

**ART AND
ACADEMIA**

YOUR GUIDE
TO THE ART
COLLECTION



FURTHER READING

Patrick N. O'Farrell: *Heriot-Watt University: An Illustrated History*
Pearson Education Ltd, 2004

Heriot-Watt University: *A Place To Discover. Your Guide To The Campus*
Heriot-Watt University, 2006

Duncan Macmillan: *Scottish Art 1460-2000*
Mainstream, 2000

Duncan Macmillan
Scottish Art in the Twentieth Century
Mainstream, 1994

Heriot-Watt University would like to thank the artists, their relatives and estates for permission to include their artworks.

Produced by Press and Public Relations,
Heriot-Watt University

Printed by Linney Print

Photography: Simon Hollington, Douglas McBride
and Juliet Wood

Copywriter: Duncan Macmillan

CONTENTS

INTRODUCTION	1
SIR ROBIN PHILIPSON	2
JOHN HOUSTON	4
DAVID MICHIE	6
ELIZABETH BLACKADDER	8
DAVID McCLURE	10
ALASTAIR MACK	12
DENIS PEPLOE	14
ADAM BRUCE THOMSON	16
PAUL FURNEAUX	18
WILLIAM WILSON	20
SIR WILLIAM GILLIES	22
ALBERTO MORROCCO	24
WILLIAM BAILLIE	26
JOHN BELLANY	28
EDUARDO PAOLOZZI	30
JAMES MORRISON	32
PAST PRINCIPALS	34
HENRY RAEBURN	36
SIR WILLIAM BEECHEY	38
FIND OUT MORE	40

INTRODUCTION

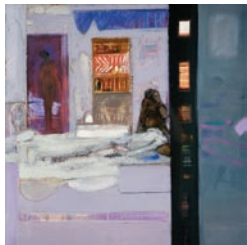
Heriot-Watt University's art collection reflects its history and the people who have shaped its development over two centuries. Heriot-Watt University has a long-standing relationship with the visual arts. One of the several elements brought together to create Edinburgh College of Art in 1907 was the art teaching of what was then Heriot-Watt College. Informal teaching links continued between the two institutions thereafter until in 1968 a formal link was created when they took joint responsibility for teaching architecture and planning. Subsequently, and until 2007, the University ratified the degrees awarded by the College of Art. The relationship between the two institutions is reflected in the University's art collection.

A highlight of the collection is a group of very fine paintings by artists associated with the College of Art, a good many of them first as student and then as teacher. Many of these pictures were bought by Principal Tom Johnston and gifted by him to the University. The collection continues to grow, however. Three portraits by Raeburn of members of the Gibson-Craig family and a magnificent portrait by Sir William Beechey of James Watt whose name the University proudly bears have also recently been added. The University has also established the tradition of commissioning portraits of its Principals from leading contemporary artists.

The art collection is dispersed throughout the University's Edinburgh Campus, and contributes to it's unique learning environment.







ABOVE:
Humanity: The Rest

LEFT:
Byzantine Altar

SIR ROBIN PHILIPSON

As President of the Royal Scottish Academy (RSA) and Head of Painting at Edinburgh College of Art, Sir Robin Philipson, PRSA, RSW, (1916-1992) was one of the most influential figures in Scottish art in the 1960s and '70s. Born in Lancashire, he was educated at Dumfries Academy and studied at Edinburgh College of Art from 1936-1940. After war service in India with the King's Own Scottish Borderers, he returned in 1946 to teach at the College of Art where he remained until he retired as Head of Painting in 1982. Though very close to William Gillies professionally (Principal of Edinburgh College of Art 1960-1966), Philipson's painting was always more flamboyant than that of the older painter, as indeed he was personally a more extrovert and colourful figure.

Initially much influenced by the example of the expressionist painter Oscar Kokoschka, Philipson's work remained in touch with Continental and American models. While never completely abstract, the motifs he uses, especially nudes, animals and birds, all take their part in a drama that is taking place autonomously within the picture and without any direct reference to any real or imagined events in the world outside. In that respect these two pictures, *Byzantine Altar* and *Humanity: The Rest* are very characteristic. In the latter picture, a figure

laid out, a nude in a doorway, a baboon and a bookcase seem at first to be an incongruous company. With the title they suggest some kind of Darwinian confrontation between life and death and book learning. But the real drama is in the contrasting colour and in the rich texture of paint laid on with a palette knife. In *Byzantine Altar* this is even clearer. The scarlet and gold and the loaded paint are used, not so much to represent an altar with an icon of the Madonna on it, all framed by the arched interior of a church, though these things are recognisable in the painting, but to create a pictorial equivalent to it.





