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preview

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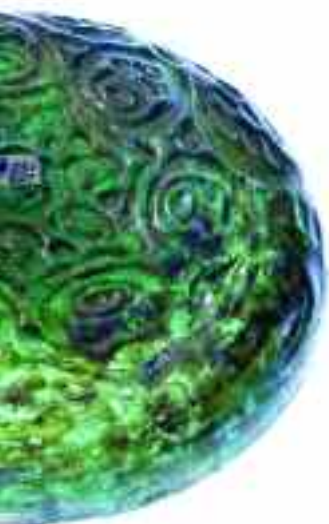
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Cover image: The windows at Scotland Street School Museum
Left: Image of Houdini, courtesy of Outagamie County
Historical Society

Image p29 courtesy of The Modern Institute, Glasgow

A large print text version of this issue is available upon request.

www.glasgowmuseums.com



WELCOME

Welcome to the Winter 2006 edition of *Preview*, the quarterly magazine of Glasgow Museums, produced with the support of the Friends of Glasgow Museums.

This issue launches a new look in a new compact size. We're featuring more information than ever before – more articles on the collections and more information about what goes on behind the scenes in our museums.

In this edition you can find out about some of the major projects being led by Glasgow City Council's Museums Service – the development of the Riverside Museum on the River Clyde, and the latest news on the restoration of Kelvingrove Art Gallery and Museum, reopening in summer 2006.

This issue has a Charles Rennie Mackintosh theme, as 2006 is the centenary of Scotland Street School. Find out more about the enduring popularity of this hometown boy, what's happening with the conservation of the Mackintosh-designed Ingram Street tearooms, and why we're sending Mackintosh packing to Australia. We're also looking for your help – did you ever visit the Ingram Street Tearooms? Could you share your memories with us? See page 17 for further details.

Preview is a great source of information for all that's going on in your museums. The new look *Preview* has easier-to-read listings so you don't miss any exhibitions or events, and information on events at the Mitchell and Tramway. There's something for visitors of all ages and interests – whether you're interested in art or social history as a beginner or enthusiast, want to get crafty, or just have fun! Forecasts predict the coldest winter in Glasgow for 40 years – so why not spend it indoors at some of Glasgow's museums?

If you're reading this, then you're probably interested in museums – have you thought of joining the Friends of Glasgow Museums? Members support the galleries and museums and foster interest in the arts in Glasgow. Benefits of membership include 10% discount on all purchases in museum shops, *Preview* magazine, excursions, talks, lectures and other events. For more information on joining see page 2.

But whether you're proud to belong to Glasgow or just visiting us, we're sure you'll find something to enjoy in Glasgow's museums, galleries, libraries and arts venues!

Happy holidays,

Cllr John Lynch
Convener
Cultural & Leisure Services, Glasgow City Council

GLASGOW'S SPITFIRE TAKES TO THE KELVINGROVE SKIES

The Spitfire – one of the most famous British fighter planes, with a special place in the hearts of those pilots who flew her and all those who remember that distinctive engine drone. In 2006, visitors to Kelvingrove Art Gallery and Museum will be able to admire Spitfire LA198, associated with the 602 (City of Glasgow) Squadron, hanging in all her restored glory from the West Court ceiling.

Supermarine Spitfire LA198 joined 602 Squadron at Abbotsinch in 1947, but on 22 July 1949, had to make an emergency landing in Norfolk. The logbook entry reads: 'Engine trouble, pranged on runway – did not fly again'. This turned out to be a blessing in disguise – most Spitfires in good condition were sold off when they were taken out of service.



Built in Wiltshire in 1944, our Spitfire has also been to Exeter (with 3 Civilian Anti-Aircraft Co-operation Unit), presented to 187 (City of Worcester) Squadron,

appeared in the *Battle of Britain* film, been a gate guardian at RAF Locking and RAF Leuchars, and stored at the RAF Museum in Cardington, before being gifted to the City of Glasgow in 1997.

Due to weather damage, LA198 needed restoration work. This began in 1998 at the Museum of Flight in East Fortune. The restoration project, completed in 2002, was a joint venture between Glasgow City Council, the National Museums of Scotland and the Scottish Executive. In addition to core funding, BAA Glasgow contributed support for the Spitfire's redisplay through a £100,000 donation to the Kelvingrove Refurbishment



Left to right: Stephen Baxter, Managing Director of BAA Glasgow, Councillor John Lynch, Convener of Glasgow City Council's Cultural & Leisure Services Committee, Sir Arnold Clark, Trustee, Kelvingrove Refurbishment Appeal, at the unveiling of the Spitfire in Kelvingrove.

Appeal (KRA). The Spitfire was on display in the Museum of Transport before moving into her permanent home in Kelvingrove.

Councillor Lynch said, '...Now that LA198 hangs in Kelvingrove, Glaswegians will forever more have the opportunity to pay tribute to the service performed by our own 602 Squadron'. Lord Macfarlane, Chairman of the KRA, commented 'The installation of this Spitfire marks a significant milestone in the renewal of Kelvingrove...we are delighted that BAA Glasgow has contributed so generously to its re-display'.

Stephen Baxter, Managing Director of BAA Glasgow, said, 'Glasgow Airport is proud of its historic association with the 602 Squadron... We are delighted to see the restored Spitfire assuming pride of place in its new home...a permanent reminder of the sacrifice of the men and women who gave their lives in the cause of freedom. It is a fitting centrepiece for a revitalised Kelvingrove'.

A book, *Glasgow's Spitfire*, has been produced to celebrate the plane, and is available from museum shops and all good bookshops.

NUREMBERG AND GLASGOW



To mark the 20th anniversary of the city's twinning with the German city of Nuremberg, Glasgow's Lord Provost Liz Cameron (centre) hosted a reception at the Burrell Collection on 7 October 2005. Nuremberg's Lord Mayor, Dr Ulrich Maly (right), was given a tour

round the museum by Museum Manager Muriel King, Senior Curator Simon Eccles, and Curator of Medieval and Renaissance Art Patricia Collins (left). To mark the event, a trail highlighting Burrell objects created in and around Nuremberg was launched. Copies are available in English and German from the Enquiry Desk. Other events included a free lunchtime concert and a display telling the story of the twinning.

THE GRITTY SIDE OF GLASGOW'S HIGH STREET

Glasgow Museums recently bought a drawing that shows the darker side of life in industrial Glasgow. The ink drawing *Old Houses off Duke Street* is by the great Scottish draughtsman, etcher and war artist Muirhead Bone (1876–1953). The image shows the overcrowded conditions of the backcourts and the crumbling slums of the old Drygate before they were cleared. Together with the filthy, smoky atmosphere, they conjure up an idea of Hell. The monuments of the Necropolis, seen in the distance at the top right of the drawing, are all that remain of this scene today.

Bone was known for his drawings of buildings and architecture and Glasgow Museums has more than 100 of his works in its collections. But this drawing is unique in the way it so vividly documents the living conditions of the people of Glasgow at the height of its industrial expansion. It's also our earliest

work by this self-taught artist – done when he was only 18 years old.

The drawing was bought from a private dealer in England. Glasgow Museums is grateful to the National Fund for Acquisitions, administered with Government funds by the National Museums of Scotland, for 50 per cent assistance towards the cost of this remarkable work.



New acquisition – *Old Houses off Duke Street* by Muirhead Bone.

NEW STAFF MEMBER BRINGS FAITH COMMUNITIES TOGETHER

In the aftermath of 9/11, Glasgow City Council established the Forum of Faiths to help faith communities listen to, and build up relationships with, each other. Tom Harrigan MBE has taken on the new post of Inter Faith Liaison Officer for the Council. An important part of his remit is to develop the Forum of Faiths as a consultative body for Glasgow City Council, and to foster good relations between faith communities. The post, funded by the Council and the Scottish Executive, aims to support faith communities and help them engage with central and local government. Tom is based at St Mungo Museum of Religious Life and Art, and can be contacted on **0141 553 2557**.

EDUCATION FOCUS AT GLASGOW MUSEUMS

From live interpretation to working with disengaged schoolchildren – children who have lost interest and motivation – the Education & Access team and Museums Education Service continue to extend their programmes.

A successful bid to the Heritage Lottery Fund for £30,000, together with funding from the Scottish Executive, has enabled us to develop a two-year pilot project called 'Schools and Museums'. The project aims to reach 120 disengaged children and young people, and will involve teachers, support workers and, wherever possible, parents/carers. It will increase Glasgow Museums' long-term capacity for providing services to disengaged pupils. Key partners in Glasgow are Lourdes and Smithycroft New Learning Communities, and we will also be working with partners and schools in West Dunbartonshire and South Lanarkshire.

At the Burrell Collection, a new community-generated exhibition, *Through Your Eyes*, opened in December (see page 27 for further details). This is a chance for local people to make the collection their own, and to use the many thousands of objects there as inspiration for new journeys and conversations. The Scottish Executive funded the exhibition.

