

20th Century Gallery

Educator's Pack



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DUNDEE'S ART GALLERY & MUSEUM

This pack contains information regarding the contents and themes of the 20th Century Gallery. On our website you can find further resources to explore.

The 20th Century Gallery showcases Dundee's nationally significant collection of twentieth century art. The first exhibition to be shown will be Consider the Lilies: Scottish Painting 1910-1980. This acclaimed exhibition, a partnership project with the National Galleries of Scotland, toured to the Dean Gallery, Edinburgh, The Fleming Collection, London, and Kirkcudbright during our redevelopment period.

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Alexander Allan
Fantastic Landscape, c. 1938
Oil on board

Scottish Arts Council
Bequest 1997

Allan studied in Dundee, London and Arbroath between 1932 and 1939. He is known as an exceptional draughtsman and painter of meticulously rendered landscapes, still lifes and portraits.

Fantastic Landscape is a relatively early work and its precision and clarity show Allan's sympathies with James Cowie and his teachers at Dundee, Edward Baird and James McIntosh Patrick. The enigmatic still-life in the foreground, revealing an interest in Surrealism, is depicted in fine detail which, along with the brilliant red, contrasts with the softer technique used to create the atmospheric landscape of the Angus Glens in the background. The resulting image is beautiful, mysterious and sinister.

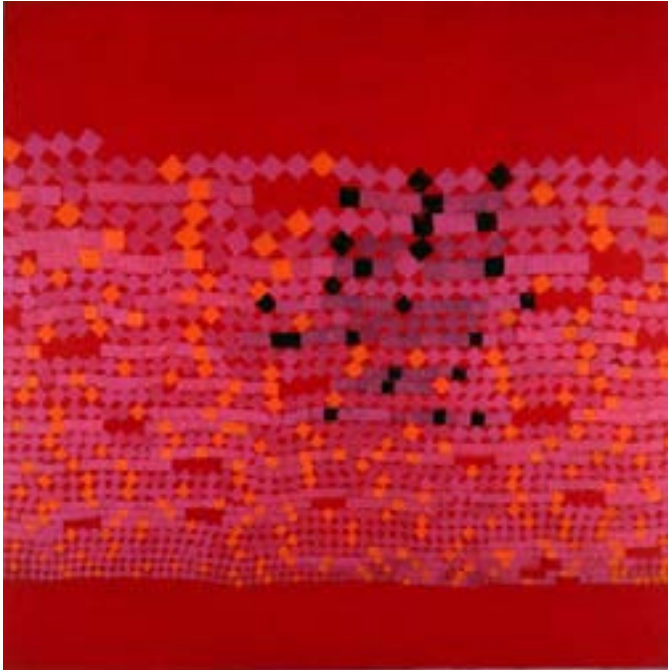


Edward Baird
Portrait of Walter Graham, c. 1936
Oil on canvas

Purchased 1968 from Mrs Ann Baird, the artist's widow

Baird studied at Glasgow School of Art where he became friends with James McIntosh Patrick. After graduation, he spent time in Italy and was profoundly influenced by Early Italian Renaissance painting. His art is characterised by extraordinary precision and clarity and involved a tortuously painstaking creative process. Baird returned from Italy to Montrose where he lived for the rest of his life.

The subject of Portrait of Walter Graham is Baird's uncle, who became Baird's mentor following the early death of his father.



Wilhelmina Barns-Graham
Orange, Black and Lilac Squares on Vermilion, 1968
Oil and Cryla on hardboard

Purchased 1968 with 50% NFA grant

Barns-Graham studied at Edinburgh College of Art. She moved to Cornwall in 1940, where a number of leading Modernist artists had gathered to escape war-time London. Inspired by their work and the surrounding sea- and landscape, Barns-Graham became a leading member of the St Ives School which came to the forefront of British art during the 1950s.

Orange, Black and Lilac Squares on Vermilion is related to the Things of a Kind in Order and Disorder series which explored cause and effect, colour theory and the interaction of simple geometric forms. The changes in the colour sequence of this work indicate the phrasing of the Lord's Prayer. An orange or black square indicates a space and the lilac square a letter. Try it for yourself, 'Our Father, Which Art in Heaven...'



John Bellany
The Lovers, 1979
Oil on canvas

Purchased 1981 with 50% NFA grant

Bellany studied at Edinburgh College of Art and at the Royal College of Art in London. His work draws on his family's fishing background and is often inspired by events in his own life. The Lovers features the artist with his second wife Juliet Lister (1939–85), whom he married in 1979. This work comes from a series in which Bellany explored the complex emotional basis of their ultimately doomed relationship.