ABOVE:
Cornfield and Sea

LEFT:
Towards the Bass Rock

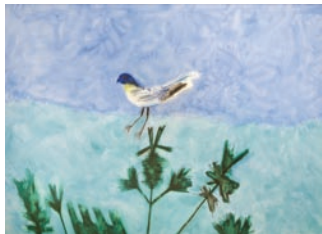
JOHN HOUSTON

John Houston was born in Fife in 1930. He went to school at Buckhaven Academy. Facing the choice between art and a career as a professional footballer, he chose art and studied at Edinburgh College of Art from 1949-53. Like all of his generation he was much influenced by the teaching and even more by the example of William Gillies. After taking his Diploma Houston spent a year in Italy on a travelling scholarship before returning to take a post teaching at the College. He and Elizabeth Blackadder were married shortly afterwards. Houston retired from teaching in 1989.

At times in his earlier career his painting came close to abstraction, but his real concern has always been with the world around him and the search to find a way of expressing his emotional response to it. Landscape, and especially the sea, have always been central to his art. It is a feature of the east coast of Scotland that cultivation is often taken right to the edge of the sea. In the beautiful small picture, *Cornfield and Sea*, Houston makes this into a brilliant drama of blue and gold, the waving corn against the waves of the sea, all beneath a blazing sunset sky. The rhythmic brushwork that describes the cornfield and the strong simple colour are a fitting homage to Van Gogh.

There is one motif that has recurred more than any other in Houston's art. Standing at the entrance to the Firth of Forth the great basalt mass of the Bass Rock with its tall cliffs dominates the view. In *Towards the Bass Rock*, the rock is seen silhouetted against the sky from the cliffs just to the east of North Berwick. The colours are predominantly the grey and blue of sea and sky, but their cool tints are lifted by the warmer tones of rocks and beach. The handling of the paint is broad and energetic. It invokes as much as it describes the stormy movement of clouds and water.





ABOVE:
Strange Bird Alighting, Anglesea

LEFT:
Star of the Veldt

DAVID MICHIE

David Michie RSA, RGI, FRSA was born in San Raphael, France in 1928 and is a leading member of the close-knit group of painters who formed an informal Edinburgh school in the postwar decades. Indeed, as the son of Anne Redpath, he was in a sense born into this circle, though he was born in Hawick and spent his early years there. Like many of the group, he had a long association with Edinburgh College of Art where he was taught by William Gillies and where he took his Diploma in 1953. Awarded a travelling scholarship, he then spent a year in Italy. He taught at Gray's School of Art in Aberdeen for a number of years, before returning to teach at Edinburgh College of Art, where latterly he became Head of Painting, succeeding Sir Robin Philipson.

As his teacher, Gillies has remained a life-long influence on David Michie's art. As Gillies did in his art, Michie looks for the poetry in the world around us and always takes something he has seen as his starting point for a picture. This painting, *Star of the Veldt*, takes its title from the name of the orange flowers in the foreground which are native to South Africa. The artist drew the flowers in the Royal Botanic Gardens where they were growing on the sunny side of the rockery which is built around an artificial hill and waterfall at the southern

edge of the garden. The rest of the composition includes other flowers that he recorded growing there and the shapes made by the little paths that wind through the rocks of the little hill.

Principal Tom Johnston was friendly with many of the Edinburgh painters and took a great interest in their work. He was especially close to David Michie as they had been at school together in Hawick. This painting was bought by Principal Johnston from the artist's studio in the early 1980s and gifted to the University. If that was a generous act of friendship, it is nevertheless an acquisition that stands on its own merit.

Strange Bird Alighting, Anglesea, the second picture by David Michie in the collection, was gifted by the Scottish Arts Council when it dispersed its own collection. A lyrical watercolour, it was painted shortly after the artist's first visit to Australia in 1979. It does not represent a particular bird, but records his wonder at the strangeness and unfamiliarity of the flora and fauna he saw there.



LEFT:

Tulips and Indian Painting

ELIZABETH BLACKADDER

Dame Elizabeth Blackadder, RA, RSA, RSW, DLitt, RGI, OBE is one of the most successful painters of her generation in Scotland. Born in Falkirk in 1931, she is a graduate jointly of Edinburgh University and Edinburgh College of Art where she studied under William Gillies and where she also taught for many years.

Her work is very popular, but her success has not been achieved at any sacrifice of her integrity as a painter. Far from it, though her art is diverse, ranging from direct, almost botanical studies of flowers through directly painted scenes like this picture, *Tulips and Indian Painting*, to almost abstract compositions built up of observed still life elements loosely composed within the frame, its honesty and truth is its appeal. Although this painting does show a recognisable scene – a wall, a mirror and a chair – and looks artless, it is really very sophisticated. The mirror is square and hangs against a wallpaper patterned with big, floral arabesques. There is a small pink flower in a white egg-cup below the mirror. A chair covered with a bright blue and orange cloth makes a bold colour accent in the lower right corner. It is in the mirror that we see the tulips and Indian painting of the title. Their brilliant colours are set off against a grey wall with a white curtain hanging diagonally

across it. The Indian painting must be on the wall behind the artist, but we cannot see her. No lines move in or out of the picture. Even the chair is flat against the wall. The Indian painting, the mirror and the picture's own frame make a set of flat rectangles, one within the other, set off by the diagonal of white and the arabesques of flowers and wallpaper. Small accents of brilliant colour are contrasted with larger areas of white, grey and buff. It is a piece of pure visual harmony, quiet, unassuming and immensely satisfying.