The schools and family programme has been developed to include staff acting in character as part of a live interpretation programme taking place across all our museums. There have also been many successful Family Fun Days, and Glasgow Museums again took part in the national Big Draw event in October.

The schools programme is successfully delivering a new raft of workshops designed for secondary schools. These complement the existing programmes for primary and special education needs schools, which were launched through the new *What's On: Secondary* magazine in August.

SCOTLAND'S FIRST GALLERY-BASED YOUTH PANEL FORMED AT GoMA

The Gallery of Modern Art (GoMA) has recruited a panel of enthusiastic young people aged between 15 and 21 from all over Glasgow and the surrounding area to join an exciting programme of workshops, events, field trips and discussion groups. The aim of the yearlong project is to open up the exciting world of modern art to young people.

The Panel will act as consultants for the Gallery, recommending ways of making it more youth-friendly and accessible. They'll find out what happens behind the scenes in an art gallery, interviewing and shadowing staff and taking part in weekly team meetings. And as creative project managers, they'll be controlling budgets, schedules and marketing campaigns for the youth events programme.

The Youth Panel will have a chance to work with Glasgow artists and to experiment with a variety of innovative art forms – from DJ'ing and VJ'ing to food sculpture and installation art. In December, the Youth Panel collaborated with artists in Gallery 3 to try out new ways of working creatively.

In partnership with Youth Services, the project will develop Panel members' vocational skills and confidence, opening up exciting career opportunities. As a result, CVs packed with creative flair, project management skills, teamwork experience, organizational ability and much more will be winging their way to prospective employers. In return, the Gallery gains fresh ideas and perspectives and an added vibe.

The Scottish Arts Council, through an Audience Development Grant, and Glasgow City Council have funded the project. Young Scot and Youth Link also support the project.

GET INVOLVED WITH YOUNG GoMA

Although recruitment for the Youth Panel (page 7) is now complete, if you're aged between 13 and 21 you can still become involved in the Gallery of Modern Art by joining Young GoMA. We'll be running a series of workshops, events and discussion groups throughout 2006. The focus is on encouraging imagination, creativity and experimentation. There are lots of hands-on activities and it's a great way to meet other creative people your age.

Join the Young GoMA mailing list and be the first to find out about forthcoming Young GoMA events through our newsletter. For further information, please contact:

Michelle Freeman

GoMA Youth Co-ordinator
Gallery of Modern Art
Royal Exchange Square
Glasgow G1 3AH, Scotland
phone **0141 287 3065**;
fax **0141 204 5316**; or email
michelle.freeman@cls.glasgow.gov.uk



CHIVALRY ALIVE AND WELL AT GLASGOW MUSEUMS!

Glasgow Museums' Curator of Arms and Armour, Toby Capwell, became Jousting Champion of Scotland in July. The Scottish Tournament was the first historically accurate, competitive joust held in Scotland since the Eglinton Tournament of 1839. Six of the best jousters in the world competed over three consecutive weekends for the trophy, the Scottish Sword of Chivalry. Tam Dalziel presented the trophy to Toby at Tam's ancestral home, the House of the Binns.



The tournament, run in the style of a 15th-century joust of war, was organized by the National Trust for Scotland and the Royal Armouries. It will be an annual contest, and the results of 2005's competition were:

1st Tobias Capwell, Glasgow, 2005 Jousting Champion of Scotland; 2nd William West, Lutterworth, Warwickshire; 3rd Steve Mallet, Newbury, Berkshire

Toby Capwell, Glasgow Museums' Curator of Arms and Armour, with the Scottish Sword of Chivalry.

THERE'S A MOOSE LOOSE ABOUT THIS... MUSEUM!



The launch of *Hidden Histories* at the People's Palace.

PALACE PLAYS HOST TO HIDDEN HISTORIES

The Trondra Local History Group celebrated the launch of their book *Hidden Histories: Greater Easterhouse, more than just a scheme* at the People's Palace in September.

The group came together about four years ago as a community learning group. Members have embarked on a huge project to research the exciting, but often overlooked, oral and recorded history of their area and its surroundings. Supported by an innovative partnership with the Open Museum, the National Library of Scotland and John Wheatley College, the group has produced a touring exhibition, a newsletter, a website and a range of leaflets providing a unique collection of stories and memories of the east of Glasgow.

The team were thrilled at the launch of their book at the People's Palace. Group member Ian McLaughlin said, 'It seemed like the obvious choice – this is a book for the people and by the people, so what better place to launch it than the People's Palace?'

The group also attended a special handover ceremony of the book at the National Library of Scotland in Edinburgh, where they met best-selling historian Professor Tom Devine. Tom fielded questions and gave the group a few pointers for their next book!

If you would like more information on the Trondra Local History Group, please visit www.gretereasterhouse.co.uk/trondra/ or phone the Open Museum on **0141 276 9376**.



Dawn Cox-Dacre, from Primary 1, Nitshill Primary School, examines a moose at Glasgow Museums Resource Centre before its move back to Kelvingrove Art Gallery and Museum.



As part of a research project on lemurs, researcher Joyce Harris from Bolton University recently took samples of hairs from lemurs in Glasgow Museums' collections.

GLASGOW MUSEUMS' WEBSITE MAKES IT TWO IN A ROW!

Glasgow Museums' website has been awarded the Corporate Website Award for 2005 by the Association of Scottish Visitor Attractions (ASVA). Last year the site won the Best Website, Large Category Award.



The award was made at a ceremony in Dundee on 7 November. The judges commented that the website was 'a truly excellent site with good images and comprehensive information. An outstanding municipal Internet resource'.

Ian Gardner, ASVA Chairman, said, 'All the entries this year were of an extremely high standard, and we continue to see websites use e-technology to advantage. Encouraging improved marketing and promotion through awards such as this is just one of the ways ASVA supports attractions throughout the country'.

THE POTTER'S MIRROR

The Burrell Collection recently displayed *The Potter's Mirror*, a contemporary response to Iznik ceramics. The exhibition included photography, clay and text works by artist-in-residence Ranjana Thapalyal, and ceramics by participants of the associated community workshop programme which ran from March until July 2005.

MONET IS A SUMMER SUCCESS

The town of Kirkcudbright, Dumfries and Galloway, enjoyed high visitor figures last summer when Kirkcudbright Town Hall hosted *Monet and the Impressionists: Kelvingrove at Kirkcudbright* – an enormously successful exhibition of more than 30 paintings from Kelvingrove Art Gallery and Museum. Some of the finest works from Glasgow City Council's collection were on display, including paintings by artists such as Monet, Renoir, Cézanne and Van Gogh.

More than 60,000 visitors came to the exhibition during its eight-week run. Councillor John Lynch, Convener of Glasgow City Council's Cultural and Leisure Services Committee, said, '...[this] was a further confirmation of the popularity of the Kelvingrove collection in Scotland and beyond. We had originally hoped that 30,000 visitors would be attracted to the exhibition ...and we are delighted that double this number came to see these fantastic paintings'.



Paul Cezanne's *Overturned Basket of Fruit*, painted about 1877, was one of the pictures on display in Kirkcudbright.



CHARLES RENNIE MACKINTOSH

G'DAY SPORT! MACKINTOSH GOES DOWN UNDER

Charles Rennie Mackintosh: Designs for a modern world, an exhibition from Glasgow Museums in partnership with Bendigo Art Gallery

Glasgow Museums is packing Charles Rennie Mackintosh off to the other side of the world. The destination? The art gallery in the city of Greater Bendigo in Victoria, southeast Australia – a large Victorian city founded when gold was first discovered there in 1851.

The exhibition will tie in with the 2006 Commonwealth Games in Melbourne (15–26 March). This is an exciting prospect – instead of putting the City's important collection of early Mackintosh work into storage after the closure of the McLellan's *Art Treasures of Kelvingrove* exhibition in October, it will form the first ever exhibition of Mackintosh's work in Australia. It is an excellent opportunity for Glasgow to introduce a new, international audience to the work of Mackintosh and the Macdonald sisters, as little of their work is held in Australian museums.

Nine key artworks from the City's collection will be on display. Furniture and metalwork by Mackintosh will be displayed alongside metalwork and embroidery by the sisters Margaret and Frances Macdonald. Graphic panels and audio-visuais will tell the story of Charles Rennie Mackintosh and feature some of his most important buildings in and around Glasgow – Glasgow School of Art, The Hill House, The Mackintosh House, Queen's Cross Church and Scotland Street School.

Sending Mackintosh to Australia follows in the footsteps of the City's previous internationally acclaimed touring exhibitions of Mackintosh's work – the tour of the United States in 1996–97 and Japan in 2000–01. Although on a smaller scale, this Australian exhibition will reach a whole new audience and offer Glasgow a great way to promote its culture and heritage.

The works will return to Glasgow in time for the reopening of Kelvingrove Art Gallery and Museum in summer 2006.



Right: Charles Rennie Mackintosh untitled panel made for the Ladies' Luncheon Room, Ingram Street Tearooms, 1900–01.