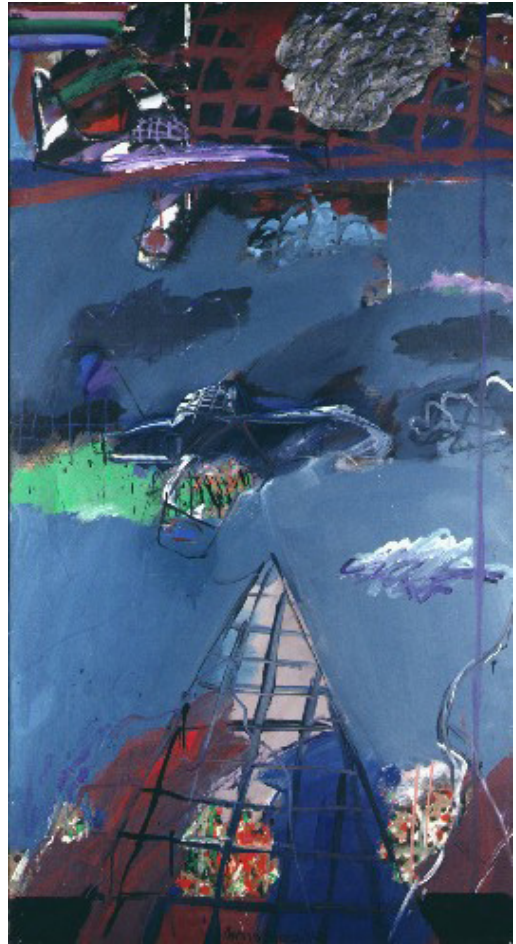
The lovers embrace intimately but are bound together. Bellany has disguised himself with a puffin's head, whilst Juliet is barely visible. They stand on the deck of the Ship of Life, behind the ship's wheel - a Wheel of Fortune. The sense of uncertainty is emphasised by the playing cards splayed out around the couple. The central image is framed by two strips on either side of the canvas, in which blurred images of former voyagers from life to death appear and dissolve into illegibility.

Dennis Buchan
Above and Below the Blue, 1975
PVA and collage on canvas

Scottish Arts Council Bequest 1997

Buchan studied at Duncan of Jordanstone, where he was encouraged to love rich colour by Alberto Morrocco. In the 1960s Buchan was one of a group of young Scottish painters who embraced the possibilities offered by American Abstract Expressionism, in particular its painterly freedom and un-fettered use of colour.

Many of Buchan's works express his personal and sensuous experience of the North Sea. Above and Below the Blue was influenced by Buchan's then studio's proximity to Arbroath Harbour. Buchan resists overly literal interpretations of his images. In this painting he regards the blue as metaphorical rather than actual. A sense of a moment being captured, of contrasting speed and a medley of sounds are communicated, playing on the viewer's senses.



William Burns
Seatown with Unterseeboot, 1965
Oil on board

Purchased 1968 from the artist with 50% NFA grant

William Burns served as a pilot in the Royal Air Force during the war. In 1944 he enrolled at Glasgow School of Art where he was taught by Ian Fleming.



A keen pilot, he flew a Tiger Moth and Fournier light aircraft. As a result of his experiences flying, the naturalism of his early work gave way to boldy coloured images based on his emotional response to the local coast-line and villages viewed from the sky. This can be seen in Seatown with Unterseeboot with its flattened, aerial perspective. 'Unterseeboot' means submarine in German.

Burns died off the Kincardineshire coast in 1972 on a solo flight from Dundee to Aberdeen.

Francis Campbell Boileau Cadell

Still Life, c. 1915 Oil on canvas

Purchased 1932 with the Ower Bequest Fund

Along with Fergusson, Hunter and Peploe, Cadell is one of the four painters known as the Scottish Colourists, who are amongst the most celebrated of modern Scottish artists.

He studied at the Académie Julian, Paris, but a visit to Venice in 1910 freed Cadell's technique and encouraged him to experiment with brighter colours. His work between then and the First World War was characterised by a lively impressionistic manner, as can be seen in Still Life.



Iona, 1920s Oil on Canvas

Bequeathed 1978 by Gordon Binnie through The Art Fund

From 1912, Cadell spend regular summers in Iona, often accompanied by Peploe. Here he relished capturing the dramatic effects of the weather against Iona's famous white sands. His Iona landscapes were always painted onto unprimed board which imparts a chalky consistency to the finished work. Unlike Cadell's tightly worked studio pieces with their strong geometry, seen here in Negro in White, his landscapes tend to be looser and far more painterly.



Negro in White, c. 1922 Oil on canvas

Bequeathed 1978 by Gordon Binnie through the The Art Fund

The sitter for Negro in White was the boxer Mannie Abrew. His dark skin and strong physical presence made a change from the elegant society ladies who more regularly modelled for Cadell. The artist relished the contrast between Abrew's skin tones, the strong mauve colour with which he painted his studio wall and the bright whiteness of the boxer's vest. Flashes of brilliant colour are provided by the red chair and aspidistra, two of many such bold props with which Cadell animated his domestic surroundings and works.



