

Supplementary Agenda



Cultural Committee

Date: Monday, 29 November 2021

Time: 10:00

Format: Hybrid meeting

Contact: Gabriella Gonda, Committee Officer
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Dear Member

ITEM TO FOLLOW

I refer to the agenda for the above meeting that was issued on 16 November 2021 and now enclose a copy of **Item 10 – Acquisition Fund for Scottish Art Update** which was not available for issue at that time.

Yours faithfully

JOYCE WHITE

Chief Executive

Note referred to:-

10 ACQUISITION FUND FOR SCOTTISH ART UPDATE

55 – 71

Submit report by the Chief Officer – Citizen, Culture & Facilities proposing a series of fine art acquisitions for approval, in line with the Committee defined objectives of the West Dunbartonshire Council Scottish Art Acquisition Fund established in May 2021.

Distribution:-

Bailie Denis Agnew (Chair)
Provost William Hendrie
Councillor Jonathan McColl (Vice Chair)*
Councillor John Millar
Councillor Brian Walker

Chief Executive
Chief Officer – Supply, Distribution and Property
Chief Officer – Citizen, Culture and Facilities

Date of issue: 22 November 2021

*membership effective from 28 November

WEST DUNBARTONSHIRE COUNCIL**Report by Chief Officer – Citizen, Culture & Facilities****Cultural Committee: 29 November 2021**

Subject: Acquisitions Proposal - Scottish Art**1. Purpose**

- 1.1** This report proposes a series of fine art acquisitions for approval, in line with the Committee defined objectives of the West Dunbartonshire Council Scottish Art Acquisition Fund established in May 2021.

2. Recommendations

- 2.1** The Committee is asked to:
- note the contents of this report; and
 - approve the acquisition of works as proposed, to enhance and augment the Council's fine art collection.

3. Background

- 3.1** In March 2018 the Council agreed to create a £4m Cultural Capital Fund to invest in West Dunbartonshire's cultural and heritage infrastructure in order to unlock regeneration, increase tourism and raise the reputation of the area. The 2018/19 Budget Document pointed to the transformation of the waterfront at Clydebank and the perfect opportunity this created to undertake bold and exciting projects that revitalise Council assets and change the way people look at our area.
- 3.2** Enabled by the Cultural Capital Fund, work is already underway to enact improvements to Clydebank Town Hall, including an expansion of the existing gallery exhibition space. Funds have also been allocated to realise a new museum for Clydebank in the basement of Clydebank Library, bringing new prominence to Clydebank's rich history and heritage.
- 3.3** In May 2021 further funds were allocated to establish a Scottish Art Acquisition Fund, intended to enable the purchase of artworks by Scottish artists – and in particular Scottish women artists – to augment and enhance West Dunbartonshire Council's existing fine art collection.
- 3.4** The Council's fine art collection includes a notable collection of works by the Scottish Colourists, alongside which sits a small selection of works by Scottish women artists contemporary with, influenced by, or who followed the Colourists. Cumulatively and through judicious acquisition, an important and representative collection of Scottish art has been formed. Through development of this collection by acquisition, a transformational resource that

can be used to educate and inspire residents young and old will continue to grow, significantly improving West Dunbartonshire's citizens' access to high quality culture on their doorstep.

3.5 To inform the acquisitions proposal now brought forward, officers undertook a review of the existing fine art collection to consider works by which artists might best complement and enhance the existing fine art collection, and in particular enrich its focus on Scottish art. All such considerations took full cognisance of the Council's existing Acquisition, Disposal and Collections Development Policy, including the collecting principles applied to all acquisitions. In line with WDC's aforementioned policy, these are:

- connection with existing collections
- desirability for display
- suitability for use in learning and visitor programmes
- contribution to research and understanding
- the item is in good condition
- any conditions attached to the item

3.6 Officers have also considered the potential to leverage additional external match funding via the National Fund for Acquisitions and/or The Art Fund to ensure best possible return on any investment in the fine art collection by the Council, and to better enable the purchase of qualitative, representative works by established and influential artists. Assuming approval is given to acquire the works as proposed, any relevant funding application(s) will be submitted to support these purchases. Should the success of any application result in funds being released to support further acquisition, a paper will be brought to a future Committee as appropriate.