LEFT:

White Bird Rising

DAVID McCLURE

David McClure, RSA, RSW, RGI (1926-1998) was born in Lochwinnoch in Ayrshire. He went to school in Glasgow and then to Edinburgh College of Art where he took his Diploma in 1952. After completing his Diploma, a travelling scholarship took him to Italy and Spain and he took several other journeys in Europe before taking a teaching post at Duncan of Jordanstone College of Art where latterly he became Head of Painting. He retired in 1985. At Edinburgh College of Art McClure was taught by William Gillies and John Maxwell. He remained a lifelong admirer of Maxwell in particular.

At first glance *White Bird Rising* is a straightforward still life, warm in colour and richly painted. A table top spread with a patterned, dark red cloth is tilted towards us. Its surface almost fills the picture, but the summary indication of the top and bottom edges remind us that it occupies a three-dimensional space. In the centre is a stoneware pot filled with sunflowers and a few other small flowers. There are two other small vases of flowers on the table, some scattered flowers and petals, a plate with two pears on it and a small decorative teapot. The most mysterious feature of the picture is the white bird that gives it its title. This is a familiar motif in McClure's work and indeed at one point the family kept white fantailed pigeons. It is not clear, however,

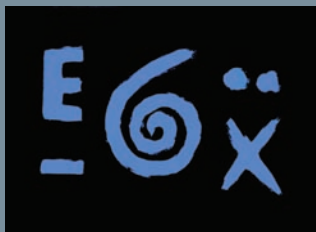
whether here it is part of the pattern on the tablecloth, or an actual bird somehow incorporated into the scene. It appears to cast a shadow, and yet also seems to be part of the cloth. This deliberate ambiguity lifts a simple still life into a quite different imaginative realm. In the work of Georges Braque, for instance, an artist whom McClure greatly admired, birds have a symbolic presence as creatures of the imagination. Here, too, the bird invites us into a flight of the poetic imagination.





ALASTAIR MACK

Born in Edinburgh in 1955, after working as a lab technician specialising in biochemistry and microbiology for 12 years, Alastair Mack enrolled as a mature student to train at Edinburgh College of Art. He graduated in 1987 and spent the following year doing postgraduate study. Since then he has continued to work part-time as a Senior Laboratory Technician with City of Edinburgh Council. That occupation is reflected in his art. It almost always includes scientific references and images drawn from scientific observations. Recently he has experimented with digital images, a place where science and art meet.



These three prints in the University collection were made while he was studying at Edinburgh College of Art. Two of them, the screenprint *Twenty Questions* and the lithograph *Submarine*, were bought from the artist's degree show at the College in 1987. (A large nine panel screenprint called *Invocation* as well as other prints including *Academy*, *Life Signs (1-10)* and *Northern Elegy* were also acquired at the same time.) The title of *Twenty Questions* is a punning reference to the game's opening question, "animal, vegetable or mineral?" The pun is in the print's imagery. It is made up of imaginatively interpreted elements of all three of them, of animal, vegetable and mineral.

The second print, *Submarine*, has a similar inspiration. It is a vision of underwater life in a pond based on both microscopic and macroscopic observations.

The third print included here is a screenprint called *Figures of Speech*. It was acquired from the artist's postgraduate show in 1988. A much simpler composition than the other two, it boldly sets simple elements of text in bright blue against a plain black ground. It is also scientific in inspiration, however. Though it makes no precise reference, it takes its inspiration from the kind of graphic notations of formulae and such like that are frequently seen on scientific graphs, charts and diagrams, or in research papers.

TOP:

Submarine

ABOVE:

Figures of Speech

LEFT:

Twenty Questions



LEFT:*Grizedale Pike***DENIS PEPLOE**

Denis Peploe, RSA, (1914-1918) was born in Edinburgh, the son of the Colourist painter, S.J. Peploe. He entered Edinburgh College of Art in 1931. After completing his studies, a travelling scholarship took him to Spain and in 1937 to Paris where he studied with André L'Hôte. He also travelled in Italy, Greece and Yugoslavia before enlisting in the army at the outbreak of the war. Promoted to Captain, he was recruited into intelligence and served in Churchill's secret army, the SOE, in Italy and North Africa. Demobbed in 1946 he enrolled at Moray House to do teacher training and taught briefly at Fettes College before joining the staff of Edinburgh College of Art in 1954 where he taught until he retired in 1979. He also served as Librarian of the Royal Scottish Academy.

