniences which may arise in the process of making the premises more accessible.



## More than a family album

In May, the upstairs gallery housed a most unusual exhibition mounted by journalist and poet Lesley Duncan, an active member of the Club. Oil and Water consisted of 41 pictures in different media by her parents Robert Tainsh Munn and his wife Elizabeth (nee Stevenson). They both came from Linwood and were elected members of Paisley Art Institute, and the exhibition included three generations of family portraits, a rare glimpse of the Cunard liner Queen Mary being fitted-out at Clydebank, and two watercolour paintings that survived the fall of Singapore in the Second World War.

The next Newsletter will revert to the previous 8-page format. Contributions, pictures and comments are always welcome.

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## OBITUARY

### Hugh Duncan Campbell

16.07.1924 - 14.12.2011

Hugh, who died at the age of 87, was a Paisley 'buddy' brought up in Partick who became a highly respected oral surgeon and teacher and who held many distinguished posts in a remarkable career. He began his training after the Second World War. He was called up in 1942 to join the Signals branch of the Royal Artillery. From North Africa the unit was landed at Salerno on the 14th September 1943 then on to the capture of Naples on the 2nd of October 1943. In the unit was Michael Bernstein, an Italian language and history don, and they were attached to the War Graves Commission, locating and identifying the remains of the fallen. Hugh's initial contact with dentistry and forensic odontology was watching the experts comparing dental and

service records. One of his jobs was to find the 'cigarette tin,' where any identification found was interred with the bodies.

Hugh was demobbed in 1947 and began his studies in dentistry in 1948 at Glasgow University. In his undergraduate years he gained a soccer blue and boxing winning colours by representing Scottish Universities against English Universities. His career took in appointments in Cardiff, Derby, Dundee and Glasgow, where his teaching and commitment to his chosen profession became legendary.

For his love of Italy and all things Italian he gave full credit to his service mentor Michael Bernstein. Hugh and his wife Millie spent most of their free time somewhere in Italy. He had one tiny regret. Hugh felt that, in 1945, they should not have driven US Army Jeeps over the canal bridges of Venice. Millie died in 2005. Hugh is survived by their two sons, Ross and Duncan.

Donald Macaskill