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**Introduction: *Women Painting* : Scottish Art 1940-1980**

This special issue of *Visual Culture in Britain* brings together research by a range of artists, curators, critics, writers and educators to examine the practice and reception of painting by women in Scotland in the mid-Twentieth century, specifically the period between the 1940s and the late 1980s. Whilst acknowledging the sometimes arbitrary nature of grouping artists under nationality, medium, period or sex in terms of coming to an understanding of the development of art’s histories, it is nevertheless far more than just a perception that the dominant narratives and canonical histories of Twentieth century Scottish art (at least until the mid-1990s) continue to focus primarily on the work of men, particularly painters. That this should be the case in spite of the important and sustained work of feminist art historians, artists and curators in Scotland begs the question posed by Griselda Pollock in her 2014 essay ‘Whither Art History’: ‘What keeps the canon in place?’[[1]](#endnote-1)

As we go on to acknowledge, both here and in our individual articles, foregrounding visual art by women has been a key concern for organisations such as Women in Profile, Glasgow Women’s Library, the Third Eye Centre, the 369 Gallery, the Pier Arts Centre and others.Likewise, the work of Cordelia Oliver was strategic in its attempts to make painting by women visible through criticism and curating, as we discuss in depth further in this issue. And while a number of painters we consider in our articles would not have identified themselves as feminist, by the 1970s (the latter part of the period we consider) the women’s movement was beginning to fundamentally change the structures in which they worked. For this older generation of women, mostly educated in the 1930s and 1940s, the changes brought about by women’s liberation in Scotland (together with the increase of explicitly feminist contemporary art practice in the UK) raised questions around how they defined themselves and their work, and, in turn, how their work was critically framed in the later part of their careers. A subject discussed by several contributors to this journal, the complex relationship between gender and art was also a feature of the conversation between Liz Lochhead, Pat Douthwaite, Lys Hansen and Jacki Parry in the 1980s BBC Scotland documentary *The Lunch Party*, which opened to an image of Judy Chicago’s 1979 feminist installation *The Dinner Party.*

Even in the face of these significant developments and activities the dominant narratives of Twentieth century Scottish art have persisted in the highly selective mythology that ‘Scottish art’ is synonymous with ‘painting by men’.

In the mid-late Twentieth century, the tendency to privilege the work of men over women could not have been based on qualitative differences – many of the women we write about in this issue were successful, exhibiting artists in their lifetime, taught at art schools, had their work reviewed in the national press and sold work with prestigious galleries in Scotland and beyond. This makes their omission in established historical accounts particularly troubling. In *A New Era*, for example, the 2018 National Galleries of Scotland exhibition on modernism in Scotland, only seven women were represented among the fifty-one artists exhibited, with painting represented as the key medium.[[2]](#endnote-2) The same pattern, which seems to regard Scottish art as almost exclusively male, can be seen across published histories of Scottish art over the last few decades. A simple way of identifying this tendency would be to look at the images published within surveys of Scottish art. If we understand that the purpose of reproducing images in art history books is to illustrate and exemplify key lines of enquiry, we get a sense of the overarching narrative. The same, clearly, can be said of thematic and survey exhibitions and the largely conservative university and national museum structures in Scotland that have intersected to produce these histories.