In the 1980s he and his wife started to visit the Lake District occasionally and this painting of *Grizedale Pike* was the result of one of those visits. The picture was number 18 in the catalogue in a one-man show that he held at the Scottish Gallery in January and February 1988. It was bought from the exhibition by Principal Tom Johnston.

The view in the painting seems to be taken from near the village of Braithwaite, which might be the small village suggested by a few schematic houses in the lower left of the picture, and looking south towards the mountains, but their height has been greatly exaggerated. The artist has also given a much more dramatic profile to the hills to suggest the way they seem to pile up against each other above the narrow valleys of the Lake District.



LEFT:

Boghall Farm

ADAM BRUCE THOMSON

Adam Bruce Thomson, OBE, RSA, PRSW, (1885-1976) was born in Edinburgh. He went to study art at the Trustees' Academy and the RSA Life School in 1905 which together constituted the main art teaching in Edinburgh at the time. However his student career spanned the transition in 1908 to the new Edinburgh College of Art which incorporated, not only these older institutions, but also the art and craft teaching of the Heriot-Watt College as it then was. In 1909 he became one of the first students to take his Diploma in the new College.

After several years further study in Europe, he returned to join the College staff. He was called up for war service in 1916, but at the end of the war he resumed his post. William Gillies was among Thomson's students. After Gillies himself joined the College staff in 1926 the two artists became good friends and Gillies's vision of the Scottish landscape influenced the older painter's work. The lovely watercolour of *Boghall Farm*, though it is of unknown date, seems to reflect that relationship very closely. There are several agricultural settlements around Edinburgh with the descriptive, if unlovely name of Boghall. The most likely location of the watercolour, which looks as though it was painted on the spot, is Boghall Farm which is owned as a research farm by the Scottish Agricultural College and is the headquarters

of the Pentland Hills Regional Park in Midlothian which lies between Temple and Penicuik.

From 1939 the nearby village of Temple was Gillies's home and the base from which he explored the surrounding landscape. It is perfectly possible that the two painters were actually together when the picture was painted. With a partly cut field of corn in the foreground, some of it already in stooks, more uncut fields rolling away to green pastures dotted with cows and the Pentlands a misty presence in the distance, the painting is a study in the glorious gold and green of late summer.



**ABOVE:***Journey***LEFT:***Demon on Calton Hill***PAUL FURNEAUX**

Paul Furneaux was born in Ellon, Aberdeenshire, in 1962. He studied drawing and painting at Edinburgh College of Art from 1982 to 1987, latterly as a postgraduate. He also later studied Japanese woodblock printing at Tama Art University in Tokyo. He lives and works in Edinburgh, but has travelled widely and exhibited internationally.

The two works in the University collection, the large mixed media drawing, *Journey*, and the screenprint, *Demon on Calton Hill*, were bought from his postgraduate exhibition at Edinburgh College of Art in 1987 by Principal Tom Johnston.

In *Journey* the artist allowed the composition to grow from his starting point, the prints of his two hands. It is the imaginative exploration implicit in that growth which is the journey of the title. Nevertheless, there is also a kind of biblical journey in the picture. At the centre of the image is Noah's Ark. God's eye looks out from within it and the dove that brought Noah the good news of the receding flood emerges from behind it. There is bad weather to the right, but the face above to the left suggests the ancient fertility symbol of the Green Man and so the reassertion of life after the flood. Above the Ark is the glowing face of the sun.

Demon on Calton Hill developed from a drawing done on Calton Hill and elements of that view are still recognisable. While the artist was drawing, the arches of the North Bridge and a bird rising in front of him together suggested the motif of the winged figures. They look like angels rather than demons, however, and recalling the work, the artist actually thought he had titled it Angel on Calton Hill. He was thinking of the angels that spoke to William Blake, he said. Perhaps it is a more fitting title. With it, these figures become a luminous metaphysical presence in the Edinburgh cityscape.



LEFT:

San Gimignano

WILLIAM WILSON

William Wilson, RSA, RSW, OBE, (1905-1972) was born in Edinburgh. He started his career in Bartholomew's map-printing business in the city, but then moved to undertake an apprenticeship with the stained glass firm of James Ballantine. From Ballantine's Wilson attended night school at Edinburgh College of Art. Then, through the support of his teacher there, Adam Bruce Thomson, in 1935 he moved to study art full-time. He then spent two years at the Royal College of Art in London and also travelled widely in Europe. Though he left Ballantine's he did not abandon stained glass and later was to become the leading stained glass artist in the country. Before he had to abandon art altogether because of blindness brought on by untreated diabetes, he was responsible for no less than 300 stained glass windows.

