

Notice of meeting and agenda

Committee on the Jean F Watson Bequest

10.00am Friday 30 November 2018

4th Floor Gallery Space, City Art Centre, 2 Market Street, Edinburgh

This is a public meeting and members of the public are welcome to attend

Contacts

Email: veronica.macmillan@edinburgh.gov.uk

Tel: 0131 529 4283

1. Order of business

- 1.1 Including any notices of motion and any other items of business submitted as urgent for consideration at the meeting.

2. Declaration of interests

- 2.1 Members should declare any financial and non-financial interests they have in the items of business for consideration, identifying the relevant agenda item and the nature of their interest.

3. Deputations

- 3.1 If any

4. Minutes

- 4.1 Committee on the Jean F Watson Bequest 15 December 2017 – submitted for approval as a correct record (circulated)

5. Committee on the Jean F Watson Bequest Business

- 5.1 Jean F. Watson Financial Statement 2017/18 – joint report by the Executive Director of Resources and the Executive Director of Place (circulated)
- 5.2 Purchase of a suite of photographs by David Eustace – report by the Executive Director of Place (circulated)
- 5.3 Purchase of a suite of photographs by Robin Gillanders – report by the Executive Director of Place (circulated)
- 5.4 Purchase of three photographs by Flannery O’Kafka – report by the Executive Director of Place (circulated)
- 5.5 Purchase of three photographs by Kevin McCollum – report by the Executive Director of Place (circulated)
- 5.6 Commission of a large-scale drawing by Kate Downie – report by the Executive Director of Place (circulated)
- 5.7 Purchase of a painting by Edwin G. Lucas – report by the Executive Director of Place (circulated)
- 5.8 Purchase of glass vase by Choi Keeryong – report by the Executive Director of Place (circulated)

- 5.9 Purchase of a silver beaker by William Kirk – report by the Executive Director of Place (circulated)
- 5.10 Purchase of a silver beaker by Malcolm Appleby – report by the Executive Director of Place (circulated)
- 5.11 Purchase of a cast silver bowl by Malcolm Appleby with enamelling by Jane Short – report by the Executive Director of Place (circulated)

6. Motions

- 6.1 If any

Laurence Rockey

Head of Strategy and Communications

Committee Members

Councillors Fullerton (Convener), Aldridge, Donaldson, Doran, McNeese-Mechan, Mitchell, Mowat and Rae.

Organisational Representatives and Specialists

Mr Stephen Holland, Chair of the Friends of the City Art Centre

Professor Murdo MacDonald, Professor of Scottish Art History at the University of Dundee

External Adviser (Vacancy)

Information about the Committee on the Jean F Watson Bequest Transport and Environment Committee

In 1962 Miss Jean F Watson set up a trust to acquire works of art by Scottish artists. The bequest states that works purchased or commissioned shall be by artists born, practising in, or otherwise associated with Scotland and in particular Edinburgh. These shall include paintings, sculpture, prints and drawings and items of applied art such as tapestries, stained glass, glass, ceramics, silver and jewellery. It shall be a requirement that works by local artists selected for purchase should be of sufficient high quality to achieve national standing. The Watson Bequest allows the City to continue collecting important and significant works strengthening an already important and nationally significant collection.

Further information

If you have any questions about the agenda or meeting arrangements, please contact Veronica MacMillan, Committee Services, City of Edinburgh Council, City Chambers,

High Street, Edinburgh EH1 1YJ, Tel 0131 529 4283, email:
veronica.macmillan@edinburgh.gov.uk

A copy of the agenda and papers for this meeting will be available for inspection prior to the meeting at the main reception office, City Chambers, High Street, Edinburgh.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to www.edinburgh.gov.uk/cpol.

Item 4.1 - Minutes

Committee on the Jean F Watson Bequest

10.00am, Friday 15 December 2017

Present

Councillors Fullerton (Convener), Aldridge, Donaldson, McNeese-Mechan, Mitchell and Mowat.

In attendance

Mr Stephen Holland (Chair of the Friends of the City Art Centre).

1. Minutes

Decision

To approve the minute of the Committee on the Jean F Watson Bequest of 29 April 2016 as a correct record.

2. Jean F. Watson Financial Statement 2017/18

Details were provided on the financial position of the Miss Jean Fletcher Watson (known as Jean F. Watson) Charitable Trust since the last Committee meeting on the 29 April 2016.

Decision

To note the report.

(References – Committee on the Jean F Watson Bequest, 29 April 2016 (item 2); joint report by the Executive Director of Resources and the Executive Director of Place, submitted.)

3. Purchase of the D’Arcy Thompson Print Portfolio

Approval was sought to purchase a limited edition copy of the D’Arcy Thompson Print Portfolio that contained fourteen original prints by sixteen contemporary artists.

Decision

To approve the purchase of a limited edition copy of the D’Arcy Thompson Print Portfolio that contained fourteen original prints by sixteen contemporary artists.

(Reference – report by the Executive Director of Place, submitted.)

4. Purchase of a Drawing by William Wilson

Committee considered a report that sought approval to purchase the 1926 pencil drawing of *Princes Street Station, Edinburgh* by William Wilson (1905-1972).

Decision

To approve the purchase of the drawing *Princes Street Station, Edinburgh* by William Wilson.

(Reference – report by the Executive Director of Place, submitted.)

5. Purchase of a drawing by Charles Poulsen

Approval was sought for the purchase of the 2017 drawing *7 February 2017* by Charles Poulsen (b.1952).

Decision

To approve the purchase of the drawing *7 February 2017* by Charles Poulsen.

(Reference – report by the Executive Director of Place, submitted.)