Let us look briefly at the evidence. The books (or chapters within books) which purport to represent Scottish art, painting and modernism in the period covered by our project overwhelmingly follow the gender bias seen in *A New Era*. The two books held to be foundational texts in Scottish art history, Duncan Macmillan’s 2001 edition of *Scottish Art in the Twentieth Century* (1890-2001) [[3]](#endnote-3) and Murdo Macdonald’s *Scottish Art* (2000) [[4]](#endnote-4) exemplify this. Macmillan’s book has forty-three images of work by women out of two hundred and eleven images overall, a higher proportion than some of the other studies we discuss. However, a precedent is set whereby the ratio of works by women to those by men stands at around twenty to eighty percent (or less) in surveys of Scottish art. While quotas do not equal quality, it nevertheless seems remiss that many of the artists we discuss in this journal frequently taught, sold and exhibited alongside the men represented in these books – where have they gone? In chapters seven and eight of Macdonald’s Scottish Art, entitled *Modernity and Revivals* and *Twentieth-Century Pluralism* which covers the period between the 1890s and 2000, the author makes a concerted effort in the text to acknowledge the contribution made by women to art in Scotland, writing thoughtfully of the way in which Margaret Macdonald’s achievements were ‘overshadowed’ by those of Charles Rennie Mackintosh, of Dorothy Johnstone’s key role as part of the Edinburgh Group and as a teacher at Edinburgh College of Art and of Cecile Walton’s reworking of Manet’s *Olympia*: ‘an ironic comment on the place of women artists in the early twentieth century’.[[5]](#endnote-5)It is certainly ironic, given this, to note that in the final chapter (which takes the reader up to the last decade of the twentieth century) that only ten of the sixty-one images are by women. A small compensation is Macdonald’s inclusion of the only image by and of a woman of colour (indeed, any artist of colour) in all of the books and exhibitions we cite: *Clio*, a 1989 work by the late Scots-Ghanaian artist Maud Sulter. In the previous chapter, looking at late Nineteenth and early Twentieth century art, women fare better, making up five of the twenty-two images published. This perhaps highlights the art/craft dichotomy identified by feminist art historians such as Rozsika Parkerwhereby applied art, craft and design (often, historically, the domain of women) has so often been regarded as less significant, less deserving of critical attention, and often made collectively or collaboratively (thereby undermining the notion of the single male author).[[6]](#endnote-6) The images in this chapter include a magazine illustration by Jessie M. King, an embroidered panel by Phoebe Anna Traquair and a poster made collaboratively by Margaret Macdonald, Frances Macdonald and Herbert MacNair.

In spite of a still rather limited corpus of books on Scottish art, two books - even those which have established the canon in many respects - do not necessarily prove the point. There are more. In writing which looks specifically at painting in the post-war period in Scotland, Edward Gage’s 1977 *The Eye in the Wind: Contemporary Scottish Painting since* *1945* includes six women of the fifty-two artists represented overall.[[7]](#endnote-7) Bill Hare’s 1992 *Contemporary Painting in Scotland* includes thirteen women of the forty-eight artists discussed.[[8]](#endnote-8) And out of one hundred and fifty-one plates in William Hardie’s1994 edition of *Scottish Painting 1837 to the Present*, only eleven are by women, including one by Boyle Family (Mark Boyle, Joan Hills, Georgia Boyle and Sebastien Boyle).[[9]](#endnote-9)Elsewhere, such as in Tom Normand’s fascinating study of modernism in Scotland published in 2000 as *The Modern Scot: Modernism and Nationalism in Scottish Art 1928-1955*, the author looks at a period shared by many of the artists we consider in this journal. It includes five images of work produced by women, of sixty-three overall.[[10]](#endnote-10) Should we infer from this that, in Scotland at least, women and modernism are mutually exclusive, forever the subjects rather than active participants in the modernist project? Or perhaps the elision of women from traditional art historical texts on Scottish art is tied to retrogressive notions of nationality, what art theorist Deborah Jackson has deemed ‘the nebulous conceit of ‘Scottishness’.[[11]](#endnote-11)For Jackson, the criteria by which art work has been deemed ‘Scottish’ has often been ‘dependent on an essentialist notion of a singular and coherent Scottish identity’.[[12]](#endnote-12) If this is the case, and if conventional narratives of the development of Scottish art are to be believed, it follows that both Scottish identity, and the ‘Scottishness’ of Scottish art are seen as intrinsically male, or are at least tied to the production of art by men. Or so we are told. Alexander Moffat and Alan Riach’s 2008 *Arts of Resistance: Poets, Portraits and Landscapes of Modern Scotland* includes eight images of work by women, of the one hundred and eight images included.[[13]](#endnote-13) Craig Richardson’s *Scottish Art since 1960: Historical Reflections and Contemporary Overviews*, reflects very little on work by women, who make up only seven of thirty-nine images. Of these, two are by Joan Hills and Mark Boyle, working collaboratively, in a section entitled ‘William Turnbull, Ian Hamilton Finlay, Mark Boyle, Bruce McLean’.[[14]](#endnote-14)