Robert Cargill
Black Environment No. 4, 1967
PVA and collage on canvas

Purchased 1970 from the artist

Cargill was born into one of Arbroath's oldest families. He worked at 'The Arbroath Herald' before enrolling at Duncan of Jordanstone in 1963, where he later taught part-time.



Cargill sympathised with the post-war Italian Arte Povera movement, in which poor quality, cast-off materials were used to question the aesthetics of fine art and the boundaries between painting and sculpture. He would comb the local beaches and incorporate found objects, such as driftwood, in his works, constantly challenging the understanding of what constitutes a 'painting'.

Stewart Carmichael
The Caravanner, c. 1930
Oil on canvas

Presented 1987, part of the Orchar Collection

Carmichael began his training as an architect in Dundee, whilst attending evening art classes at the studio of Peter D. Lauder. Aged nineteen he moved to London where he worked for the publishing firm Alexander Strachan & Co. Between 1888 and 1891 Carmichael travelled and studied in Antwerp, Brussels, Paris and Siena before returning to Dundee.



Carmichael was intensely interested in Scottish literature and history. This was reflected in much of his early work which was influenced by the Symbolist movement of the late nineteenth-century, whose aim was to resolve the conflict between the material and the spiritual world. He also played an important part in the Celtic Revival Movement.



Peter Collins
Consider the Lilies, 1971
Oil on canvas

Scottish Arts Council Bequest 1997

Collins studied at Edinburgh College of Art and taught for many years at Duncan of Jordanstone College of Art in Dundee. His early paintings were figurative and characterized by a delicacy of line and sense of romanticism. In 1969, influenced by American painting he turned to 'magic realism' - an intense and poetic study of objects.

The arum lily was chosen for its pure sculptural form and the cloth in the background, pinned to his studio wall, makes reference to St Veronica's veil, despite the absence of an imprint of Christ's head.

Collins states: "I painted the flower and its yet unfurled neighbour employing a Victorian technique: painting into a not yet dried white ground, the pigments diluted with copal oil medium and applied very gently in minute strokes rendered with fine sable brushes."



Robert Colquhoun
Woman by a Leaded Window, 1958
Oil on canvas

Presented 1959 by the Contemporary Art Society

Colquhoun met Robert MacBryde at Glasgow School of Art and the pair lived and worked together for the rest of Colquhoun's life. 'The two Roberts' moved to London and became associated with the contemporary Neo-Romantic movement - with their work also taking inspiration from avant-garde French art.

Encouraged by the Polish artist Jankel Adler, Colquhoun began to paint from imagination and experience rather than from a model.

He was also inspired to concentrate on the figure, often set within a shallow picture space as seen here. This painting is typical of the brightly coloured, geometrically stylized approach of Colquhoun's later years, in which his pared down compositions and schematized figures were outlined with black and painted in a flat, unemotional manner.

James Cowie
Portrait of a Child, 1948
Oil on canvas

Purchased 1951 from the artist with the Morris Trust Fund

This portrait of his daughter Barbara shows Cowie's independent stance as a twentieth-century Scottish artist. He rejected colourful, expressive and painterly qualities for an intellectual, classical approach based on draughtsmanship. The complex composition, incorporating a picture within a picture, relates to Cowie's interest in the Surrealist work of the English painter Paul Nash and the exaggerated perspective of Italian Quattrocento artists such as Andrea Mantegna.

Cowie was an influential figure amongst East Coast artists, his approach is reflected in the work of James McIntosh Patrick, Edward Baird and Harry Keay.



Stanley Cursiter
Rain on Princes Street, c. 1913
Oil on canvas

Purchased 1975 from the artist with 50% NFA grant

This is one of a series of seven paintings Cursiter produced in 1913, inspired by the work of the Italian Futurists. They were then at the cutting-edge of modern art, creating work that glorified the modern world, machinery, movement and speed. Cursiter was one of the very first artists in Britain to explore their ideas.



Here the figures, umbrellas and architectural features of Edinburgh's New Town, are stylised to convey the street's wet, crowded and bustling atmosphere.



Neil Dallas Brown
Fairytale or Summer
Incident, 1966
Oil on board

Presented 1972 by the artist

Dallas Brown studied at Duncan of Jordanstone and the Royal Academy Schools in London. He won several prestigious academic scholarships, travelling scholarships and awards, the latter allowing him to work in France, Italy and Spain and New York. As an imaginative figurative and abstract landscape painter and as a teacher in Dundee and Glasgow for thirty years, Dallas Brown exerted considerable influence on the course of modern Scottish art.