Charles Rennie Mackintosh writing desk for The Hill House, Helensburgh, 1904. Jointly purchased with The National Trust for Scotland with assistance from the Heritage Lottery Fund and the National Art Collections Fund.



Frances Macdonald Honesty mirror, about 1896.

Charles Rennie Mackintosh was one of the most effective ambassadors for Glasgow design. He was the refreshing modern radical at the core of the Glasgow Style – the title given to the distinctive wave of decorative art produced by Glasgow artists and designers between 1890 and 1920. His name has become almost synonymous with the city of Glasgow.

Shaped by many designers, the Glasgow Style was Great Britain's contribution to Art Nouveau, and Scotland's significant contribution to the Arts and Crafts Movement. Much of its legacy still stands in the city today, and has influenced – directly and indirectly – the subsequent built landscape and identity of Glasgow.



FRIENDS ON THE WEB

The Friends of Glasgow Museums now have their own section on Glasgow Museums' website, www.glasgowmuseums.com. Sections include a home page, a news section, events listings, information on our objectives, how to contact FoGM, and an online form for people who are interested in joining us. There is also information on the Camphill Fund, which promotes Glasgow Museums' costume and textiles collections, and details on how to become a guide. The section will be updated regularly with news, events and images. If you have information you would like to see posted online, please send it by email or by post to: George Inglis, Electronic Editor, Martyrs' School, Parson Street, Glasgow G4 OPX, or email museums@cls.glasgow.gov.uk.



The new Friends of Glasgow Museums' section at www.glasgowmuseums.com.

NEWS FROM THE GALLERY OF MODERN ART

'Really great powerful exhibition, great to see work of this calibre in GoMA.'

'The power of the exhibition must be harnessed for change and there is so much power in this exhibition. Thank you, I was deeply moved.'

'Just stepped in without any idea of what we were coming to see...made three different strangers stop in their tracks from three different parts of the world, 2 girls + 1 guy...Egypt, S.A., Australia...all had the same gut reaction of "Wow" with a kind of sadness at this reality but sense of celebration at what this art is trying to achieve. Thank you and well done!'

For those of you who missed the Barbara Kruger exhibition which finished at the end of September, these quotes from GoMA's Visitors' Book are representative of the overwhelming majority of responses to what was a very successful exhibition.

Following the Kruger exhibition, *Contemporary Collection* opened in Gallery 4 in November. This is an exciting exhibition, featuring new work from a number of artists of growing international stature, including Ilana Halperin, Simon Starling, Douglas Gordon, Claire Barclay, Lucy Skaer and Richard Wright, with works by Christine Borland and Hanneline Visnes back on show.

In November, GoMA Contemporary Art Curator Ben Harman gave a talk to the Friends on recent acquisitions/purchases at GoMA, and the changes that have taken place since the Gallery opened in 1996. The title of his talk was *Chasing the Glasgow Miracle*, and was both thought-provoking and informative.

PROVAND'S LORDSHIP PACK

The Friends of Glasgow Museums funded the *Provand's Lordship Activity Pack*, which was launched in 2005 in Glasgow's oldest house.

This teachers' pack was written by experienced teacher Richard Buchan, and is designed to complement the *Glasgow Unit* from the Glasgow Scheme for Social Subjects, aimed at pupils in Primary 4.

The pack contains notes about the history of Provand's Lordship and a timeline of people associated with the house. It has suggestions for activities, both at Provand's and back at school, and activity sheets which can be photocopied.



Author Richard Buchan at the launch of the *Provand's Lordship Activity Pack*.



Guides from the Museum of Transport visit Concorde at the Museum of Flight, East Fortune, May 2005.

A TRIBUTE TO BETTY CAMPBELL

Betty was born and educated in Glasgow. Having trained and worked as a secretary, followed by three years' wartime service with the ATS, she took up a post with the Scottish Branch of the British Medical Association in Glasgow, where she remained for 30 years.

On her retirement, Betty – a born organizer and looking for something to do – became the Honorary Secretary of Glasgow Art Gallery and Museums Association. She held this position for ten years and, among other things, was central in promoting the constitution which brought GAGMA up to date as the Friends of Glasgow Museums.

Sadly, ill health forced her to step down and she had been dogged by health problems for the last few years, borne with great fortitude. Towards the end, she was in good spirits but died suddenly while on holiday in Oban.

Betty was always a pleasure to work with, and she contributed enormously to the development of the Friends' organization. She will be sorely missed.

Barclay Lennie
Chairman



'It's turned out nice again!', visit to Glenarn Gardens, Rhu, May 2005.

THE STORY OF SCOTLAND STREET SCHOOL

**SCOTLAND
STREET SCHOOL**
**100 years
1906 – 2006**

HAPPY BIRTHDAY, DEAR SCOTLAND STREET SCHOOL!

Scotland Street School first opened its doors on 15 August 1906. It was designed for the School Board of Glasgow by Charles Rennie Mackintosh – now Glasgow’s most celebrated architect – and provided places for 1,250 children from the Kingston area of Glasgow.

Mackintosh had to include the standard School Board requirements of the time into his design: separate playgrounds, outside toilets, entrances and staircases for girls, boys and infants; teachers’ rooms on each floor; a drill hall and electric lighting. Classrooms were stepped and had to allow for a maximum of 66 pupils. He designed

the school around a corridor system, making the rear south-facing wall a bank of windows, allowing maximum sunlight and solar heat into the classrooms.

Mackintosh’s involvement in the project was not straightforward – he produced two sets of drawings for the school. The first set he passed for approval by the School Board. The second set, with an elaborate internal decorative scheme, he issued direct to the Clerk of Works so that building work could start in December 1904. It was not until November 1905 that the Board discovered that significant changes in the design of the tiling



The windows at Scotland Street School, showing characteristic Mackintosh design features



Scotland Street School at night

scheme, windows, doors, stair railings and drill hall were being made. Stormy exchanges followed between architect and client.

In 1906 Kingston had a growing population employed by the vast shipbuilding industry and engineering works in and around the River Clyde. For 73 years, generations of Glasgow children from the Kingston and Tradeston areas in the south side of the city were educated at the school. However, this area of Glasgow started to alter after World War II due to new citywide developments to improve housing and transport, and the decline of the Glasgow shipping industry. Residents were gradually relocated to the new towns being built outside Glasgow, and the tenement flats they left behind were demolished.

When the community moved out of Kingston, Scotland Street School found itself isolated in a wilderness of roads and industrial warehouses. It closed as a school in 1979, with only 89 pupils remaining on its roll. This listed building opened formally as a museum in 1990, and is a centre for the history of education, continuing to teach children from all over Scotland.

The permanent displays and activities programme

Several of Scotland Street's rooms have been restored to Mackintosh's original 1906 designs. These include the barrel-vaulted cookery room, boys and girls cloakrooms, and the magnificent ceramic tiled drill hall.

Displays at Scotland Street tell the story of the developments in schools and in education in Scotland from the formation of the School Boards in 1872 to the late twentieth century. These use original objects, audio-visual interactives, and reconstructed and restored classrooms. The three classroom reconstructions show the changing face of the schoolroom over 100 years – from the Victorian era and World War II, to the modern furnishings of a 1950s–60s classroom.

Displays also tell the school's own story, through the words of the School Board of Glasgow and the past pupils, ex-teachers and local residents of the Kingston area.

Alongside our temporary exhibition and activities programme, you can follow the interpretation and activity trail around the school, or find your family's old school photographs on our database. You can try out your design skills in the Mackintosh room on touch-screen computer and hands-on interactives; and experience the classes of yesteryear in our 'Back to School' role-playing programme. An audio-visual room offers a varied programme, including an introductory video about the school and educational and historical archive films.



CENTENARY CELEBRATIONS

Throughout the year there will be a programme of events, exhibitions, films and other activities. Turn to page 32 for information on events between January and March, visit

www.glasgowmuseums.com, or phone **0141 287 0500** for the full programme of events including our special celebration days across the year. In September there will be a citywide Charles Rennie Mackintosh Festival – further details will be included in future issues of *Preview*.



Possilpark Secondary School, Home Economics classroom, 1957.

These images are from Scotland Street School's centenary feature exhibition, *Glasgow Schools: Then and now*, a celebration of over 500 years of educational buildings. Please see page 33 for more information.

Group shot left: Staff at Honeyman and Keppie, about 1889. Charles Rennie Mackintosh is standing on the right.

INGRAM STREET TEAROOMS PROJECT

Miss Cranston's Ingram Street Tearooms saw their last customer in the 1950s. Since then, they've escaped demolition, been hidden away in storage and survived fire and rats. But they may soon be restored to their former glory, even if their days of serving calf foot jelly and Devonshire junket are long gone. A team at Glasgow Museums are researching and assessing these Charles Rennie Mackintosh-designed tearooms to work out how they can eventually go on public display.



Restoration work in progress, 2002.