Survey exhibitions and other forms of historicisation and representation have followed a similar pattern. In 1987, *The Vigorous Imagination: New Scottish Art*, held at the Scottish National Gallery of Modern Art, was seen to represent a key moment in Scottish art in an attempt to showcase Scotland’s contribution to the international emergence of neo-expressionist painting. It included the work of four women of the seventeen artists exhibited.[[15]](#endnote-15)In the catalogue which accompanied the 1989 exhibition *Scottish Art since 1900*, held at the Scottish National Gallery of Modern Art and at the Barbican in 1990, twenty-four of the one hundred and twelve works exhibited were by women, a further example of the approximate 20:80 ‘rule’.[[16]](#endnote-16) In the artists’ biographies, Joan Hills is included under the heading ‘Mark Boyle, b.1934, and Family’. The 1993 BBC programme and accompanying book *The Bigger Picture*, in the chapters on ‘Modern Movements’ and ‘Contemporary Trends’ tries a little harder (and one of the writers, Andrew Brown, is known for his support of women painters through Edinburgh’s 369 Gallery). There are two sections, of a few pages each, on the work of Joan Eardley and a section on the 369 Gallery and the (so-called) ‘Edinburgh Girls’. Nevertheless, yet again the pattern is repeated in the two chapters covering the Twentieth century - of sixty-three images, eight are by women.[[17]](#endnote-17)

The reasons for women’s exclusion in the history of art are, of course, far more complex than a simple numbers game, as art historians such as Lisa Tickner have discussed, and as Linda Nochlin’s seminal 1971 essay ‘Why Have There Been No Great Women Artists’ famously highlights.[[18]](#endnote-18)Subsequent critiques of Nochlin’s essay sought to question the basis on which ‘greatness’ was defined, adding further layers of necessary complexity to the development of feminist art history. Griselda Pollock’s 1988 *Vision and Difference* opened with an urgent question ‘'Is adding women to art history the same as producing feminist art history?'.[[19]](#endnote-19) By extension, does reinsertion of women to the canon – an attempt to find ‘counterparts’ or ‘equivalents’ - sidestep the broader objective of feminist art history which contends that the paucity of canonical ‘great mistresses’ is not only the result of structural and institutional exclusion, but that hierarchies of worth and value are themselves fundamentally patriarchal? In the case of the artists we consider here, most of the women we discuss had what could be seen as successful careers – if we take critical coverage in the press, solo and group exhibitions, membership of professional societies and works sold commercially as the broad criteria for ‘success’. As such, whether or not their careers were based on patriarchal or canonical notions of ‘greatness’ or ‘value’, the work of the generation of women we consider here, active between the 1940s and 1980s, has all but disappeared in established accounts of Scottish art.

In calling for a radical break with ‘business as usual’ in art history, Griselda Pollock has argued persuasively that the act of ‘adding women back in’ merely replicates the inherently patriarchal structure of the canon, and does little to change things in any meaningful sense.[[20]](#endnote-20)In this respect,Joanne Tatham and Tom O’Sullivan’s novelistic response to the archive of paintings and sketch books of painter Lil Neilson (included in this issue, and at length in their 2019 book *The Bitter Cup*) might move toward the radical break called for by Pollock, offering a revisionist art historical narrative which is fictional, but recognisable, and which analyses and responds to ‘real’ works but rewrites their place and significance in the history of Scottish art. Similarly, in a further article in this special issue, the relationship between different generations of artists is discussed : Debi Banerjee’s article on Carole Gibbons implicitly highlights the way in which the art of older women can have a powerful impact on a younger generation of painters, and how such encounters can reactivate and re-orientate the practices of both. In doing so, artists themselves produce counter-canons and alternative lineages of art.