He painted this work on six separate boards in 1966. Its apocalyptic feel, surrealist overtones and enigmatic imagery are painted with masterly technique in a palette of sombre greens and browns. The viewer is left to puzzle over what the 'Fairy Tale' or 'Summer Incident' could be.



David Foggie
Portrait of the Artist's Wife, 1922
Oil on canvas

Purchased 1924 with the Morris Trust Fund

Foggie studied at Antwerp's Academy of Fine Arts between 1898-1900 and 1902-4. In 1919 he moved to Edinburgh and the following year began teaching at Edinburgh College of Art, reflecting his outstanding skills as a draughtsman.

In his portraiture Foggie avoided an obviously commercial approach and instead preferred to depict manual workers, professional models, friends and members of his own family.

This sensitive portrait is of his wife, Margaret Anne Jack. Their son Neil remembered: 'If my memory serves me correctly when first exhibited it was called The Revel Frock as it was the costume my mother had worn to the Edinburgh College of Art Revels of that year.' It was bought for Dundee Art Gallery in 1924, making it the first painting by Foggie to enter a public collection.

John Duncan Fergusson

A Lowland Church, 1916 Oil on canvas

Purchased 1968 from the J.D Fergusson Foundation with 50% NFA grant

Fergusson was self-taught but spent much time in France where he developed a deep understanding of the new style of Parisian avant-garde painting. Along with GL Hunter, SJ Peploe and FCB Cadell he is known as one of the Scottish Colourists.



This work is based on a watercolour he painted of Lasswade Parish Church, on the outskirts of Edinburgh. The illusion of volume in the painting and the hatched brushstrokes of the trees recall the work of Paul Cézanne. The rainbow colours in the clouds are reminiscent of the highly coloured Orphism of Robert Delaunay, which was popular around 1912.

Joan, 1916 Oil on card

Purchased 1956 by the Contemporary Art Society

This portrait is of the actress Joan Vivian Rees. It was painted when Fergusson was living in London, and shows his interest in the creation of volume through geometric shape and directional brushstroke.

Fergusson developed the strong sculptural look of this painting into a highly stylised sculpture Eastre - now in the collection of The Fergusson Gallery, Perth.





Alec Grieve
Pont du Cheval, Bruges, 1911
Oil on canvas

Presented 1912 by William Low

Grieve studied art at Dundee High School with John Duncan and Stewart Carmichael. He went on to the Académie Colarossi in Paris before working in London with a publishing firm producing etchings and drawings. He returned to Dundee in 1890 to pursue a career as a painter of landscapes.

This painting shows Grieve's smooth, seemingly effortless style and his subtle use of colour and tonality. It is typical of the work made during his many visits to France and Belgium in the late nineteenth- and early twentieth-centuries and was probably influenced by the celebrated Nocturne series by James McNeill Whistler.



John Houston
Sunset over Moorland, 1973
Oil on canvas

Presented 1976 by the Contemporary Art Society

Houston studied at Edinburgh College of Art and later joined the staff there. In 1969 he was invited by Mr and Mrs S. C. Johnson of Johnson Wax to paint at their country home at Lake Owen, Wisconsin. The flatness of the area and the stimulus provided by an exhibition of modern American painting seen in New York, inspired a new direction in Houston's work, as seen here.

Houston said about this painting: "In 1972 my wife, Elizabeth Blackadder, and I stayed at Lybster in Caithness where I did quite a number of sketches. I produced all the paintings of Caithness back in my studio in Edinburgh. Most were of seas and skies, this is one of the few I did of the flat moorland interior of Caithness. Most of my paintings are done in my studio from drawings, sketches and memories of the subject. Sometimes you see too much when painting on the spot, this can dilute the first strong impression."

James Howie
Island, 1969
Oil on linen

Scottish Arts Council Bequest 1997

Howie studied at Duncan of Jordanstone and Liverpool College of Art.

The artist has stated that this work is 'part of an extensive series of images inviting contemplation on the nature of time, our waiting in it and the possibility of new beginnings.'



The motif of an island represents something which has survived over an inordinate length of time. It also stands for one's dreams and hopes. Reaching the island is something that man aspires to, as a place of escape, but that is unattainable, almost at the edge of the world.

Howie comments: 'Nature is the source of everything I do. The force of Nature. The power of Nature. In Scotland there is more evidence of Nature – openness, purity of light, the continuing presence of sea and sky.'

George Leslie Hunter
Still Life, c. 1918
Oil on canvas

Purchased 1946

Like his fellow Scottish Colourist JD Fergusson, Hunter was self-taught.



This work is regarded as one of his finest still lifes, and reveals the artist's interest in Dutch seventeenth-century painting; its subject matter is directly related to the Dutch tradition, including peeled fruits, flowers, Chinese porcelain and glassware, arranged on a draped table set against a dark background.