4. Main Issues

4.1 Following a period of research, and review of artworks available for purchase at this time, officers have collated a selection of works intended to enhance and contextualise existing elements of the fine art collection, whilst also expanding its scope and enriching it overall. Focus has been given to works by Scottish women artists, with a view to markedly increasing the representation of women artists across the wider collection. In addition, the inclusion of key pieces by Samuel John Peploe and FCB Cadell will extend the Council's notable collection of works by The Scottish Colourists.

4.2 Officers now recommend the purchase of 19 works, as listed in appendix 1. The Curatorial context for these recommendations is set out below. Points 4.3 – 4.7 reference artists whose work is already held in the collection; points 4.8 – 4.13 reference artists not currently represented in the collection, but whose acquisition would complement and enhance the established collection.

Samuel John Peploe (1871 – 1935)

4.3 The acquisition of two drawings by Peploe is recommended to complement in particular works on paper already held in the Council's fine art collection. Both

works demonstrate an attention to composition that defined Peploe's style. The Scottish Colourists are widely acknowledged to have been a key influence on Scottish art in the twentieth century, introducing a vibrancy and expressiveness that is reflected in all works proposed for acquisition in this paper.

FCB Cadell (1883 – 1937)

- 4.4 Of the four artists known as The Scottish Colourists, FCB Cadell is recognised for an elegance in style that is all his own. The watercolour recommended for acquisition captures this elegance in its brushwork and use of colour. It's an early work by the artist that anticipates his later signature style of tight composition and vibrant colour. Cadell and Peploe were known for their close collaboration during the interwar period, evolving their own particular styles whilst sharing in influence and inspiration.

Anne Redpath (1895 – 1965)

- 4.5 Three works by Redpath are recommended for purchase. They have been selected to showcase key features of the artist's style, which bordered on the abstract, was expressively rendered, and reflects the influence in part of the expressive style of the Scottish Colourists. Alongside the existing example of Redpath's work held in the WDC collection, these works cumulatively offer broader insight to Redpath's artistic output and represent increased opportunities for imaginative interpretation.

Joan Eardley (1921 – 1963)

- 4.6 2021 has been celebrated as Joan Eardley's centenary year, emphasising her standing as one of Scotland's most important 20th century artists. WDC holds two works by Eardley in the fine art collection, each representative of very different periods in the artist's output. The work now recommended for purchase provides a link between her earlier urban portraiture and her later abstract landscapes. The work is expressive in its execution and offers new and exciting links to modern and abstract landscapes by other artists held in the collection, and beyond. Considering this context, officers believe a strong case can be made for external funding to support acquisition of this work in particular. As such, purchase will be contingent on a successful funding application being taken forward for 50% of the value of the work.

Elizabeth Blackadder (1931 – 2021)

- 4.7 This acquisition proposal is an opportunity to set in context WDC's existing example of a Blackadder work, offering the potential to tell a much broader story about the artist and her artistic development. Blackadder was the first woman to be elected to both the Royal Scottish Academy and the Royal Academy. She worked in a variety of media and latterly was particularly well known for her printmaking. Blackadder passed away in 2021, so this is a particularly timely recommendation to acquire work by a hugely important Scottish artist. Three acquisitions are proposed, which collectively speak to

Blackadder's Japanese influences; link directly to the existing example of her work in the collection; and illustrate three subjects that Blackadder returned to time and again – floral studies; still lifes; and interiors.

Penelope Beaton (1886 – 1963)

- 4.8** An influential artist in the early part of the twentieth century, Beaton was a watercolour and oil painter of note. Initially influenced by the expressionist movement that similarly shaped the work of the Scottish Colourists, Beaton's later works reflected a more constructed style. The artwork recommended for purchase exemplifies a moment in her career where this evolution in her artistic style is apparent, making it appropriately representative. In addition, this work represents a key companion piece to other landscapes held in the collection, whilst bridging the timeline between earlier and later twentieth century art.