These are the only original set of Mackintosh tearoom interiors left in the world. They're a fascinating record of Mackintosh's progress as a designer, and have an important place in Glasgow's social and architectural history. Mackintosh designed them between 1900 and 1912, and there were 17 spaces in total, including staff quarters and toilets. Miss Cranston – Mackintosh's loyal patron – had several other tearooms in Glasgow, and she commissioned him to work on these too.

In 1971, a team led by art historian Roger Billcliffe carefully recorded the tearooms in their original home in Ingram Street. They were then removed to a Corporation store. The site of the tearooms is now occupied by a hotel, but you can still see the fixtures for Miss Cranston's signs on the outside of the building.

Restoration begins

In 1992, a team of conservators started work on restoring the Ladies Luncheon Room of 1900. This went on display in 1996 in an exhibition of Mackintosh's work, and later toured to the USA. From 1997 to 2002, two further rooms were restored – the Cloister Room (1911) and the Chinese Room (1911). Now, thanks to a funding of £230,000 from the Scottish Executive, a team of four – project manager Abigail Morris, conservator Suzanne Lamb, technician Neil MacInnes and research assistant Helen Munday – are working on a two-year project to document the thousands of individual pieces which made up the tearooms.



A selection of doors from the Ingram Street Tearooms.

A giant jigsaw

The project is very like a giant jigsaw puzzle. The 3,000 plus pieces of the tearooms lie stacked against warehouse walls, with a space in the middle to re-assemble parts of the interiors. The team have a number of plans, drawings and photographs to help them, but these are not comprehensive – detective skills are also required!

We are not rebuilding the tearooms in their entirety at this point, but re-assembling them a piece at a time. The team is recording how the individual parts fit together, and this will help us to decide the best way to display the tearooms.

The Oak Room (1907), one of the largest and most striking of the 17 spaces, is currently being assessed. It's very similar to the library at the Glasgow School of Art – Mackintosh's architectural masterpiece. The team are finding exciting evidence of repainting, and clues as to how the tearoom's appearance may have changed over the years.

The future

Although putting the Ingram Street tearoom interiors on public display is a priority, their future hasn't yet been decided. Ellen McAdam, Collections Services Manager for Glasgow Museums, says, 'What I would like to see is them all displayed together in some way, not necessarily in the exact configuration in which they were in Ingram Street, but together so you could walk through them and get an idea of how his ideas changed. And maybe a replica tearoom – or more than one – so that people can have the experience of taking tea with Mackintosh'.

Stencilled panels from the 1900 Billiards Room.



Photographing panels from the Oak Room staircase.

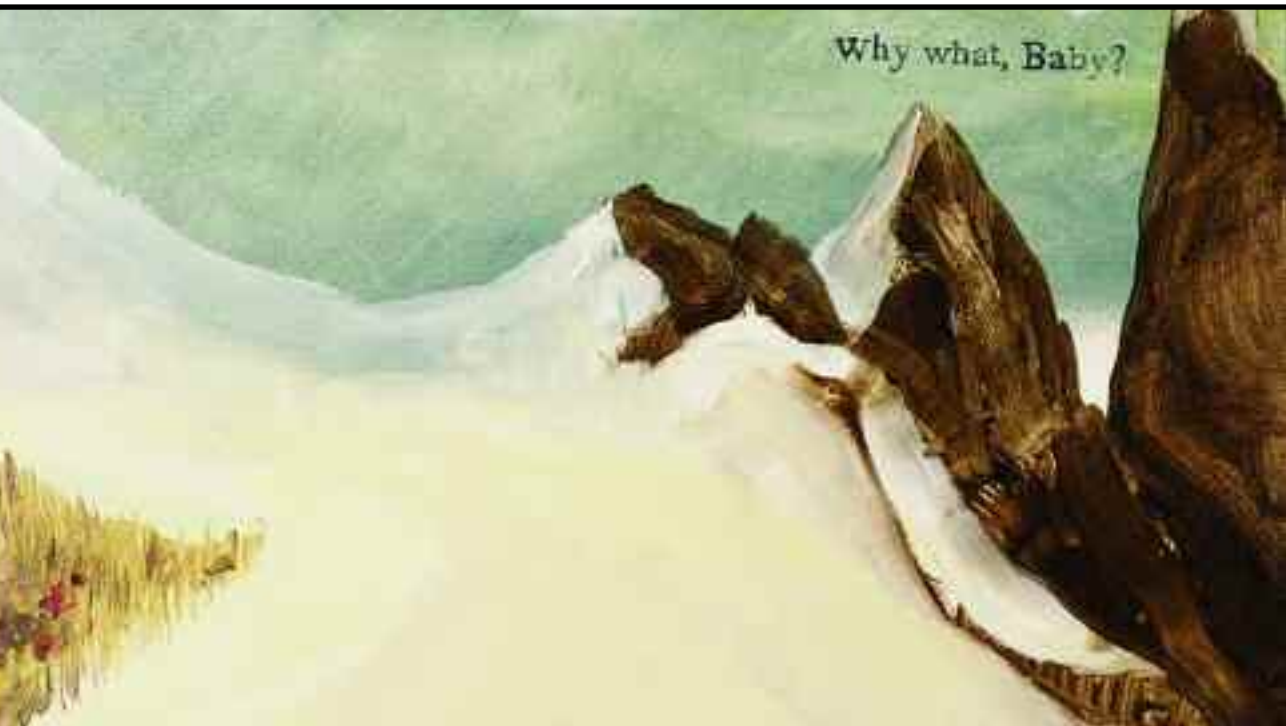
CAN YOU HELP?

The Tearooms Project Team would like to hear from anyone who has information on, or memories of, the tearooms. Did you, or a friend or family member, visit the tearooms or work there? Can you remember how the rooms were used, decorated or furnished? Special events such as weddings were sometimes held there – do you have any photographs taken in or outside the tearooms? We would be very grateful for any information that could help us in our research. If you have any information you think may be useful to us – photographs, memorabilia or memories – please do contact us:

Tearooms Project Team, Glasgow Museums Resource Centre, 200 Woodhead Road, South Nitshill, Glasgow G53 7NN

Phone **0141 946 8015**; fax **0141 9453575**;
email: helen.munday@cls.glasgow.gov.uk

IN CONVERSATION WITH ... JANE TOPPING



Jane Topping's exhibition *They are the We of Me* at the Gallery of Modern Art last autumn met with critical and popular success. Curator Ben Harman asked artist Jane Topping a few questions for *Preview*.

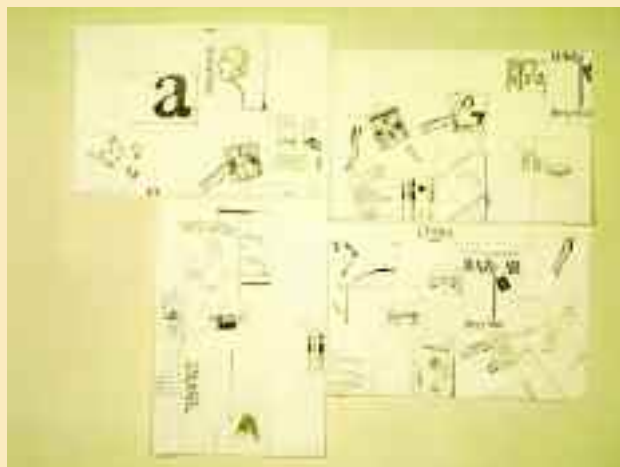
What was the main inspiration for your work in *They are the We of Me*?

The works and life of American author Carson McCullers were a huge influence during the making of this show. It is not unusual for me to become fixated on a new subject (as McCullers' work was for me a couple of years ago) and to use it as a focus for my working practice. This exhibition was inspired by reading her works and learning about her fascinating life, but the show is not exclusively about Carson. The work presented is an expression of how I go about making work as an artist myself. And the exhibition has a feeling of obsessive behaviour in there too. There's an almost adolescent feeling that I was trying to recapture when making the work – when you find an author (or painting or piece of music) that appeals to you so vividly that you feel as if she were writing it

for you. I think, as you get older, that feeling of excitement becomes harder to find. I like to try and get it in the studio.

Why was the exhibition called *They Are the We Of Me*?

'*They are the we of me*' is a line repeated in McCullers' book *The Member of the Wedding*. This book centres round a young



girl called Frankie. She is at that awkward age – too old to play with her little cousin, too young to be accepted by the older girls – and she longs to belong to a group of some kind. Her absent brother is about to get married and Frankie is invited to the wedding. She decides that her brother and his new wife will be her new group, will take her away from her humdrum life and introduce her to adulthood. She decides that, as she has no ‘we’, the newly-weds will ‘be the we of me’ – and finally she will belong. The title encompasses the feeling of longing that runs throughout the exhibition.

There is another reason why I chose to reference *The Member of the Wedding*. McCullers was inspired with the main theme of the book (‘Frankie is in love with the wedding!’) while chasing a fire engine down a Brooklyn Street with Gypsy Rose Lee. I love the idea that inspiration can happen at any time, that an author may not even know the main theme of her novel until she has almost finished it and that a life can be mythologized by the author herself. These technicalities of making work, of being creative, are of interest to me.