William Johnstone
Ode to the North Wind, c. 1929 - 1931
Oil on canvas

Purchased 1971 from the artist with 50% NFA grant

This is one of Johnstone's most important paintings. It is an extremely progressive, almost abstract painting and marks Johnstone out, along with William McCance, as one of the most advanced Scottish painters of the inter-war years.

It reveals Johnstone's awareness of contemporary developments in art, with which he became familiar at first hand in Paris, combined with research into his national heritage, including Celtic and Pictish art, as he strove to create a new and uniquely Scottish art.

This work is closely related to Johnstone's other celebrated metamorphic landscapes of the late 1920s and early 1930s, including his masterpiece *A Point in Time*, circa 1929-37, now in the collection of the Scottish National Gallery of Modern Art. It has been argued that the work explores Johnstone's understanding of man's ancient relationship with landscape and of landscape as the site of collective memory and therefore as a source of identity.



Harry Keay
Still Life with Lustre Jug, 1941
Oil on canvas

Purchased 1991 with 50% NFA grant and 25% The Art Fund grant (William Leng Fund)

Harry Keay studied at Dundee College of Art. He was exempt from military service during the war due to a bad right arm but he was part of the observer corps. From 1945 until his retirement in the mid-1970s, Keay devoted his life to teaching art.

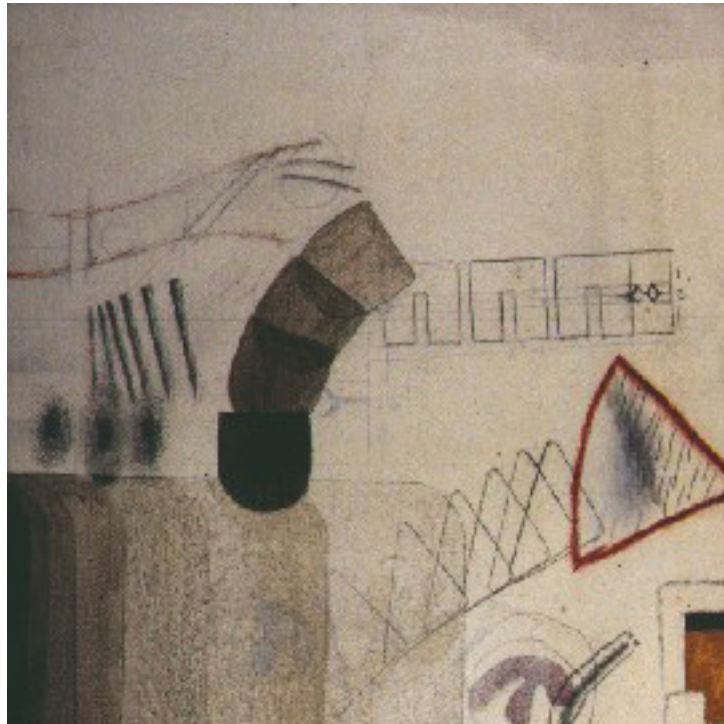
Keay became a highly skilled left-handed painter, producing works of great technical excellence. This is one of Keay's most accomplished works. The painting is unusually crisp and hard-edged, giving a feeling of waxiness to the shining red apples. It shows the influence of Keay's teacher, James Cowie and also that of his friend and mentor, James McIntosh Patrick. The intensity and hyper-realism evident is characteristic of Keay's still life paintings, which were his forte.

Jack Knox
Battle of San Romano ii, 1968
PVA on Canvas

Purchased 1968

Jack Knox studied at Glasgow School of Art.

This work comes from a celebrated series of works inspired by the tripartite Renaissance masterpiece of 1438-40 by the Italian artist Paolo Uccello. The National Gallery, London, the Musée du Louvre, Paris and the Galleria degli Uffizi, Florence each own one of the three panels, which depict incidents from the 1432 battle between Florence and Siena.



Knox organised the visual elements on the surface of a white ground in a manner inspired by his memory of his experience of viewing the different panels. The San Romano works are filled with a vocabulary of enigmatic symbols, some of which were inspired by objects collected on the beach near Knox's home at Carnoustie, such as fishing tackle. These motifs reveal Knox's highly tuned draughtsman's skills and are orchestrated within an ambiguous spatial context over the image surface.

Robert MacBryde
Still Life, 1959
Oil on canvas

Presented 1962 by the Contemporary Art Society

MacBryde studied at Glasgow School of Art where he met Robert Colquhoun. The two men were inseparable for the rest of their lives.

This is a characteristic work, in which simplified, interdependent and brilliantly coloured elements, often enclosed in thick black lines, are combined to create a harmonious whole.