In her 2016 essay *Feminist Interventions: Revising the Canon*, the art historian Patricia Allmer, writing of the representation of women in histories of Dada and Surrealism, makes some compelling points pertinent to our own research. She notes that women’s ‘excision from critical accounts creates conditions for their “rediscovery”, a notion making them vulnerable to being ideologically constructed as “little-known” and thus devoid of influence. A “rediscovered” artist can have had little influence during the period prior to her “rediscovery”. Nevertheless, even a cursory review […] shows that many of these women were founders, innovators, and major influences’.[[21]](#endnote-21) These problems and questions continue to inform our thinking around this special issue and underpin the broader project we hope it will generate.

Much has been done to foreground the pioneering creative practices of women in Scotland in the late Nineteenth and early Twentieth century, highlighting practices which encompass design, illustration, weaving and embroidery and many other cross-disciplinary forms - the important work undertaken by curators and design historians such as Liz Arthur and the late Jude Burkhauser is a case in point.[[22]](#endnote-22) Whilst acknowledging the ongoing research required to examine a broad range of art, design and architectural practices by women in Twentieth century Scotland, our decision to focus on painting, that most maligned medium, with its associations of machismo, power and prestige, was deliberate. Long-established hierarchies of genre have privileged art by men for centuries, with craft and applied art made by women relegated to the lower status of the ornamental or ‘decorative’, with all the biases and assumptions such designations imply. While we would strongly contest these taxonomies, we also propose that painting is very much a medium in which women have excelled. And for those artists interested in the political and critical potential of their work, in subverting stereotypes around the kinds of work women should make, the Scottish painter Thomas Lawson’s claim in his 1981 defence of painting *Last Exit: Painting*, is apposite: ‘… compelling, because more perverse, is the idea of tackling the problem with what appears to be the least suitable vehicle available, painting. It is perfect camouflage’.[[23]](#endnote-23)

From at least the 1880s onwards, women played an increasingly important role in the history of Scottish art often in the face of significant personal and institutional obstacles. These included the bar on married women holding full-time teaching posts which was in place until the mid-1940s, women’s exclusion from full membership of the Royal Scottish Academy (sculptor Phyllis Bone became the first woman Academician in 1944, followed by Anne Redpath in 1952), the refusal of Glasgow Art Club to accept women as members until 1982 and the lingering perception of the Royal Scottish Academy President Sir William Fettes Douglas’s pronouncement that women’s art was ‘like a man’s work, only weaker and poorer’, a sentiment recently reiterated by the German painter Georg Baselitz.[[24]](#endnote-24)In spite of these barriers, women’s commitment to art, as artists, curators, collectors and critics, was remarkable. For many women, their work as artists included activity which sought to improve conditions for women more broadly. In the period leading up to the one we consider there were many key moments. Imprisoned in 1912, held in solitary confinement and force fed for her suffragette campaigning, Ann Macbeth was a renowned embroiderer and teacher, whose work included the design of suffragette banners. Decades before, the self-determination of women was already very much in evidence. In 1882, the Glasgow Society of Lady Artists was founded by eight students from Glasgow School of Art with the stated aim of increasing recognition for women in art. In Dundee, in 1889, Patti Jack was appointed to run the newly established Fine Art department at the University College (now Duncan of Jordanstone College of Art and Design at the University of Dundee). The work of Edinburgh-based Mary Cameron was shown at the Salon in Paris in 1904 and included in the 1905 book *Women Painters of the World* by Walter Shaw Sparrow and James Caw’s 1908 *Scottish painting, past and present, 1620–1908*.In 1855, Elizabeth Patrick became the first women to teach at the newly established Glasgow School of Art. In 1912, fifty-seven years after her appointment, women made up almost half of the student body at GSA. In 1933, the Scottish artist Dorothy Carleton Smyth was offered the position of Director of the Glasgow School of Art, which she accepted. She died before being able to take up the position but Smyth's sister, Olive, took up her role as Head of Design. Scotland has also had a number of significant women working as critics, curators and collectors. Kate Cranston is a well-known example of businesswoman who became a major patron of Charles Rennie Mackintosh and Margaret Macdonald for design of her tea rooms. The author, peace activist and philanthropist Margaret Gardiner was a major collector of works by Scottish artists, including Margaret Mellis, Margaret Tait, Sylvia Wishart, Wilhelmina Barns-Graham and Bet Low. These and many other works form the collection of the Pier Arts Centre in Stromness, Orkney.