From the mid-1930s he worked regularly in watercolour. He first made his mark as a printmaker however and in the 1930s made some powerful and very striking prints. These included a magnificent engraved view of San Gimignano which he exhibited in 1930. His watercolour, *San Gimignano* is from a later date than that. It seems to be a record of an occasion when he revisited the ancient city after the war, but his affection for the place has not diminished and is clearly visible in this lovely

watercolour. Wilson was a warm and generous man who was held in great esteem by those who knew him and something of his warmth comes out in this picture. His most frequent subjects in his watercolours were towns and villages like this, or indeed like the fishing ports of Fife which he often visited. Wherever they were, they were always places where the order of the architecture is not artificial and imposed, but seems to be almost organic. That is the quality that he has captured here in his free and spontaneous use of pen and watercolour washes.



LEFT:*Country Road***SIR WILLIAM GILLIES**

Sir William George Gillies, RSA, RSW, ARA, (1898-1973) was born in Haddington, East Lothian. He enrolled at Edinburgh College of Art in 1916, but was called up almost immediately. At the end of the war he returned to his studies and completed his Diploma in 1922. A travelling scholarship took him to study in Paris. Soon after his return he was given a teaching post at the College of Art and he continued to work there till he retired in 1970 having served successively as Head of Painting and as Principal of the College.

Gillies's influence on the younger generation whom he taught, and so many of whom are represented in this collection, was enormous, though it was transmitted more by the example of his almost monastic dedication to his art than by his actual teaching. He was immensely prolific, above all as a landscape painter, and, although he painted some wonderful watercolours of the Western Highlands, he also quite purposefully explored the poetry of the less familiar and less celebrated landscape of Lowland Scotland.

In 1939 he moved to live in Temple in the Moorfoot Hills to the south of Edinburgh. He would travel around on a little motorcycle looking for motifs, and the hilly countryside, woods, little villages and farms which nestle in the folds of the hills became his favourite subject matter. A watercolour probably done on the spot, *Country Road* is such a picture. A steep road framed by high banks leads us down into a village, or at least to a small group of houses. Their crow stepped gables, the light on their blue slate roofs and the dark green shadows of the trees in a little wood beyond are the central focus, but there is a second farm on the hilltop to the right while a few pencil lines hint at how the road curves away from us through the trees. It is a beautifully structured composition that, with wonderful economy, invokes the complex geography of this peaceful corner of the countryside.



LEFT:

Still Life at Basiluzzo

ALBERTO MORROCCO

Alberto Morrocco RSA (1917-1998) was born in Aberdeen of Italian parents. Something of a child prodigy, he went to Gray's School of Art at the early age of 14. Among his teachers were James Cowie and Robert Sivell, both of whom, contrary to current trends at the time, believed strongly in the importance of drawing as it had been practised during the Italian Renaissance. Morrocco himself was a superb draughtsman. He completed his studies at Aberdeen in 1938 and travelled in France and Switzerland just before the outbreak of war. After briefly being interned as an alien, he served in the army from 1940-46, but because of his foreign parentage did not see active service. Instead his talents were used doing illustrations and making models of wounds for medical training. After leaving the army he taught briefly in Aberdeen before taking the post of Head of Painting at Duncan of Jordanstone College of Art, Dundee, which he held till his retirement in 1983.

It was only in 1950 that Morrocco was able to visit Italy, his ancestral home, for the first time. Thereafter he travelled there regularly and Mediterranean light and colour greatly influenced his work. Painted in 1988, *Still Life at Basiluzzo* is a beautiful example of the kind of paintings that resulted, either done in Italy, or made later from sketches and drawings

done on the spot. The Isoletta of Basiluzzo is a rocky islet off the island of Panarea, just to the west of the straits of Messina. In the painting it stands out on the horizon, golden in the sun against the blue of the sea. The mainland of Italy is a hazy line beyond. But these details only locate the painting. Its main subject is the sunlight on the brilliant colours of the flowers, the fruit and the cut melon as they glow in the sunshine against the pink and white table cloth and the dazzling light on the sea behind them.



LEFT:

*Shrine with Paper
Flowers and Streamer*

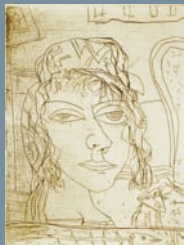
WILLIAM BAILLIE

William Baillie, PPRSA, PPRSW was born in Edinburgh in 1923. He began his studies at Edinburgh College of Art in 1941, but was called up soon after. He served in the Royal Corps of Signals until 1947, mainly in the Far East, and returned to complete his studies from 1947-1950. In 1960 he was appointed to teach at Edinburgh College of Art and remained there till he retired in 1988. He was President of the Royal Scottish Academy from 1990 to 1998.