This painting is infused with spatial ambiguity as the fruit is presented on a tipped-up table top within a room in which the wall and floor appear to be on the same plane. The cut fruit expose their luscious insides, heightened by the bold colouring of the whole image. The window on the right admits light from that side but the resultant shadows of the lemon and fruit bowl do not fall in the same direction, heightening a sense of artificiality. The stylized wood panelling of the wall and pattern of the flooring recall Cubist collage still lifes by Picasso and Georges Braque.



William McCance
Mediterranean Hill Town, 1923
Oil on canvas

Purchased 1974 from the artist's widow, Dr Margaret McCance, with 50% NFA grant

McCance studied at Glasgow School of Art. He moved to London in 1920 where he became part of an avant-garde group which included artists such as Eric Kennington and the Vorticists, William Roberts and Wyndham Lewis, who shared his interest in pre-war Cubism.

McCance's paintings of the 1920s, including this one, occupy a unique place in Scottish art. By 1922 McCance had developed a highly stylized approach to painting, with a dynamic sense of three-dimensional form. McCance painted this brooding work after visiting the small town of Bogliasco in Italy, its viaduct is visible in the distance.



David McClure
The Ritualists, 1962
Oil on board

Purchased 1963 with the Morris Trust Fund

McClure studied at Edinburgh College of Art. A travelling scholarship enabled him to visit Spain and Italy. He taught part-time at ECA and took several sketching trips with Anne Redpath. In 1957, he joined the staff of Duncan of Jordanstone, succeeding Alberto Morrocco as Head of the School of Painting.

McClure's work sits firmly within the tradition of twentieth-century Scottish painting, characterized by strength of colour and confident handling of paint. This is an early work from an important series based on McClure's experience living and working in Florence and Sicily during 1956 to 1957, as well as his experiences in Spain. He explores the ceremony, symbolism and colour at the heart of much Catholic worship. He painted a second version of the subject with the same title a year later, which includes a seated male nude.

Talbert McLean
Reflection, c. 1952 - 8
Oil on board

Purchased 1959

McLean studied design at Dundee College of Art. From 1933 until 1937 he lived in London where he established himself as a successful cartoonist. During the war he served with the Royal Tank Regiment of the 10th Battalion. He was transferred to the Royal Engineers and posted to the Ordnance section, at Ruabon, north Wales where he became friends with the artist William Scott.



Reflection reveals McLean's considered exploration of abstraction. Its formality and disciplined handling reveal his sympathy with the art of painters such as Scott, Cowie, Edward Bawden and the English artist Ben Nicholson. The flat planes of colour contrast with the implied volume of the reflected lemon and the booklet behind it, in a work characterized by order and serenity. The painting is difficult to date any more precisely than 1952-58.

John MacLaughlan Milne
Larig Ghru, c. 1930
Oil on canvas

Presented 1987, part of the
Orchar Collection



MacLaughlan Milne grew up in Edinburgh and based himself in Dundee for many years. He described GL Hunter as a good friend and although not one of the Colourists MacLaughlan Milne spent time in France and was greatly inspired by French Post-Impressionism.

Larig Ghru is a good example of his mature work, which resulted from trips to the Scottish Highlands. The palette of the sky, tinged with the greys of implied bad weather and the monumentality of the snow-covered mountains, recall Cezanne.

Alberto Morrocco



The Attic Bedroom, 1955
Oil on canvas

Purchased 1956 with the Morris Trust Fund

Morrocco began his art studies at the age of fourteen at Gray's School of Art where the fine draughtsmanship of James Cowie and the interest in Italian Renaissance art of Robert Sivell, two of his teachers, had a long-lasting influence on his work. Morrocco was himself an influential teacher. He was Head of the School of Painting at Duncan of Jordanstone for over three decades.

During the 1950s he produced a series of gentle paintings of domestic scenes, including this work, which features his wife and reflects his pleasure in family life. These intimate, neo-impressionist images reveal an interest in the French artist Edouard Vuillard, whose work Morrocco is likely to have seen in a joint exhibition with Pierre Bonnard held during the Edinburgh International Festival in 1948.



Riders on a Beach, 1959
Oil on board

Scottish Arts Council Bequest 1997

Morrocco visited Italy as an adult in 1950 and returned regularly thereafter, in particular to the hill town of Anticoli Corrado. Experiences and images of Italian daily life became one of the most frequently recurring themes of his work.

Here, Morrocco depicts one of the most visually thrilling moments of his life. One evening on a Sicilian beach he watched as a group of young men stripped and rode into the sea to remove the dirt of a day's work, shouting and circling round each other in the water, in an event which to the artist had a primeval quality to it. By this time, Morrocco's brushwork had become more expressive and his colours more raw, than the refined handling and palette of earlier years. His forms are simpler and more solid, revealing a sympathy with the work of Pablo Picasso and Marino Marini.