Mary Armour (1902 – 2000)

- 4.9** Mary Armour made a key contribution to Scottish Art during the 20th century. She is known for her strong composition across still life, landscapes and seascapes, but is best known for her paintings of flowers. The example recommended for purchase is a particularly strong example of this element of her output. Armour was influenced by Anne Redpath, evident as her work became more expressive and her use of colour more vibrant. These qualities resonate particularly well with a number of artworks in the existing collection, and speak to a wider influence of the Scottish Colourists on twentieth century Scottish art.

Wilhelmina Barns-Graham (1912-2004)

- 4.10** Wilhelmina Barns-Graham trained at Edinburgh College of Art and is recognised as one of Britain's foremost abstract artists. Three works are recommended for purchase by Barns-Graham, each significant examples of the artist's output. Taken together, these works illustrate the artist's development from representational depictions of landscapes in the 1950s, to the later abstraction of the 1990s for which she is particularly well known. These later works show Barns-Graham at her most energetic, using a vibrant, rich palette. As part of WDC's extended fine art collection, these works link to other artists inspired by nature, who experimented with line, colour and shape, already held in the collection.

Mardie Barrie (1930 – 2004)

- 4.11** Mardie Barrie favoured representations of landscapes and seascapes that often leant towards the abstract. She was an expressive painter, fond of the same approach to outdoor sketching pursued by the Scottish Colourists, before working up her final compositions in the studio. There is a freedom in Barrie's work that speaks to her 20th century contemporaries, and benefits from the transformational influence of the Scottish Colourists in shaping an artistic style that is distinctly Scottish. The work recommended for purchase is

at once representational and abstract – a small detail of a larger landscape, infused with movement and energy. Her unusual composition sits naturally alongside other works in the collection and offers exciting opportunities to draw new narratives in the wider interpretation of the fine art collection.

Frances Walker (b.1930)

- 4.12** As an artist particularly well known for her printmaking, the work by Walker recommended for purchase represents a key addition to WDC's collection of works on paper. Furthermore, the vibrancy of the work clearly echoes the legacy of earlier 20th century Scottish artists and the colour palettes they favoured. Walker is a highly respected Scottish artist, and this landscape will complement those by other artists already held by WDC. It also represents extensive interpretation opportunities, not least around place and the environment, as well as abstraction and expressionism.

Pat Douthwaite (1934 – 2002)

- 4.13** Pat Douthwaite's creative career was initially rooted in the study of movement, mime and dance. She studied with Margaret Morris, who was married to the Scottish Colourist J D Fergusson. Fergusson encouraged Douthwaite to paint, leading to a distinctive output that often reflects her theatrical background. Two works are recommended for purchase by this artist, both of which reflect the presence and energy consistent across Douthwaite's output. Themes of femininity, womanhood and the domestic are variously touched upon, all of which offer opportunities to tie interpretative approaches to other key works in the WDC fine art collection.
- 4.14** Officers are confident that the series of acquisitions recommended in this report represent an expansion and elevation of WDC's fine art collection that is at once ambitious and considered. The works selected provide depth and reach that makes for a representative collection, with the potential to continue to grow in the future. Together with the established collection of works by the Scottish Colourists, this cumulative selection tells an engaging, vibrant and inspiring story of Scottish art in the twentieth century.
- 4.15** Opportunities to grow the West Dunbartonshire Council fine art collection will continue to be pursued by officers. Should any additional funds be allocated or secured to support fine art acquisition in the future, these would be used to pursue the inclusion of other major Scottish artists in the collection, increasing its overall relevance, representation, and significance accordingly.