The last room in the exhibition at GoMA resembled a stage set. Can you describe how this related to Carson McCullers and the inspiration behind this work?

I wanted the installation at GoMA to reference a domestic space, rather than a gallery. And in particular, I wanted to invoke the 1930s, when McCullers was writing in a communal house in New York. Her life there was hectic, chaotic even, as she had left her husband to share a run-down brownstone with



Images © Jane Topping, from *They are the We of Me*.

(among others) WH Auden, Gypsy Rose Lee, Benjamin Britten and a monkey. And yet she had a system in place to enable her to creatively produce. I am interested in the various ways artists create spaces (both physically and mentally) for themselves in which to make work.

How do you think Glasgow compares with other cities in the UK as a place for an artist to live and work?

Glasgow is pretty much unique as a city for artists. People who live and work here are extremely supportive of each other, and for decades now artists and musicians have created opportunities to show their work in ad hoc spaces such as disused warehouses or their own flats. And artists now know (because we’ve all seen it happen) that they can be successful internationally while staying in Glasgow. I’m not sure I would still be an artist were it not for the support system in place in this city.

In your opinion, what were the most significant events of the last year for art in Glasgow?

Three things really. The continued great work of artist-run spaces such as Mary Mary, the Glasgow Project Room, Market and Transmission. Having four Glasgow-based artists representing Scotland in Venice this year [the Venice Biennale of International Art] – that was pretty good. And having two Glasgow-based artists nominated for the Turner Prize.

I know you like David Bowie – what’s your favourite album?

For in the flat at night – *Low*. For walking to the studio – *Station to Station*.



DIGGING DEEP INTO THE PAST

A Regional Framework for Local History and Archaeology

Local history is important in making us feel part of a community – it gives us a sense of who we are and where we've come from. From the history of the buildings in our communities to the archaeology in our backyards, accessing information about local history is the key to understanding and learning more about our society.



Isobel McDonald with a Bronze Age flanged axehead, dating from about 1700BC.
© Glasgow City Council / Ian Watson

With this in mind, the West of Scotland Museums and Heritage Partnership, involving eight local authorities (see below) and led by Glasgow Museums, has been working to establish a regional framework for local history and archaeology.

One of the aims of the project is to create a listing of all resources across the partnership areas. This list will provide an easy starting point for anyone wishing to investigate their local community. So, over the next three years, the project team – Project Manager Isobel McDonald, Research Assistants Dorothy Rankin, Mark Nixon and Kevin Kerrigan, and Project Administrator Susan McCorquodale – will be tracking down and recording anything that will help other researchers investigate local history. They'll be looking at museum collections, archives, local history libraries, historic buildings, and information about the archaeology of our local area. All the information they gather will be published in a directory of resources.

The team will also produce a strategy to guide academic researchers to areas we know little about, and offer recommendations on how we might manage these resources in the future. Another important part of this project is consultation. In the coming months, the project team will be carrying out a series of events to find out more about what the public expect to get from this strategy. These will take place throughout the west of Scotland.

Similar assessments have taken place in many areas in England and in Orkney, but these focused solely on archaeology. This is the first project to look at archaeology and local history. Says Project Manager Isobel McDonald, 'This is a fantastic new opportunity for local history in the west of Scotland. It may sound like a daunting task, but we have a very dedicated and enthusiastic team who, I'm sure, will tackle the job well'.

Funding to the tune of £300,000 was awarded from the Regional Development Challenge Fund, which was established to encourage museums to work together on exciting new challenges. The Regional Development Challenge Fund is funded by the Scottish Executive and administered by the Scottish Museums Council on its behalf.



Detail of a prehistoric cup and ring marked stone from Langside, Glasgow.



The West of Scotland Museums and Heritage Partnership

Local authorities involved include: Glasgow, Renfrewshire, East Renfrewshire, North Lanarkshire, South Lanarkshire, East Dunbartonshire, West Dunbartonshire and Inverclyde councils. The project was officially launched by Joanne Orr, Director of the Scottish Museums Council, at the Tall Ship in November 2005.

If you are interested in participating in any of the consultation events, or would like more information on the project, please contact project administrator Susan McCorquodale, phone **0141 276 9307**, fax **0141 276 9305** or email susan.mccorquodale@cls.glasgow.gov.uk.

COUNTDOWN TO KELVINGROVE



With only months to go until Kelvingrove Art Gallery and Museum re-opens, the New Century Project is now in its final stages. The main building work was completed on schedule in June 2005, and the building team are finishing snagging work and planning the final work for the next seven months.

Outside the building, landscaping to the southern entrance is being planned, as well as new architectural lighting to show the building off to its stunning best. Meanwhile, inside the building we are continuing the fit-out of the spaces. The exhibition galleries, restaurant and shops, education suite and other visitor facilities are all being completed.

We are also on schedule with the development of the exhibition galleries – the first deliveries of the new museum display furniture and cases took place in April 2005. Once the cases are in place, the installation and conservation teams move in to install the objects. The first objects went back into the building in September 2005, and included everything from paintings and natural history specimens. Getting the giraffe through the main doors posed a challenge, but with a bit of imaginative thinking and some technical help, he is now safely installed! A steady trail of objects have been making their way across the city from our storage facilities at Glasgow Museums Resource Centre in Nitshill and in Maryhill, while some objects on loan from other museums have travelled up from London and from overseas. Who knows what might be inside that van next to you on the M8?

Says Museum Manager Anthony McReavy, 'It has been a huge boost to all the team to see Kelvingrove taking shape again as a museum and art gallery, after being a building site for so long. And as the exhibition galleries take shape, we are now turning our attention to the reopening of the museum. Project teams are planning exciting opening events for all, and training is underway to familiarize staff with every new aspect of the museum. We are looking forward to not only re-establishing Kelvingrove as the most-visited museum outside London, but to establishing it as the most-visited attraction of any kind in Scotland'.

**Your new Kelvingrove... coming soon...
July 2006....**

Kelvingrove Museum Manager Anthony McReavy (centre) and colleagues watch as the Spitfire is reassembled in Kelvingrove.





KELVINGROVE REFURBISHMENT APPEAL

PUBLIC APPEAL TAKES OFF

The magnificently restored 602 City of Glasgow Squadron Spitfire LA198 is now installed in the West Court of Kelvingrove, and from the photographs that have appeared in the press it is clear that this is going to become an iconic image for Kelvingrove.

The Spitfire is not the only thing that has taken off over the last few weeks! The public element of the Kelvingrove Refurbishment Appeal, which was highlighted in the last edition of *Preview*, is now well under way, and the response has been typically generous and logistically almost overwhelming.

Every donor to the restoration of Kelvingrove will be permanently recognized on the KRA donor wall, and many *Preview* readers have taken the opportunity to remember a loved one by making a donation in memoriam.

With Christmas fast approaching at the time of writing, many donors are also choosing to support Kelvingrove as a gift for someone. If you would like to support Kelvingrove as a gift for a friend or family member, please contact the KRA office soon so we can make sure you get your commemorative certificate by Christmas.

Finally, thank you to all those *Preview* readers who have already supported the Appeal. The work you are helping to fund will ensure that Kelvingrove continues to thrill and inspire visitors for generations to come.

To support the Kelvingrove Appeal, please pick up a leaflet in one of our museums, or contact the Development team at:

Kelvingrove Refurbishment Appeal
McLellan Galleries
270 Sauchiehall Street, Glasgow G2 3EH
Phone **0141 565 4135**
Fax **0141 565 4111**

NEWS FROM THE RIVERSIDE AND GMRC 2

The project to develop a new museum to showcase Glasgow's transport collections has reached a crucial stage. In September 2005 we submitted the second phase of the funding application to the Heritage Lottery Fund – an application so detailed that it had to be transported to Edinburgh by car, with just enough space for the driver and passenger! A decision is expected in January 2006.

Work is continuing on the development of the displays. Our commitment to visitor and stakeholder research and evaluation underpins our approach to the new displays. And as well as commissioning a series of audience-focused evaluation studies, visitor panels have been set up to work with staff on the content of these. They include Glasgow Museums Education Panel, Community Panel, Academic Advisory Panel, Frequent Visitors Panel, Teen Panel and a Junior Board. In addition, many visitors have taken the opportunity of the 'Designing Riverside' display to voice their opinions, concerns and ideas.

As part of the Riverside project, we are planning a second phase of Glasgow Museums Resource Centre (GMRC). GMRC 2 will house the 800,000 collection objects we store in the Museum of Transport. It will also offer greater public access to the collection, with more stores tours, a reference library, and rooms where the public can view and handle objects first-hand.



Artist's impressions of how the new Riverside Museum will look.

BEHIND THE SCENES AT GLASGOW MUSEUMS



Niamh Johnston consults some of Glasgow Museums' older records.