Shrine with Paper Flowers and Streamer shows a brown jug filled with paper flowers set against a plain orange ground. Below, a band of roughly brushed red, orange and blue cuts right across the picture from edge to edge. Painted in the late 1970s, or early '80s, the picture is very characteristic of the artist's work which is distinguished by strong simple colour applied in broad areas, set off by incidents of bright colour, just as we see it here. The picture is painted in very thin paint on white primed canvas. The paint is applied almost like watercolour so that it is transparent and the white priming shows through. The effect is that of pure, saturated colour. There is a hint of abstraction in the band that runs across the picture. It might be identified with the streamer of the title, but really it is just part of the musical colour effect the painter has sought. The flowers likewise make an intricate

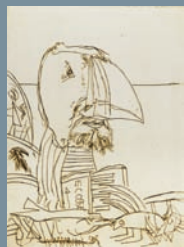
silhouette of cool pinks and greens against the rich, warm, orange ground.





JOHN BELLANY

John Bellany RSA, HRSA, CBE was born in 1942 in Port Seton near Edinburgh. It was then a busy fishing village and the sea, boats, fishing and fishermen have been a constant presence in his art throughout his life. His upbringing was in the strict, hellfire Calvinism of the Presbyterian sects favoured among the fishing people and that too provided recurrent and sometimes terrifying themes in his work. He enrolled at Edinburgh College of Art in 1960 and then at the Royal College in London from 1965-68. After graduating from the Royal College, he taught at Winchester College of Art for some years before he was able to live by his art alone.



Already as a student, Bellany's big, bold figurative paintings made a great impact. They drew on his background in the fishing community of Port Seton, but they were in no sense simply a record of that way of life. Rather he created his own symbolic language from the associations of fishing with the bible, with life and death, and from the analogy between the grim, Calvinist culture of guilt and the unforgiving sea.

As a young man Bellany joined enthusiastically the drink culture that prevailed in Scotland at the time. Too enthusiastically it proved and in 1988, gravely ill, his life was saved by a liver transplant. This was a turning point in his work and since that time the nightmares that haunted his earlier painting have receded to make way for a sunnier vision. Even if some of the earlier ghosts still haunt it they seem more benign. *Sunrise, Nude* is such a picture. Though the scene here is the Thames, the theme is still maritime and the pale nude is a frequent ghostly visitor in his art.

It was while teaching at Winchester that Bellany first started to make etchings. A gifted draughtsman, he showed a natural affinity with the medium. *Celtic Maiden* and *Self-Portrait* are typical of the work he has produced. Rapidly drawn, but unerringly confident, the sharp line of etching is perfectly matched to the fluency of his drawing.

TOP:

Celtic Maiden

ABOVE:

Self-Portrait

LEFT:

Sunrise, Nude



LEFT:*B.A.S.H. 3***EDUARDO PAOLOZZI**

Sir Eduardo Paolozzi RA, HRSA (1924-2006) was one of the outstanding British artists of his time. Born in Leith, Edinburgh, of Italian parents, he was briefly interned at the beginning of the Second World War and then served with the Pioneer Corps. Demobilised in 1943 he attended night school at Edinburgh College of Art before going to the Slade School in London. He had his first one-man show in London in 1947. It was a success and he used the proceeds to travel to Paris where he remained till 1949. Returning to London, he taught at the Central School of Art, headed at the time by William Johnstone. Later he taught at the Royal College of Art, where he was professor of ceramics and also in Cologne and Munich.

In Paris he made contact with leading figures of the Surrealist and Dada movements and in many ways he remained a Surrealist throughout his life. His favourite methods of artistic composition were collage and assemblage. Both favoured by the Surrealists, they bring together disparate objects or fragmentary images and fuse them into a new whole. Anticipating what was later to become Pop Art, part of Paolozzi's originality was to break down the conventional barriers between fine art and the extraordinary volume of images that we encounter in every aspect of our lives.

Though principally a sculptor – and he has major public sculptures in many cities of Europe, including Edinburgh – Paolozzi was also a prolific and inventive print-maker. He was among those who pioneered the adaptation of commercial screenprinting for artistic purposes. *B.A.S.H. 3* made in 1971 is a screenprint based on a collage. The letters stand for Baroque All Star High. The print was made after a period spent as Visiting Professor at Berkeley, California. There, he was at the heart of 1960s counter culture. The print with its vivid, jazzy colours and amalgam of images is a monument to it all, if not unambiguously a celebration. JFK, Marilyn Monroe, Op Art, space flight and heart transplants and much else are all brought together here.