5. People Implications

- 5.1** There are no direct people implications arising from this report

6. Financial and Procurement Implications

- 6.1** Acquisitions will be taken forward on a work by work basis, via the relevant selling gallery. Where appropriate and/or possible, a museum discount will be sought on the advertised purchase price of artworks.
- 6.2** To support best value, and where appropriate, applications to The National Fund for Acquisitions and/or The Art Fund will be made to augment available funds. Assessment of applicability will be made on a work by work basis, although as noted at 4.6 acquisition of the Eardley work will be contingent on successfully achieving up to 50% match funding.
- 6.3** Committee approved the establishment of a Scottish Art Acquisition Fund in May 2021, allocating £100,000 from the Cultural Capital Fund for this purpose. The total proposed expenditure to acquire by purchase those works listed in appendix 1 is £102,605.
- 6.4** As noted at 6.1 and 6.2, it is anticipated that this overall total expenditure will be reduced via the application of museum discount and/or achievement of external funding, bringing the final total within the aforementioned allocated budget. Should this reduction not be achieved, the balance of funds will be allocated from the Arts and Heritage budget.
- 6.4** Art works purchased will be added to the Council's existing fine art insurance policy. Given the anticipated value of individual works proposed for acquisition it is unlikely that this will see a notable uplift in the cost of this policy.
- 6.5** Advice and guidance will be sought from the Corporate Procurement Unit, as required, to ensure due process is followed at all stages of purchasing.

7. Risk Analysis

- 7.1** There is a risk that the investment in fine art could lead to a poor use of public funds with either inflated prices paid for works, or works depreciating in value. This has been mitigated by in-depth market research, negotiation on price, and application of a museum discount, where applicable. Works to be purchased will form part of the Council's permanent museum collection; they have been selected in a curatorial context with primary consideration given to artistic merit and inherent cultural value; works will be accessioned in accordance with the Council's approved Acquisitions, Disposal and Collections Development policy. Although valuations will be retained for the purpose of insurance, as an accredited museum service there is no expectation that works will be resold in the future unless an ethical and meaningful case for disposal can be made.
- 7.2** There is a risk that this investment in fine art could be negatively perceived by some members of the community at a time when Council budgets are under pressure. This is mitigated by the fact that the investment is being made from a designated Fund created for the direct purpose of cultural investment. It will also be mitigated by community-focused programming across West

Dunbartonshire's cultural venues, and by providing access to works purchased in the context of learning, engagement, and creative activity. Officers will ensure that the purchased artwork is displayed as soon as possible, for public benefit and enjoyment.

7.3 There is a risk that the Council will fail to purchase artwork of suitable quality and relevance in time to fill the newly developed gallery space at the Clydebank Town Hall. This has been mitigated by the application of specialist knowledge by officers in the Arts and Heritage service; proactive research of available artworks; and adherence to the collecting principles outlined in existing policies.

7.4 There is a risk that should this proposal not go ahead the Council will lose the opportunity to enhance the fine art collection and fail to capitalise on the investment in the new gallery space at the Town Hall.

7.5 There is a risk that officers will be unsuccessful in the pursuit of match funding to enable the purchase of the work by Joan Eardley in particular. This has been mitigated by careful consideration of eligibility for funding and curatorial context.

8. Equalities Impact Assessment (EIA)

8.1 An EIA screening has been completed and no impacts were identified.

9. Consultation

9.1 This proposal to acquire by purchase artworks by Scottish women artists has been developed by the Team Lead Arts & Heritage, with specialist input from officers across Arts & Heritage, Performance and Strategy, Corporate Communications, and the Corporate Procurement Unit. Consultation has also taken place with Legal and Finance.

10. Strategic Assessment

10.1 The proposals within this report support delivery of efficient and effective frontline services that improve the everyday lives of residents.

Name	Malcolm Bennie
Designation	Chief Officer CCF
Date:	22 November 2021

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Appendices: Appendix 1: Scottish Women Artists Acquisition Fund – recommended acquisitions

Background Papers: EIA Screening document – Acquisitions Proposal –
Scottish Art
[Acquisition Fund for Scottish Art, Cultural Committee 17
May 2021](#)

Wards Affected: All

Appendix I

Scottish Art Acquisition Fund

The works listed below are recommended for purchase by West Dunbartonshire Council, via the Scottish Art Acquisition Fund.