Did you know that Glasgow Museums has over 1.4 million objects?

Most people have trouble finding things in their own house – so how does Glasgow Museums keep track of its huge collection, kept in 13 venues plus many storage sites? The answer is that it's thanks to the mostly unseen work of the Collections Management team. The team are responsible for all documentation relating to Glasgow Museums' collections, for the loans of objects to and from other museums, and for the library and archives. Documentation Assistant Niamh Johnston explains to Kim Teo, Academic Editor.

How do you know where every museum object is?

Every time Glasgow Museums is given or buys something, we make a record. And from then on, every time that object is moved – even if it's only from one side of a room to another – we have to be informed, and we update the locations.

But how do you know that you're always updating the right file? I hear that Glasgow Museums has 15,000 birds – if you get a report saying one has been moved, how do you know which one of the 15,000 files to go to?

Well, in addition to keeping a detailed description of each item and its history, we also assign each museum object what is called an accession number. This is a unique identification marked on the object – a quick

way of checking you've got the right one. You can see these numbers on museum and galleries object labels – they're the small type at the bottom that most people don't read.

It sounds like your department has an enormous amount of information to handle. Do you use a computer database?

We have for over ten years – the one we're using now is MimsyXG, a specialized database for museums. It has made it much easier to update and find information, and has much improved the service we can provide. We can link digital images with the object files, and even video and audio recordings, say of someone playing one of our musical instruments.

Before, records were kept in registers – we have some going back to 1870 – and we do still refer to these.

Has the restoration of Kelvingrove generated a lot of work for your department?

Yes! Recording the movements of all the 200,000 objects that came out of the gallery and storage areas was quite a job. We've also been providing information for all the tasks associated with the development of the new displays for Kelvingrove, including selecting, finding and tracking objects. And now that the building has been restored, we're keeping an eye on the objects that are being reinstalled. It's an exciting time for us.

MY FAVOURITE OBJECT



THE CORONATION TRAM

Hector Soutter



Coronation Tram, Car No. 1392.

Hector was a tram and bus driver for many years, and he has contributed to the Museum of Transport's Oral History Project.

My favourite object is without doubt the Coronation tram in the Museum of Transport. I drove trams for five years – from 1952 to 1957 – and the Coronation trams were magnificent and luxurious vehicles. They were smooth, quiet, and easy to drive compared to the older trams. They could carry more passengers than the buses

operating in the city today, and do it quicker too.

The Coronation tram was a bogie tram, and 150 of them were built from 1937 to 1941 by Glasgow Corporation Transport Department. They came into service for the 1938 Exhibition at Bellahouston Park.

I drove one of the 17 Coronation trams operating from the Elderslie tram depot, which was at Linwood Toll. I remember people rushing to get on the tram in winter mornings when we drew up at the stop at Paisley Cross. Although the tram fare to Glasgow was 4d at the time and the bus fare was 6d, people preferred the bus because it couldn't pick up inside the city boundary and, therefore, got people into the city a few minutes quicker than the tram. But the Coronation tram had heating upstairs, while the buses didn't have heating at all. Hence those winter morning rushes!

The Elderslie depot closed in 1957, and trams finally came out of service on 1 September 1962. I went on to drive a whole range of buses for 41 years when Elderslie closed, but I remember the Coronation tram more fondly than any of them.

DID YOU FIND LOVE ON THE TRAMS?

Jennifer Webster, Curator at the Museum of Transport, would like to speak to couples who met while working on the trams. Working on the Glasgow trams was a busy and hectic job, but it was also great fun. There was real camaraderie between colleagues, and many formed lasting friendships and significant relationships. Did you fall in love when you

worked on the trams? Do you have good friends from your time with the Corporation? If you met someone special when you worked on the trams, Jennifer would be delighted to speak to you about your memories. You can contact Jennifer at the Museum of Transport, 1 Bunhouse Road, Glasgow G3 8DP, phone **0141 287 2720**, fax **0141 287 2692**.

In December 2005, an innovative international online project – the Musée sans Frontières (Museum with No Frontiers or MWNF) – was launched, involving 14 countries from around the Mediterranean and Europe. Museums in these countries have selected Islamic objects, monuments and historical sites to form a virtual museum which explores Islamic art and culture.

Glasgow Museums has been asked to represent the UK in the project, along with the National Museums of Scotland, the British Museum and the Victoria & Albert Museum. Other project partners come from Portugal, Spain, Italy, Morocco, Tunisia, Algeria, Egypt, Jordan, the Palestinian Authority, Syria, Turkey, Germany and Sweden. Spanning around 1,280 years, the project includes objects and sites from the year 634 when the Muslim Arab armies entered Syria, to the fall of the Ottoman Empire at the beginning of the 20th century.

Visitors to the website can explore the fascinating history and art of Islam in the Mediterranean countries, hopefully gaining a greater understanding of the historical relationship between Europe, North Africa and the Middle East. For the next phase of the project (2007), cross-cultural and cross-dynastic exhibitions such as Islamic Art during the Crusader period, Arabic calligraphy and Islamic art, and Islamic art in the Muslim West are planned.

The project will also make it easier for the documentation of cultural heritage found in museums, monuments and archaeological sites – this will help academic and educational researchers, as well as raising general awareness.

Online visitors will be able to see Glasgow Museums' beautiful 12th-century painted ivory box from Sicily, a ceramic tile from 15th-century Toledo in Spain, and an embroidered wall hanging from 17th-century Turkey. If you would like to know more about the project, please contact Noorah Al-Gailani, Curator for Islamic Civilizations at Glasgow Museums, phone **0141 287 2563** or fax **0141 287 2597**. You can log on to the Museum With No Frontier's website at www.museumwnf.org.



Spherical incense burner, engraved brass with tar inlay, made in Mamluk Syria for the European market, 16th century AD. People loved to use such incense burners as hand-warmers.

The MWNF is a non-governmental organization based in Brussels, and aims to bring together and share these inter-relating collections, monuments and sites, making links that have never been made before. All the partner museums are aware of the importance of using culture to promote political co-operation, and being able to present history and cultural heritage from a local perspective will encourage discussion and debate.



Dish, moulded green glass, decorated with a floral design, made in Fustat, Egypt, 10th century AD.



Left to right: World War II veterans Alexander Patterson, Edward Mullarky and Gordon Bruce Motherwell.

Poet Brian Whittingham accompanied a group of pupils from Cleveden Secondary School and World War II veterans Alexander Patterson, Edward Mullarky and Gordon Bruce Motherwell on a trip to the Normandy battlefields. This is one of the poems he wrote in response to the trip. The trip was funded by the Big Lottery after a successful application by Education Services in partnership with Museums Education. See page 32 for details of the exhibition *They Shall Grow Not Old*.

VOLUNTEERING

Glasgow Museums' volunteers are involved in a wide range of activities – from taking guided tours to cataloguing and research, working with educational workshops to evaluation projects, and there is plenty of scope for more involvement. Volunteering is fun – you meet new people, find out more about museums and their collections, and gain all kinds of experience.

We encourage applications for volunteering from people of all ages and all walks of life. Glasgow Museums' Volunteer & Placement Coordinator, Catherine Cartmell, works with staff and volunteers to develop and promote the volunteer programme, and is always available to provide support and advice. If you are interested in volunteering with Glasgow Museums, please phone Catherine on **0141 276 9381**. New volunteer opportunities are also advertised on our website, www.glasgowmuseums.com.

SCHOOL TRIP

*Motorway lights loop shadows
on the three old men sitting,
composed on a silver-blue bus
as if in an old master's canvas.*

*The Normandy survivors
chat, suck pan-drops and reflect
in the quiet company
of sleepy-head children.*

*They roll into a dozing Dover,
its spectral white cliffs
luminous in the waking dawn.*

*The ferry churns dark waters
heading towards Calais blood-red sun
beginning its daily cycle.*

The school trip heads for ...

*Normandy museums with
The tramp-tramp-tramp of Nazi jackboots,
The silk-parachute wedding gown,
The graphitized remnants of Berlin's Wall.*

*Normandy memorials with
vets and cadets reciting to Montgomery,
'They shall grow not old ...'
as they lay red-poppay wreaths.*

*Normandy cemeteries with
regular marble crosses,
white as Belsen ashes,
as numerous as flakes of snow.*

*Normandy beaches with
three old men strolling
wearing medals and black berets –
hands clasped behind backs.*

*Kids crouch,
and with their fingertips,
write poems of reflection
in the warmth of damp sand*

*that will be collected
by the evening tide,
and washed into a past
that pains the old men to remember –
yet one they never wish to forget.*

(For Eddie, Alex and Gordon and the pupils of Cleveden School)

©Brian Whittingham, 2005

All Glasgow City Council museums are open daily 10am–5pm, except Fridays and Sundays 11am–5pm; GoMA is open until 8pm on Thursdays. Closed 25, 26, 31 December (afternoon) and 1, 2 January. For other venues, please see individual listings.