Notwithstanding these rich and varied histories, the contribution of women has only become truly central and visible in the reputation of Scottish art and its histories since the late 1980s. The particular period we have chosen, therefore, is not incidental. Feminist art histories often take the 1970s as their starting point, or address contemporary material. The rationale for the period we focus on in this issue - the decades between the Second World War and the end of the 1980s – stemmed from our awareness of key exhibitions, catalogues and books on the work of women artists and designers in Scotland active in the late Nineteenth and early Twentieth century (as outlined above) and our knowledge of the practices and profile of painting by women in Scotland whose work became most prominent after the period we consider here. Artists based or educated in Scotland such as Gwen Hardie, Sam Ainsley, Jenny Saville, Alison Watt, Julie Roberts, Victoria Crowe, Carol Rhodes, Moyna Flannigan, Victoria Morton, Lucy McKenzie, Lucy Stein and many othershave all contributed to the international reputation of Scottish painting in diverse and exciting ways. With the exception of Joan Eardley, however, it was difficult to locate painting produced by women during those ‘in between’ decades in national collections, university curricula, major exhibitions or art history books on Twentieth century painting or Scottish art (hence the reliance, in a number of articles, on primary research through interviews). Both the artists and the period we consider were largely absent in any major sources on women’s art or feminist art, in either Scotland or the UK.

In Scotland, there have been some notable exceptions to the patterns of erasure and exclusion exemplified earlier in this introduction, mainly in the form of survey exhibitions and projects initiated, curated and organised by women over the last decade. These include (but are not limited to) *Studio 58: Women Artists in Glasgow since WW2* (Glasgow School of Art, 2012)[[25]](#endnote-25), *21 Revolutions* (Glasgow Women’s Library and Intermedia Gallery, 2012)[[26]](#endnote-26), *A Feminist Chorus* (MAP, 2014)[[27]](#endnote-27), *369 Gallery: The Women* (Summerhall, 2018)[[28]](#endnote-28) and *Modern Scottish Women: Painters and Sculptors 1885 - 1965* (National Galleries of Scotland, 2016).[[29]](#endnote-29) A number of recent projects in Scotland share our objectives while focussing on different media and forms, or at different periods in Scottish art. Looking at the accomplishments of an earlier period, Janice Helland’s 2000 book *Professional Women Painters in Nineteenth-Century Scotland: Commitment, Friendship, Pleasure* is an extremely rare example of an extensive and considered examination of painting by women in Scotland.[[30]](#endnote-30)*Through a Northern Lens*, a project initiated by Nicky Bird, Jenny Brownrigg and Frances Robertson, has presented exciting new research on photography and film by women in Scotland in the early Twentieth century.[[31]](#endnote-31)Sarah Neely’s celebrated research on the work of filmmakers such as Margaret Tait and Shona Main’s recent work on Jenny Gilbertson has similarly sought to re-examine the significant contribution made by women in Scotland to histories of poetry, film and art.[[32]](#endnote-32)The editorial team responsible for the *New Biographical Dictionary of Scottish Women* have similarly done much to ensure women’s significant contribution to Scotland is recorded, and the current work of ‘The History Girls’ (Karen Mailley-Watt and Rachael Purse), has brought the history of women’s involvement in design in Scotland to new audiences, linking academia and public engagement in innovative and thought-provoking ways.[[33]](#endnote-33) Not least, as we have mentioned, the work of Glasgow Women’s Library (GWL), the only Accredited Museum in the UK dedicated to women’s lives, histories and achievements, has frequently initiated research on art and design by women in Scotland. Adele Patrick, one of the co-founders of GWL, published a polemical essay in 1997 entitled ‘Boy Trouble: Some Problems Resulting from ‘Gendered’ Representation of Glasgow’s Culture in the Education of Women Artists and Designers’.[[34]](#endnote-34) It is essential reading and has lost none of its heat or relevance in the twenty years which have elapsed since publication.