All works listed were available for purchase in November 2021. Images are included for reference and may not show the full composition.

The Scottish Colourists

Samuel John Peploe (1871 – 1935)

Nude Study

1930

Conte drawing on paper

31.5 x 23 cm

£3,500



Reading

1913

Conte drawing on paper

22.8 x 20.2 cm

£3,500



FCB Cadell (1883 – 1937)

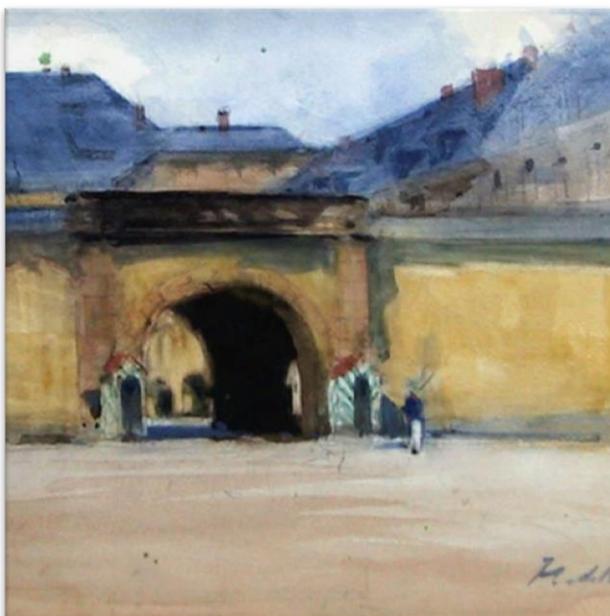
The Castle, Gotha

1906

Watercolour

17.5 x 19 cm

£6,500



Scottish Women Artists

Anne Redpath (1895 – 1965)

Flowers in a Teapot

Watercolour

26.6 x 31.7 cm

£ 4,750



Kyleakin

Lithograph on paper

51 x 69 cm

£ 1,200



The Little Posy

1957

Colour Lithograph

35.5 x 52 cm

£750



Joan Eardley (1921 – 1963)

Tenements in the Snow

1953

Oil on board

23 x 29 cm

£29,500 (acquisition subject to achieving 50% external match funding)



Elizabeth Blackadder (1931 – 2021)

Little Interior

1972

Watercolour

26 x 38 cm

£6,700



Elizabeth Blackadder (1931 – 2021)
Orchid, Paphiopedelum Lawrenceanum
1998
watercolour
38 x 28 cm
£5,000



Japanese Garden Kyoto
1992
Etching
46 x 43.5 cm
£1,660



Penelope Beaton (1886 – 1963)

Tobermory

Watercolour on paper

66 x 94 cm

£1,850



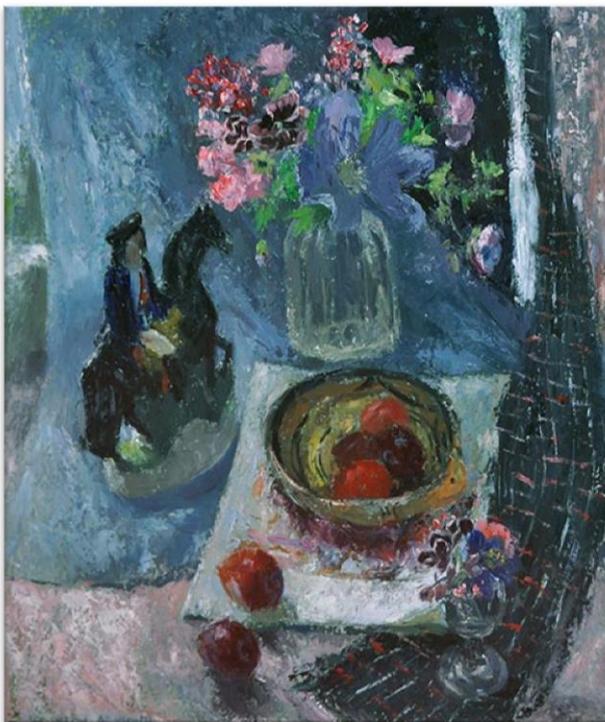
Mary Armour (1902 – 2000)