James McIntosh Patrick

Autumn, Kinnordy, 1936 Oil on canvas

Presented 1946 by the Hon. Mrs Charles H. Lyell in memory of Capt. the Hon. Charles Anthony, Lord Lyell of Kinnordy VC, and the men of the Scottish Regiments who fell in the 1939-1945 War

McIntosh Patrick is one of Dundee's most celebrated artists. He first found success as an etcher but the market for etchings collapsed during the Great Depression prompting him to concentrate on painting.



The apparent realism of this work is actually highly artificial. It is a 'composite' picture, based on sketches of landscape features made on the spot which were later worked up in the studio into elaborate, realist compositions. The view is from Castle Hill, Kinnordy and shows the rolling countryside which stretches away to the north-east towards Laurencekirk.

A City Garden, 1940 Oil on canvas

Purchased 1940 with the Ower Bequest Fund

This is one of McIntosh Patrick's most accomplished paintings and was purchased by Dundee in 1940, the year in which it was made and exhibited at the Royal Academy in London. It shows the artist's back garden and was painted while Patrick was waiting to be called up to the army.



He explained: 'The war being on made all the little intimate things suddenly very precious and there was no knowing but that the Tay Bridge would be bombed next week.' McIntosh Patrick's wife, Janet, is depicted hanging out the washing while his daughter, Ann, is delving into the clothes basket. On the left, an Anderson air-raid shelter is being excavated. (By the horse and cart, this was taken out)

Samuel John Peploe



The Black Shawl, c. 1904
Oil on canvas

Presented 1984 by David Murray Burns in memory of his grandfather D.M. Brown (1864-1934)

Peploe was briefly apprenticed to the Edinburgh legal firm Scott & Glover. In 1892 he left to pursue painting and studied at the RSA Life School until 1896, except for a period spent in Paris.

Peploe's early paintings, including *The Black Shawl*, were influenced by nineteenth-century French painters, particularly Edouard Manet and seventeenth-century Dutch painters, especially Frans Hals. This is a portrait of Jeannie Blyth who sold fruit at the foot of Castle Street in Edinburgh.



Roses and Fan, c. 1930
Oil on canvas

Purchased 1944 with the Ower Bequest Fund

From 1918 until 1932 Peploe worked in a studio in Shandwick Place in Edinburgh, where he painted this work. Throughout his career, he sought to paint the perfect still life. A modest selection of props, including roses or tulips, fans, books, fruits and Chinese vases were carefully placed in infinite varieties on patterned drapery.

In 1929 he explained: 'There is so much in mere objects, flowers, leaves, jugs, what not – colours, forms, relation – I can never see mystery coming to an end.'

Robin Philipson
Crucifixion, 1966/1980
Oil, tempera and gesso on canvas

Purchased 1980 with 50% NFA grant

Philipson studied at Edinburgh College of Art, where he was later Head of Painting. His sensuous handling of strong colour and love of paint places him amongst the most prominent and expressionist members of the Edinburgh School.

This painting comes from a series on the subject of Christ's death made in the late 1960s. Created in 1966, Philipson worked on it again in 1980. The suffering of Christ is conveyed with His splayed fingers, stretched arms and tormented face, which is reduced to a gaping mouth and vicious crown of thorns.



John Quinton Pringle
Portrait of May (Mary Boyd), 1923
Oil on canvas

Purchased 1972 with 50% NFA grant

Pringle owned an optical repair shop in Glasgow which he ran from 1896 until his retirement in 1923. This portrait is a gem-like example of his later, freer pointillist style, in which blocks of colour are fastidiously applied onto the small scale canvas. Without great knowledge of Post-Impressionism, he arrived at this approach by applying his painstaking repairing skills to this painting.





Anne Redpath
Eileen in a White Chair, 1953
Oil on board

Purchased 1953 with the Morris Trust Fund

Anne Redpath is one of the key artists of the Edinburgh School, including William Gillies, John Maxwell and Robin Philipson, all of whom were associated with Edinburgh College of Art. The artists of the Edinburgh School shared a love of 'painterliness' - a fascination with colour and the expressive application of paint.

The sitter of this portrait is Eileen, Redpath's daughter-in-law, who married the artist's son, David Michie, in 1951. The atmosphere is one of beauty and domestic calmness, recalling the work of the French artists Pierre Bonnard and Edouard Vuillard.



Jon Schueler
Storm at Sea Remembered, 1974
Oil on canvas

Presented by the Jon Schueler Estate 2010

American artist Jon Schueler trained as a mature student in California after working as a writer and serving as a flight navigator during WWII. Excited by the possibilities of Abstract Expressionism he moved to New York in 1951, where he became one of the New York School of artists.