Our aim throughout has been to do more than simply insert or reinsert new names into the canon. If that *had* been our intention, we have omitted many, many women worthy of note, some of whom only came to our attention during the process of this research. In a recent Twitter post by the art historian Dorothy Price, the author shared her frustration with what she deemed the ‘long overdue’ form of art criticism, linking to a review of a Lee Krasner exhibition at the Barbican. The review, published by *Frieze* magazine, had framed Krasner as having ‘stepped out of Jackson Pollock’s shadow’ to reclaim her rightful critical acclaim. For Price this was evidence of a commonplace and ‘weak way of excusing decades of wilful neglect in a narrative of triumphalism that leaves canons (structural exclusions) intact to simply reinsert new names.’[[35]](#endnote-35) One of the central objectives of this special issue was to offer a feminist reconsideration of the work of women painting in mid- Twentieth century Scotland, while acknowledging some of the issues involved in such a project. We were keen to avoid reductive forms of canonical ‘reinsertion’ or reputational rediscovery (a current curatorial trope) which stops short of critiquing the reasons for these exclusions in the first place.

In narrowing our focus to a specific time and place, we are conscious of Griselda Pollock’s claim that ‘something gets lost in the gridding up’[[36]](#endnote-36) of art histories by nation, date and place, but we are also concerned with the possibility that some of the artists and critics we discuss in this issue have experienced a kind of ‘double blindness’: gender compounded by geography, something Jenny Brownrigg discusses in her consideration of the work of Bet Low. Painting by women in Scotland, for example, has rarely featured in texts or exhibitions on art by women in a broader UK context. Where they do appear, and Wilhelmina Barns-Graham is a key example, it tends to be the case that their careers have been established outside of a Scottish context, their work framed as part of wider British movements or styles.[[37]](#endnote-37)

As the articles included in this issue demonstrate, where their work *has* been recognised, painting by women in Scotland in the mid-late twentieth century has frequently been regarded as exceptional, idiosyncratic or difficult to categorise. This 'otherness' has often been critically framed in relation to the character or personality of the artist herself, with subject matter and form conflated with biography or, elsewhere, women have been consigned to the status of the partner, mother, daughter or muse of better-known (usually male) artist. Women without these attachments, particularly unmarried women, have been characterised as odd, difficult or eccentric, as Kyla Macdonald discusses in her article on the work of Pat Douthwaite. As a result, art history and curatorial analyses have overlooked important aspects of these artists’ contribution to the development of contemporary art in Scotland in formal and conceptual terms. Yet equally, as contributors, we have thought carefully about framing either the artists or their work as ‘feminist’, even if that is the methodological approach many of us (though not all) adopt in our broader research. While almost all of the artists we discuss have repeatedly described the gendered ways in which their work has been read or the gendered challenges they did or have encountered in their careers, very few (if any) of the generation of artists we have considered would have defined either themselves or their art as ‘feminist’, as we noted earlier in this text. And almost all of the artists we consider would vehemently reject the prefix or qualifier ‘woman’ before ‘painter’ or artist. In response, the title of this special issue is borrowed from the Scottish painter Moyna Flannigan: ‘Women *Painting*’ proposes that the act of painting is an active endeavour.