Still Life with Horseman

Oil on board

75 x 62 cm

£13,500



Wilhelmina Barns-Graham (1912 – 2004)

Palinure Campagna (Red Canyon)

1955

Pencil with pastel

47 x 59 cm

£9,750



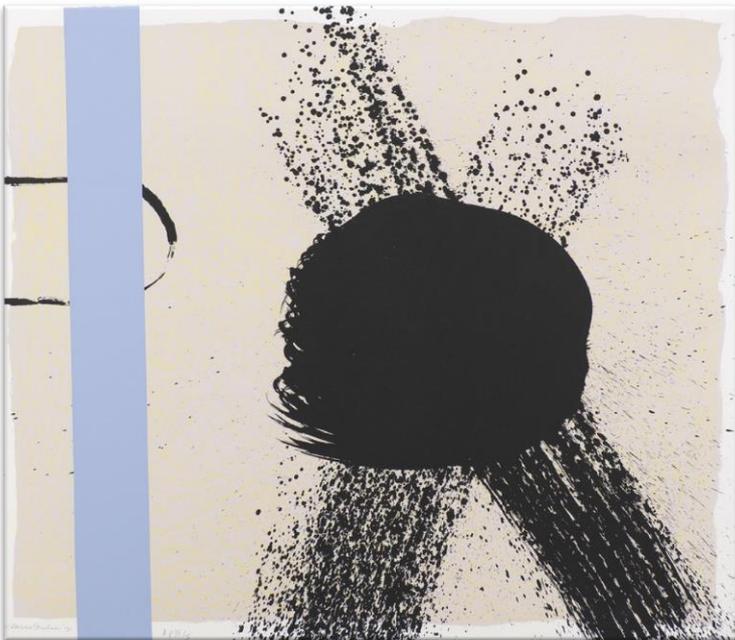
November III (St. Andrews)

1991

Screenprint

64.7 x 76 cm

£3,420



Wilhelmina Barns-Graham (1912 – 2004)

Beach Dance

1997 - 1998

Acrylic on paper

58 x 77.5 cm

£19,500



Frances Walker (b.1930)

Winter Walk

1990

Screenprint

28 x 38 cm

£400



Mardie Barrie (1930 – 2004)

Part of a Stream

c.1965

Oil on board

47 x 34 cm

£1,475



Pat Douthwaite (1934 – 2002)

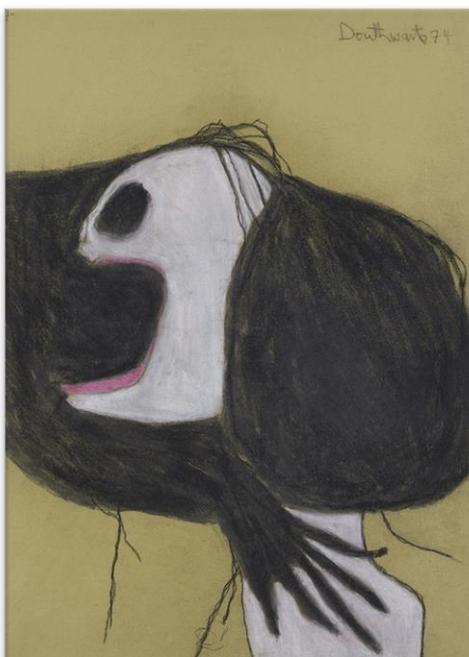
Goddess

1974

Oil pastel & Charcoal on buff paper

64.5 x 46 cm

£2,500



Spotted Dog (Henry Dooley)

c.1983

Pastel

67 x 54 cm

£1,900