In 1957 he made his first trip to Scotland. He returned many times painting for extended periods by the Sound of Sleat of which he said:

"Here I can see the drama of nature charged and compressed. Lands form, seas disappear, worlds fragment, colors merge or give birth to burning shapes, mountain snows show emerald green. Or, for a long moment, life stops still when the gales pause and the sky clears after long days of careening sound and horizontal rain or snow."

William Scott
Angle, 1963
Oil on canvas

Bequeathed 1969 by A.F.C Turner and presented 1972 through the Contemporary Art Society

Scott studied in Belfast and at the Royal Academy in London. He is regarded as one of Britain's finest abstract artists.



Scott's work was changing at this time, using a limited repertoire of non-representative forms to embrace abstraction to a greater extent than ever before, with a more painterly and less graphic approach. Here semi-circles, triangles with rounded corners and a diabolo shape are loosely outlined with a free hand and filled in with generous unpremeditated, uneven brushstrokes of paint. The forms appear to float over a neutral, flat background often going right up to the canvas edge, suggesting movement, rhythm and their existence beyond the picture frame. There is no central, focal point in the image which instead consists of the subtle contrast between the cream and white tones and the dominance of the black elements in an asymmetrical composition.

Sydney d'Horne Shepherd
French Scene, c. 1950
Oil on canvas

Presented by the artist's family 2009

Shepherd studied in Dundee and at Glasgow School of Art before he moved to London to undertake a series of portrait commissions. There he held a number of teaching positions until his retirement in 1974.

He was an exceptional draughtsman and an experimental artist who worked in a huge variety of media and styles. This work with its strong black outlining and flat areas of colour shows the influence of the French Fauve artists.



'Consider the Lilies'

Scottish Painting 1910-1980 from the Collection of the City of Dundee

Consider the Lilies celebrates the return of Dundee's nationally significant collection of twentieth century Scottish painting. The closure of The McManus for renovation provided the opportunity to work in partnership with the National Galleries of Scotland on an exhibition that toured throughout 2006-7 to the Dean Gallery, Edinburgh, the Fleming Collection, London and the Kirkcudbright Festival.

The exhibition showcases works by many of the leading Scottish artists of the twentieth-century. Naturally, artists strongly identified with Dundee and the North-east coast of Scotland feature prominently within the exhibition.

The exhibition title is inspired by the painting by Peter Collins. The choice of title also acknowledges Dundee's coat of arms, the pot of three lilies symbolising the Virgin Mary, the City's patron saint.

Two of the key paintings originally selected for the exhibition have been integrated into our new permanent displays. John Duncan's *Riders of the Sidhe* is in the Victoria Gallery next door. James McIntosh Patrick's *Tay Bridge from my Studio Window* can be found in the Making of Modern Dundee downstairs. Other works not included in this display will be shown later in the year.

Twentieth Century Scottish Art

Consider the Lilies is an overview of twentieth century Scottish art with a specifically Dundee flavour.

Stewart Carmichael, David Foggie and Alec Grieve were leading figures in the Dundee art world. John Duncan (whose masterpiece *Riders of the Sidhe* is shown in the Victoria Gallery next door) and Stewart Carmichael were key figures in the late nineteenth century Celtic Revival movement. This aimed to highlight Scotland's individual cultural identity through the use of Celtic subject matter.

The early years of the twentieth century were ones of intense and momentous change in art – centred on Paris – but the reverberations had a profound influence on art in Scotland. The four Colourists – Cadell, Hunter, Peploe and Fergusson – and Maclauchlan Milne spent time in France where they were exposed to the revolutionary new work of Cezanne, the Post-Impressionists, Matisse and the Fauves.

A classical tradition in Scottish painting emerged during the inter-war years, as can be seen in the work of James Cowie and Edward Baird. Both artists experimented with Surrealism, but were also influenced by the meticulous technique of Italian Renaissance painting - as was James McIntosh Patrick. The three influenced a number of younger artists including Alexander Allan and Harry Keay.

In Edinburgh in the 1950s, a close knit group of artists absorbed the lessons of the Colourists and created paintings that sing with colour. Anne Redpath and Robin Philipson were influential teachers lived in France for many years and her work shows the marked influence of the post-impressionists, Bonnard and Vuillard.

Many Scottish artists of this period, developed successful careers in London. Colquhoun and MacBryde enjoyed considerable critical success in London in the late 1940s as part of the neo-Romantic movement. Wilhelmina Barns-Graham has always maintained links with Scotland but is primarily associated with the St Ives group.

Throughout a century of rapid technological change, and at a time when artists are able to create new work from an often dazzling array of new media, perhaps the most remarkable aspect of Scottish art as we enter the twenty-first century is the persistence of oil painting and artists continued fascination with the possibilities of placing brush on canvas.