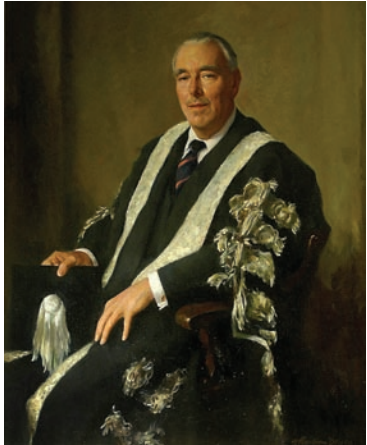


LEFT:*View from St Cyrus***JAMES MORRISON**

James Morrison, RSA, RSW, LLD was born in Glasgow in 1932 and studied at Glasgow School of Art from 1950-54. His early paintings were of Glasgow, but in 1959 he moved to live on the east coast of Scotland, first in Catterline, the village where Joan Eardley had lived and worked, and then in Montrose where he has lived ever since. He taught at Duncan of Jordanstone College of Art for many years and the landscapes of Angus and the north east have provided him with much inspiration. He has also painted in the north and north west of Scotland, however, and also much further afield. Indeed he has several times visited the Arctic to paint.

His work is very distinctive. His landscapes, often seen in winter, are characterised by big skies above a wide, low horizon. The perspective he chooses is that of the actual human viewpoint and so the vertical elements in the landscape seem small compared to its breadth and depth. At times he uses oil paint as thinly as though it were watercolour to capture light and distance mediated by the transparency of the atmosphere.

St Cyrus, the setting for this picture, is just north of Montrose. It is the site of a raised beach that has created a wide stretch of dunes. Morrison painted there frequently in the late 1970s and early eighties. In this view he is looking inland towards the village of St Cyrus along the edge of the dunes, their line marked by the tracks of a tractor used by the local fishermen. These tracks lead us into the painting. The sand stretches off to the right and there is a low line of hills visible behind the trees that shelter the village from the winds off the sea.



FROM LEFT:*Robert Allan Smith**Tom Johnston**Alistair MacFarlane**John Archer***PAST PRINCIPALS**

Shortly after it was granted university status in 1966, Heriot-Watt University began to record its Principals in portraits commissioned from leading contemporary painters. Four of these are included here, the earliest being H. Raeburn Dobson's portrait of *Robert Allan Smith*, painted in 1974. Robert Allan Smith served as Principal from 1968-74 and was very influential in shaping the development of the University and the layout of its Edinburgh Campus. It is a fine portrait of its kind, but rather in the boardroom tradition, it seems a little conservative compared to later portraits such as Victoria Crowe's painting of *Tom Johnston* who, as Principal from 1981-88, did so much to build up the University's art collection. Though he, like Principal Smith, is wearing the Vice-Chancellor's gown with its heavy silver lace, the way Principal Johnston is posed against the sunlit foliage of the sunken garden lightens the effect and marks a break with the sombre tradition of the boardroom. Alexander Fraser, painting *Alistair MacFarlane* who served as Principal from 1989-1996, has preserved the same pose. In this portrait however, like Victoria Crowe, he has lightened the severity of the formal portrait by the way he has painted the setting. He has also made a pointed contrast however. If Victoria Crowe has chosen sunshine, Fraser has painted, very beautifully, a winter's night with snow falling on the campus and Edinburgh Castle visible in the distance beyond.

The exception here is the most recent portrait, Juliet Wood's painting of *John Archer* painted in 2005. In his shirt sleeves, and wearing a bright pink shirt, the Principal has chosen the quasi-domestic setting of Hermiston House, the historic dower house of the Riccarton estate for his picture. The only hint of his status in the painting is a doctor's scarlet gown casually slung across the back of his chair.

Raeburn Dobson (1901-1985) was born in Edinburgh, but moved to London as a young man and became a successful society portrait painter.

Victoria Crowe ARSA, RSW, ARWS, was born in 1946 in Kingston upon Thames, but settled in Scotland and taught for many years at Edinburgh College of Art.

Alexander Fraser RSA was born in Aberdeen in 1940 and both studied and taught at Gray's School of Art.

Juliet Wood is a professional portrait painter who lives and works in Wiltshire. She taught at Swindon School of Art and Design for 18 years. Her work has been shown at the Royal Academy and the Royal Society of Portrait Painters and at the New Grafton Portrait Centre.



**TOP:***Sir William Gibson-Craig***ABOVE:***Sir James Gibson-Craig***LEFT:***Lady Anne Gibson-Craig***HENRY RAEBURN**

Sir Henry Raeburn RA (1757-1823) was the most celebrated of all Scottish painters and his mature style is unmistakable. It has an immediacy which is inimitable. We feel his sitters are as present to us as they were to him.

In 2001 and with the help of the Heritage Lottery Fund and a donation by Mrs Lesley Archer, the University was fortunate to acquire portraits by Raeburn of members of the Gibson-Craig family who were owners of the Riccarton estate, now the University's Edinburgh Campus. They are Sir James Gibson-Craig, 1st Baronet Riccarton, his wife Anne Thomson and their son, who became Sir William Gibson-Craig, 2nd Baronet.