In Patricia Allmer’s essay, mentioned earlier, the author cites Patricia Hill Collins, noting that ‘there is a danger in giving examples of the homogenizing effects of “selecting a few”.[[38]](#endnote-38) The selection of artists made by our contributors has been partial in many respects, based on personal choice, social connections, links made through teaching, and through existing research, but our selection has also been strategic. We have attempted to highlight the range, breadth and diversity of painting practices across style, subject matter and approach, while pointing to the work of many other significant artists working in this period whose practices remain to be examined more fully. In this respect, we are aware of the issue of feminist intersectionality, or the lack of it, in relation to issues of race and the limits of what has been predominantly a white art historical feminist approach. This is a significant problem in Scotland, and a particular challenge in terms of the period we have considered. Our exclusive focus on the medium of painting further compounds this issue. In this particular respect, however, an important source – and one of the very few to share our primary concerns (women, painting, mid-twentieth century) - was a 1991 Tate Liverpool catalogue for an exhibition curated by Maud Sulter, whose own work acted as a powerful critique of the Western, Eurocentric and male-dominated canon. Sulter’s exhibition *Echo: Works by Women Artists 1850-1940* surveyed painting by women in Britain in the Victorian and Edwardian period, ending just as ours began, and included works by the Scottish painter Ethel Walker. We discovered the exhibition catalogue after embarking upon the research for this journal and were emboldened, encouraged and humbled by our discovery of the affinities between her project and our own.[[39]](#endnote-39)

In writing of art by women, it is also important to consider the art historian Marsha Meskimmon’s point, that to ‘define women as a homogenous cohort, irrespective of the dynamics of their histories, or to seek in women’s art some monolithic “female essence” […] erases differences between women and reinstates the exclusionary paradigm which rendered female subjectivity invisible, illegible and impossible to articulate.’[[40]](#endnote-40) The majority of the artists we discuss in our articles are or were based in cities mainly Glasgow, but also Edinburgh and Dundee, but what of the rest of Scotland? We have alluded to the varied backgrounds of some of the artists here, and the conditions and contexts within which they worked, but we have stopped short of any sustained discussion of the relationship between class and gender. In thinking of histories, is there evidence of intergenerational influences between painters then and now? What of artists who have been successful beyond Scotland rather than at home? And while this issue considers painting exclusively, how have women working in expanded or cross-disciplinary forms (including painting) been categorised? As Allmer notes of women in Dada and Surrealism, ‘their affiliations to either movement constitute only a part of their total career aesthetic output. This complexity in turn challenges conventional tendencies to represent “movements”, histories, artistic personalities, canons and thoughts as coherent, linear, discrete, complete entities’.[[41]](#endnote-41)

This special issue is intended to act as the starting point for a larger research project, one which seeks to trace and map developments in painting practices by women across Scotland, beyond these initial attempts. Many readers will be able to cite omissions and exclusions in our own accounts and help to highlight practices (and research) of which we are unaware. In conclusion, we extend an invitation. We actively encourage interested artists, readers and researchers to contact us in order to contribute to and participate in this project as an ongoing and expansive discussion of painting, modernism, gender, Scotland and much more.