THE BURRELL COLLECTION

Pollok Country Park, 2060 Pollokshaws Road, Glasgow G43 1AT

Phone 0141 287 2550; Fax 0141 287 2597

Joseph Crawhall: An artist in Morocco and Spain

Daily until 17 April

This exhibition is a selection of the Burrell's wonderful collection of works by Glasgow Boy Joseph Crawhall, illustrating his experiences in Morocco and Spain. Sir William Burrell became one of Joseph Crawhall's enthusiastic patrons, and purchased 132 of his works between the 1880s and 1952.



Crawhall was able to capture everyday scenes with great economy of line – so much so that Sir John Lavery once said of him, 'No artist I have known could say more with fewer brush strokes'. Visit www.glasgowmuseums.com or phone 0141 287 2550 for full details of events accompanying the exhibition.

Through Your Eyes

Daily until 28 May 2006

Through Your Eyes is an exhibition of photography and writing offering new and imaginative ways of looking at objects in the Burrell Collection. The artwork was created by community groups from all over Glasgow, and expresses their personal responses to the museum and its objects. An exciting programme of events for children and adults supports this exhibition – please phone 0141 287 2550 or visit www.glasgowmuseums.com for further details.



Events for Crawhall and Through Your Eyes exhibitions

Family Events

The Burrell Club

Explore the exhibitions *Through Your Eyes* and *Joseph Crawhall: An artist in Morocco and Spain* in this regular series of drop-in fun activities, including storytelling, tours, painting, drawing, ceramics, mosaic-making and much, much more.

Every Saturday from 7 January, 1–4pm

Phone 0141 287 2550 or visit www.glasgowmuseums.com for more information

WHAT'S ON?

Adult Events

Talks and Tours

Join curators and artists in a series of drop-in short and informal talks focusing on *Through Your Eyes* and *Joseph Crawhall: An artist in Morocco and Spain*.

Every Thursday from 12 January at 12.30pm

For more information phone 0141 287 2550 or visit www.glasgowmuseums.com for more information.

Ceramics in North Africa

A series of sessions exploring a selection of Glasgow Museums' North African ceramics. Try sketching in clay, experiment with a variety of techniques – including wheel throwing, learn new skills and take home a completed piece of your own!

Sundays 8 January & 19 February
11am–4pm and Sunday 19 March 1–4pm

Phone 0141 287 2550 to book a place.

Double Vision

Using film and audio recordings, these drop-in sessions are an opportunity for you to meet *Through Your Eyes* artist Kathleen Little and contribute your perspectives on the collection to the exhibition.

Sunday 23 January, 5 February, 5 March and 2 April, 1.30–4.30pm

For more information phone 0141 287 2550 or visit www.glasgowmuseums.com

Curators' Favourites

Wednesdays 12.30–1pm

Meet the experts and learn about their favourite objects at these informative, free lunchtime gallery talks. All are welcome – please meet in the Burrell courtyard. Details are correct at time of going to print, but may be subject to change at short notice.

4 January: Rebecca Quinton, Curator of Costume and Textiles

Stuart Needlework Caskets

11 January: Robert Wenley, Curator of European Art 1600–1800

The Hornby Castle Portal and the William Randolph Hearst Collection of Architectural Items

18 January: Simon Eccles, Senior Curator (Ancient Civilizations)

The Pyramidion of Nesi-pa-ka-shuty, Vizier of Egypt

25 January: Noorah Al-Gailani, Curator of Islamic Civilizations

An Islamic Meiping Vase from 16th-century China

1 February: Emma Leighton, Curator of Chinese and Oriental Civilizations

Chinese Neolithic Earthenware

8 February: Patricia Collins, Curator of Medieval and Renaissance Art **Two Swiss Tapestries: *The Wandering Housewife and The Dishonest Miller***

15 February: Tobias Capwell, Curator of Arms and Armour

Arms and Armour at the Burrell Collection

22 February: Noorah Al-Gailani, Curator of Islamic Civilizations

An Islamic Celadon Dish from 13th-century Iran

1 March: Elizabeth Hancock, Director of Postgraduate Taught Programmes, Department of History of Art, University of Glasgow

Sir William Burrell's Interest in Scottish Furniture

8 March: Simon Eccles, Senior Curator (Ancient Civilizations)

Ancient Egyptian Shabtis – Magic Workers for the Afterlife

15 March: Emma Leighton, Curator of Chinese and Oriental Civilizations

Ancient Chinese Bronzes, Burials and Rituals

22 March: Robert Wenley, Curator of European Art 1600–1800

Rodin's *The Helmetmaker's Wife*

29 March: Patricia Collins, Curator of Medieval and Renaissance Art

Giovanni Bellini's *Madonna and Child*

Scottish Archaeology at the Step Pyramid

Saturday 11 February, 2pm, Burrell Collection
Lecture Theatre

Ian Mathieson, Field Director of the Saqqara Geophysical Survey Project, talks about his new discoveries near the Step Pyramid. Since 1990, the Project has been engaged in producing archaeological and geophysical maps of a little-explored area of the Saqqara Necropolis, near Cairo, including the Serapeum and the Sacred Animal Necropolis. The project is sponsored by Glasgow Museums and Egyptology Scotland. Admission charge on the door – £2 for members of Egyptology Scotland, £4 for non-members.

Ancient Egypt in Rio de Janeiro

Saturday 11 March, 2pm, Burrell Collection
Lecture Theatre

Professor Kenneth A Kitchen talks about the unique Ancient Egyptian collection in the National Museum, Rio de Janeiro. An expert on the Egyptian New Kingdom and Third Intermediate Period, Professor Kitchen is Emeritus Professor in the School of Archaeology, Classics and Egyptology, University of Liverpool. He catalogued the Ancient Egyptian collection in the National Museum, Rio de Janeiro, and those treasures form the subject of this talk. Admission charge on the door – £2 for members of Egyptology Scotland, £4 for non-members.



Tabernas Desert Run, 2004, by Simon Starling - Turner Prize Winner 2005. (On loan to Tate Britain until February 2006.)

GALLERY OF MODERN ART

Royal Exchange Square, Glasgow G1 3AH

Phone 0141 229 1996; Fax 0141 204 5316;
Text phone 0141 248 2891

Contemporary Collection

Gallery 4

Daily

This exhibition features work bought by Glasgow Museums Contemporary Art Purchasing Panel, as well as a gift presented by the Contemporary Art Society, London. The Panel was established in 2002 to recommend the acquisition of new works of contemporary art for GoMA, and is currently focusing on collecting the work of Glasgow-based artists at different stages of their careers.

All eight of the artists represented in this exhibition studied at Glasgow School of Art, and most continue to live and work in Glasgow. Works by Claire Barclay, Christine Borland, Douglas Gordon, Ilana Halperin, Lucy Skaer, Simon Starling, Hanneline Visnes and Richard Wright can be seen.

Human/Nature: Landscape photography from the GoMA collection

9 February–30 April, Gallery 3

Featuring photographic works by Thomas Joshua Cooper, Nick Danziger, Andy Goldsworthy, Patricia Macdonald, Sebastião Salgado and Joel Sternfield.

Seasonal Fun at GoMA**Fun Festive Gallery Trail**

19 December – January 8

Come and explore the gallery – complete the trail and get a Christmas lolly when you hand it in at the front desk!

WHAT'S ON?

Free drop-in workshops for families Frosty Fridge Magnets

24 December, 10am–1pm

Suitable for 3–11-year-olds

The Big Freeze

28 December, 11am–1pm

Suitable for 3–11-year-olds

Winter Windows

31 December, 10am–12 noon

Suitable for 3–11-year-olds

Saturday Art Club

Every Saturday, 10am–1pm

Free and drop-in

Get creative on Saturday mornings! These lively practical art activities in the Gallery Studio are designed for children aged 3–11, and for parents too!

Fun ways to explore art with drawing, collage, sculpture making and painting – come along and get arty!



Chloe and Mum get arty at the Saturday Art Club.

THE MITCHELL LIBRARY

Main Hall, North Street, Glasgow G3 7DN

Phone 0141 287 2999; Fax 0141 287 2815;
www.glasgow.gov.uk

Picture This!

Daily until 25 February 2006; open Mon–Wed 10am–6pm; Thurs 10am–8pm; Fri & Sat 10am–5pm

An exhibition of classic Glasgow press photography from *The Herald* and *Evening Times* newspapers, featuring photographs covering aspects of life in Glasgow and Scotland.

MUSEUM OF TRANSPORT

1 Bunhouse Street, Glasgow G3 8DP

Phone 0141 287 2720; Fax 0141 287 2692

Reflections

Daily until 31 January

This small display is the culmination of a series of sessions exploring the theme of women through Glasgow Museums' resources. The Reflections project included 14 art, animation and writing sessions with a group of women from Routes Out of Prostitution. The display opened in November to coincide with the UN 16 Days of Action to Eliminate Violence Against Women 2005. For more information, please phone Louise McDermott on 0141 287 2651.