Sir James was painted around 1812 and shows Raeburn at the height of his powers. The head is reminiscent of Rembrandt, yet it is painted with the lightest touch. The paint is even transparent in places. The white stock is dashed in, but the painter has taken time to capture the reflected light under his sitter's chin. Raeburn is at once summary, spontaneous and accurate. He tells us only as much as we need to know, but he tells it absolutely true. It might have been expected that Lady Anne's portrait would have been partner to this magnificent painting, but her picture must be earlier. She is wearing a high-waisted white dress with a Paisley shawl

draped over her right shoulder. This costume suggests the picture may have been painted around 1806, by which time she would have been 35. Raeburn has flattered her a little, but the freshness of her skin and the light in her clear grey eyes are surely her own and those of a mature and beautiful woman. The portrait of her son, William, may date from 1820. In 1818, he would have been 21. Perhaps it was painted to mark his attaining his majority. In the great freedom of his late style, Raeburn has captured all his sitter's youthful energy and the promise that he was indeed to fulfil. As Sir William Gibson-Craig he was to become Lord Clerk Register, Keeper of the Signet of Scotland and a member of the Privy Council.



LEFT:

James Watt

SIR WILLIAM BEECHEY

Sir William Beechey RA (1753-1839) was born in Oxfordshire and trained as a lawyer before entering the Royal Academy Schools, London, in 1772. He is thought to have studied under Johan Zoffany, and his earliest surviving portraits are small-scale, full-lengths and conversation pieces in Zoffany's manner. Beechey first exhibited at the Royal Academy in 1776. In 1782 he moved to Norwich, where he gained several commissions, but he was back in London by 1787 where he settled in to a successful career as a very competent portrait painter in the tradition of Sir Joshua Reynolds.

James Watt (1736-1819) was one of the greatest Scottish engineers. His improvements to Newcomen's steam engine, including the separate condenser, which hugely increased its efficiency, made it the machine that powered the industrial revolution and influenced the course of history. It was in tribute to him and his extraordinary contribution that the great industrialist, Andrew Carnegie wrote his biography. In it he quotes the opinion of Lord Jeffrey on his friend James Watt: *"No man could be more social in his spirit, less assuming or fastidious in his manners, or more kind and indulgent toward all who approached him. He rather liked to talk, at least in his latter years, but though he took a considerable share of the conversation, he rarely suggested the topics on which it was to turn, but readily and quietly took*

up whatever was presented by those around him, and astonished the idle and barren propounders of an ordinary theme, by the treasures which he drew from the mine they had unconsciously opened."

Beechey has surpassed himself in his superb portrait of *James Watt*. The picture is a simple half-length that shows the sitter as an old man dressed in black and lost in thought. We can see in it the qualities Jeffrey describes, a man with a formidable intellect, tempered by kindness, the habit of reflection and by his natural modesty.

Watt stated that *"there is no good portrait of me except that painted by Sir William Beechey still in his possession and a copy of it by himself in Mr Tuffen's Collection which is more like than the original, I having sate again for it."*

In the light of Watt's admiration for the portrait, his son, James Watt junior, bought this second painting, which he displayed for many years in his dining room at Aston Hall, Birmingham, before moving to Doldowlod, the house in Radnorshire built by James Watt senior for his retirement. The portrait remained with the family until it was purchased by the University with financial assistance from The Heritage Lottery Fund, The National Fund for Aquisitions, and The Watt Club.

DISCOVER OUR HERITAGE

Art is an integral part of our museum and archive collections which reflect our rich heritage. Our collections are our corporate memory, charting our development from our groundbreaking origins in 1821 as the Edinburgh School of Art, the first Mechanics Institute, which revolutionised access to education, to the present day. Our collections tell the fascinating story of our Edinburgh Campus from the time of King Robert the Bruce and provide an eye opening insight into three centuries of textile design in the shape of our inspirational textile collection at our Scottish Borders Campus.

Our Edinburgh Campus is enhanced by a continuing programme of placing sculpture into the green setting of its maturing landscape. The Art Trail in our companion booklet: *A Place To Discover. Your Guide To The Campus*, is a good introduction to some of the highlights of the collection.

You are welcome to arrange to view art in the collection and we can offer guided tours to groups by prior arrangement.

To find out more about our art, museum and archive collections, the innovative story of two centuries of enlightened education at Heriot-Watt and the hidden history of our Edinburgh Campus, come and visit us.

Heriot-Watt University Museum and Archive
Mary Burton Centre
Level 1 Cameron Smail Library
Edinburgh Campus
Edinburgh EH14 4AS

Open on Mondays and Tuesdays from 1.00pm – 4.00pm and by arrangement at other times. The Museum and Archive is closed when University buildings are closed.

Tel: +44 (0) 131 451 3218
Email: archive@hw.ac.uk