1. **Notes**

   Pollock, Griselda. ‘Whither Art History’, *The Art Bulletin*, Vol. 96, No. 1 (March 2014), p.17. [↑](#endnote-ref-1)
2. Strang, Alice. *A New Era: Scottish Modern Art 1900-1950*. Edinburgh: National Galleries of Scotland, 2018. [↑](#endnote-ref-2)
3. Macmillan, Duncan. *Scottish Art in the Twentieth Century (1890-2001)*. Edinburgh: Mainstream Publishing, 2001. [↑](#endnote-ref-3)
4. Macdonald, Murdo. *Scottish Art*. London: Thames and Hudson, 2000. [↑](#endnote-ref-4)
5. Macdonald, Ibid, p.168. [↑](#endnote-ref-5)
6. See, for example, Rozsika Parker. *The Subversive Stitch: Embroidery and the Making of the Feminine*. London: The Women’s Press Ltd, 1984 [↑](#endnote-ref-6)
7. Gage, Edward. *The Eye in the Wind: Contemporary Scottish Painting since 1945*. London: Collins, 1977. [↑](#endnote-ref-7)
8. Hare, Bill. *Contemporary Painting in Scotland*. Craftsman House, 1992. [↑](#endnote-ref-8)
9. Hardie, William. *Scottish Painting 1837 to the Present* (2nd edition). London: Cassell Illustrated, 1994. [↑](#endnote-ref-9)
10. Normand, Tom. *The Modern Scot: Modernism and Nationalism in Scottish Art 1928-1955*. Aldershot: Ashgate, 2000. [↑](#endnote-ref-10)
11. Jackson, Deborah. ‘Introduction’, *The* *Shifting Focus of the Traditional Centres of Contemporary Art: Scotland’s Evolving Position from Periphery to Prominence.* PhD diss., University of Edinburgh, 2014, p.38. [↑](#endnote-ref-11)
12. Jackson, Ibid. [↑](#endnote-ref-12)
13. Moffat Alexander & Riach, Alan*. Arts of Resistance: Poets, Portraits and Landscapes of Modern Scotland*. Edinburgh: Luath Press, 2008 [↑](#endnote-ref-13)
14. Richardson, Craig. *Scottish Art since 1960: Historical Reflections and Contemporary Overviews*. Farnham: Ashgate, 2011. [↑](#endnote-ref-14)
15. See the exhibition catalogue: *The Vigorous Imagination: New Scottish Art*, Scottish National Gallery of Modern Art. Edinburgh: National Galleries of Scotland, 1987. [↑](#endnote-ref-15)
16. Hartley, Keith. *Scottish Art Since 1900*. Edinburgh: National Galleries of Scotland, 1989. [↑](#endnote-ref-16)
17. Gibbon Williams, Andrew & Brown, Andrew. *The Bigger Picture: A History of Scottish Art*. London: BBC Books, 1993. [↑](#endnote-ref-17)
18. Nochlin, Linda. ‘Why Are There No Great Women Artists?’. In Gornick, Vivian; Moran, Barbara (eds.). *Woman in Sexist Society: Studies in Power and Powerlessness*. New York: Basic Books, 1971. [↑](#endnote-ref-18)
19. Pollock, Griselda. *Vision and Difference: Femininity, Feminism and Histories of Art*. London: Routledge, 1988. [↑](#endnote-ref-19)
20. Pollock, 2014, Ibid. [↑](#endnote-ref-20)
21. Allmer, Patricia. ‘Feminist Interventions: Revising the Canon’ IN: Hopkins, D. (ed). *Blackwell Companion to Dada and Surrealism*, Blackwell, 2016. [↑](#endnote-ref-21)
22. See, for example, Liz Arthur’s exhibitions *The unbroken thread: A century of embroidery & weaving at Glasgow School of Art* (Glasgow School of Art, 1996), *The Glasgow Girls' 1890-1930* (touring, 2010) and Jude Burkhauser’s major exhibition at Kelvingrove Museum and Art Gallery in 1990 and the subsequent 1993 book *Glasgow Girls: Women in Art and Design 1880-1920,* Edinburgh: Canongate*.* [↑](#endnote-ref-22)
23. Lawson, Thomas. ‘Last Exit: Painting’, *Artforum*, October, 1981, p. 40–7 [↑](#endnote-ref-23)
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