Festival of Muslim Cultures

Mind Journeys
January–December

Education & Access staff will be working with young Muslims in Glasgow on short video documentaries on travel, in collaboration with the Scottish Asian Arts Association.



PEOPLE'S PALACE AND WINTER GARDENS

Glasgow Green, Glasgow G40 1AT
Phone 0141 271 2951; Fax 0141 271 2960

Glasgow 1955: Through The Lens

Until 30 July 2006, but please note: exhibition closed from 9–11 January 2006; on Tuesdays and Thursdays the exhibition opens at 12 noon

In 1955, Glasgow camera clubs created a unique photographic survey of the city. They photographed everyday scenes of people and places – the Clyde, city streets, parks, and people at work and at leisure – and created a wonderful record of daily life.

The People's Palace and Winter Gardens continues to celebrate 50 years of this fascinating survey with a change of photographs in January. The exhibition will be a trip down memory lane for some visitors, while for others it is a chance to see the city as it looked half a century ago.

A programme of workshops, talks and reminiscence sessions runs throughout the exhibition. For more information, please phone 0141 271 2951 and ask for the Learning Assistants.



Here's what some visitors to the exhibition have said:

'An excellent display of a great city...'

'Absolutely outstanding, especially the industry and street scenes.'

'Fantastic – reminds me of the stories my mum and dad told me...'



All images are from the Glasgow 1955 exhibition.

WHAT'S ON?

Railing Art in the Winter Gardens

Daily throughout January

Our community display area, Railing Art, will feature an exhibition of contemporary photographs of Glasgow. These were taken by members of the Momentum project in Drumchapel as part of a digital photography project. The photographs feature the same locations as those in the exhibition *Glasgow 1955: Through the Lens*, also on at the People's Palace. If your group would like to display work on Railing Art during 2006, please phone Carolyn Blackburn, Education & Access Curator, on 0141 287 0511.

PROVAND'S LORDSHIP

3 Castle Street, Glasgow G4 0RB

Phone 0141 552 8819; Fax 0141 552 4744

Free Workshops for Glasgow Primary Schools

The Education & Access team at Provand's Lordship is offering free workshops for Glasgow primary schools. For more information, or to book a visit, phone Glasgow Museums Education Service on 0141 565 4112.

And don't forget that Provand's Lordship has a new bus! This is available to transport Glasgow school pupils to experience Provand's unique history and atmosphere. To find out more, please contact Glasgow Museums Education Service on 0141 565 4112.



SCOTLAND STREET SCHOOL MUSEUM

225 Scotland Street, Glasgow G5 8QB

Phone 0141 287 0500; Fax 0141 287 0515

Happy birthday to you, Happy birthday dear Scotland Street!

100 years old this year!

Come and celebrate with us during a yearlong programme of exhibitions and events to mark Scotland Street's 100th birthday. Watch this space for details of events later in the year, or log on to www.glasgowmuseums.com.

They Shall Grow Not Old

12–29 January 2006

A group of pupils from Cleveden Secondary School, together with poet Brian Whittingham and Glasgow Museums' photographer Jim Dunn, accompanied World War II veterans to the Normandy battlefields. Their response to the trip, through photographs and poems, can be seen in this exhibition, and in an accompanying book that will be sent to every school in Glasgow. The exhibition is sponsored by the Big Lottery Fund.



Pupils from Cleveden School and World War II veterans in Normandy.

Glasgow Schools – Then and Now

21 January – 30 October



Gartcraig School Gardens, about 1940–50.

A photographic exhibition spanning over 500 years of Glasgow's schools, from Scottish education's modest but elite beginnings in the 15th century to present day schools. Find out more about the variety and evolution of schools and educational provision in Glasgow from photographic images and architect's drawings. The exhibition offers evocative glimpses into the classrooms and playgrounds of the last 100 years. Includes a film made by pupils of Saracen and St Theresa's Primary Schools about school life at state-of-the-art Keppoch Campus – one of Glasgow's newest school complexes.

Centenary Illuminations

Stair-towers projections: 21 January – 26 March, 30 October – 31 December

Cookery room projections: throughout the year from 21 January

See Scotland Street School as you've never seen it before! Archive films and pictures of the school and the surrounding areas will be projected onto the school at night.

Wildlife Photographer of the Year

5 February – 1 May

The Wildlife Photographer of the Year competition is the largest and most prestigious wildlife photography competition in the world. The exhibition showcases the top 90 photographs from the 2005 competition, organized by *BBC Wildlife Magazine* and the Natural History Museum, London.

**The Saturday Matinee**

7 January, 11 February, 11 March

Each month we'll be showing an old movie favourite from the days of The Corky picture theatre. Take the stairway to the stars, from Garbo to Gable. Bring an empty jeely jar and get front row seats!

Annual Art Competition for Young People 2006

Competition period February – June 2006

Glasgow Museums' annual Art Competition for Young People – a competition now over 100 years old and sponsored by the Friends of Glasgow Museums – will feature a special category celebrating Scotland Street and the work of Charles Rennie Mackintosh. The winning entries will be displayed at Kelvingrove Art Gallery and Museum when it reopens in summer 2006.

WHAT'S ON?

ST MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow G4 0RH

Phone 0141 553 2557; Fax 0141 552 4744

Generation KKK: Passing the Torch

Photography by James Edward Bates/ZUMA Press; www.GenerationKKK.com

Daily until 9 April



Images © James Edward Bates/ZUMA Press

The UK premiere of this dramatic new photographic exhibition by ZUMA Press photojournalist James Edward Bates. Bates spent over seven years recording the beliefs, traditions and activities of the Ku Klux Klan, an organization associated with a long history of violence and racism. His work explores the presence of the KKK in 21st-century USA, as a new generation is being indoctrinated into its beliefs and practices.

Free introductory exhibition tours for schools (Secondaries 1–6)



Pupils can explore the themes of the exhibition and consider related issues such as racism and extremism in Scotland, and how these problems can be addressed. To book, please phone the Museums Education Service on 0141 565 4112.

Faith to Faith

The Faith to Faith workshops provide opportunities for you to listen to different views, and to debate and discuss issues relating to religion in Scotland today.

Imbolc – From darkness to light

Sunday 22 January, 2–4pm

Celebrate the Celtic festival of Imbolc – the first day of spring – through music, poetry and meditation. If you have a favourite poem or reading about the coming of spring, please bring it with you to share on the day.

Religion and Racism

Sunday 19 February, 2–4pm

As part of the events associated with the exhibition *Generation KKK*, join us in exploring the role religion has played in both encouraging and combating racism.

Religion and Humour

Sunday 19 March, 2–4pm

Can we laugh at religion? Come and explore the relationship between comedy, religion and censorship. This session coincides with the Glasgow Comedy Festival.

Jesus and Mohammad in Islamic Heritage

Sunday 9 April, 2–4pm

To coincide with the anniversaries of the Prophet Mohammad's birth and Jesus Christ's ascension, this workshop looks at the relationship between the Prophet and Christ in Islamic heritage.

Citizenship, Sectarianism and World Religions Workshops

St Mungo Museum of Religious Life and Art is the ideal place for pupils to learn about citizenship and world religions, and to explore Buddhism, Christianity, Hinduism, Sikhism, Islam, Hinduism, Judaism and Chinese beliefs.

To make a school or group booking, phone 0141 564 4112. Recommended by Learning and Teaching Scotland.



Tackling Scotland's Shame – free workshops

We have now been running free anti-sectarianism workshops at the museum for over a year. These have been very successful, with over 2,500 participants, so the Education & Access team will continue to offer this free programme.

Schools, young people, and adult groups are all

welcome to come and learn more about how we can eradicate Scotland's shame. To make a booking or to discuss a workshop, phone 0141 564 4112.



TRAMWAY

25 Albert Drive, Glasgow G41 2PE

Box office 0845 330 3501;
Fax 0141 423 1194
www.tramway.org

World Premiere of *The Escapologist*

Suspect Culture, www.suspectculture.com

A Tramway co-production

Tramway 1

13 & 14 January (previews) 8pm £6

17–28 January 8pm £12 / £8

Suspect Culture slips off its chains and escapes into a world of magic and the mind. Inspired by Adam Phillips' book *Houdini's Box*, *The Escapologist* follows a psychotherapist as he delves into the conscious and unconscious desires of his patients. All his patients are looking to escape in some way from their circumstances, but how can he help them when he feels increasingly sceptical about the powers of his profession?

As his feelings of entrapment increase, the therapist takes flight into fantasies about the greatest escape artist of them all, Harry Houdini. Features exciting re-enactments of Houdini's stunts.

Book early before seats start to vanish!

'Houdini is a fantastic way of examining people's desire to escape from situations they don't like being in. Houdini's story is extraordinary in its own right, but in this play, it functions as a metaphor for more contemporary concerns about relationships, commitment and professional satisfaction.'

Simon Bent (playwright)

Harry Houdini, courtesy of
Outagamie County Historical Society.