6. Purchase of a print by Bronwen Sleight

Committee considered a report that sought approval for the purchase of the print *Kiyembe Lane* by Bronwen Sleight (b.1980).

Decision

To approve the purchase of the print *Kiyembe Lane* by Bronwen Sleight.

(Reference – report by the Executive Director of Place, submitted.)

7. Purchase of a video work by Roderick Buchanan

Details were provided of a video artwork entitled *Understanding versus Sympathy* by Roderick Buchanan (b.1965). Approval was sought for the purchase of the video artwork.

Decision

To approve the purchase of the video artwork entitled *Understanding versus Sympathy* by Roderick Buchanan.

8. Purchase of a silver articulated griffin sculpture/ornament by Bryony Knox

Approval was sought for the purchase of a silver articulated griffin sculpture/ornament made by Edinburgh silversmith Bryony Knox.

Decision

To approve the purchase of the silver griffin articulated sculpture/ornament by Bryony Knox.

9. Acquisition of contemporary ceramics, glass and silver

Committee considered a report that sought approval for the reporting and approval mechanism for future purchases of contemporary ceramics, glass and silver.

Decision

To approve the reporting and approval mechanism for future purchases of contemporary ceramics, glass and silver.

Committee on the Jean F. Watson Bequest

10am, Friday, 30 November 2018

Jean F. Watson Financial Statement 2017/18

Item number	5.1
Report number	
Executive/routine	
Wards	
Council Commitments	

Executive Summary

This report provides an update on the financial position of the Miss Jean Fletcher Watson Charitable Trust (SC018971) since the last Committee meeting on 29 April 2016.

Jean F. Watson Financial Statement 2017/18

1. Recommendations

- 1.1 Members of the Committee on the Jean F. Watson Bequest are asked to:
 - 1.1.1 Note the contents of this report.

2. Background

- 2.1 The purpose of this report is to update the Committee with the financial position of the Miss Jean Fletcher Watson Charitable Trust (SC018971).
- 2.2 The Committee last met on 29 April 2016 when a financial statement was included which provided an expected out-turn position for the 2015/16 financial year.
- 2.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2015/16 was approved by Finance and Resources Committee on 29 September 2016 and submitted to OSCR in October 2016.
- 2.4 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2016/17 was approved by Finance and Resources Committee on 28 September 2017 and submitted to OSCR in October 2017.

3. Main report

- 3.1 Appendix 1 of this report provides an update on the 2016/17 financial position of the Trust as well as providing a forecast for the 2017/18 financial year.
- 3.2 Appendix 1 shows that the funds available at the start of the 2017/18 financial year were £88,918 and that is forecast to grow to £119,994 by the end of the 2017/18 financial year. This is subject to investment income remaining stable for the final quarter of the financial year and no purchases of art being completed within the financial year.
- 3.3 The value of the investments held by the Trust as at 31 March 2017 was £913,899 and the value of the artwork was recorded as £5,274,624.

4. Measures of success

- 4.1 The Jean Fletcher Watson Charitable Trust continues to serve its purpose and purchase works of art by artists who have connections with the city of Edinburgh.

5. Financial impact

- 5.1 There is no direct financial impact arising from the contents of this report but it sets out the financial position of the Miss Jean Fletcher Watson Charitable Trust.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 [‘Financial Statement’](#), Committee on the Jean F Watson Bequest, 29 April 2016
- 10.2 [‘Charitable Trusts Reserves Policy’](#), Finance and Resources Committee, 17 March 2016
- 10.3 [‘The City of Edinburgh Council Charitable Trusts – Report to those charged with Governance on the 2015/16 Audit’](#), Finance and Resources Committee, 29 September 2016
- 10.4 [‘The City of Edinburgh Council Charitable Trusts – Report to those charged with Governance on the 2016/17 Audit’](#), Finance and Resources Committee, 28 September 2017
- 10.5 [‘Miss Jean Fletcher Watson Bequest’](#), OSCR Website
- 10.6 [‘Guidance and good practice for Charity Trustees’](#), OSCR Website

Stephen S. Moir

Executive Director of Resources

Paul Lawrence

Executive Director of Place

Contact: Liam MacDonald, Accountant

E-mail: Liam.MacDonald@edinburgh.gov.uk | Tel: 0131 469 3174

11. Appendices

Appendix 1 – Jean F. Watson Committee Financial Statement 2017/18

Jean F. Watson Bequest Accounts to 2017/18**Appendix 1**

	£	£	Notes
Funds Available as at 1 April 2016		83,894	1
Income from Investments 2016/17		<u>32,822</u>	2
Acquisitions 2016/17	(39,164)		3
Less: Grants Received 2016/17	<u>14,500</u>		4
Net Acquisitions 2016/17		<u>(24,664)</u>	
Investment Advice 2016/17	(1,825)		
Governance Costs 2016/17	<u>(1,310)</u>		
		<u>(3,134)</u>	5
Funds Available as at 1 April 2017		<u>88,918</u>	6
Forecast Income from Investments 2017/18		35,176	7
Forecast Governance Costs 2017/18	<u>(4,100)</u>		
		(4,100)	8
Forecast Funds Available as at 1 April 2018		<u>119,994</u>	9

Notes :

- 1 £83,894 is the accumulated surplus carried forward from previous years. This differs slightly to what was reported here as these figures were reported before the accounts for 2015/16 had closed.
- 2 £32,822 is the income from interest on investments held with CCLA and M&G, as well as a small amount from the bank account for 2016/17.
- 3 The only acquisition in 2016/17 was the work "Moon" by Alison Watt, approved by the Committee on 29 April 2016.
- 4 A grant award of £9,500 towards the above purchase was received from the National Fund for Acquisitions administered by the National Museums of Scotland and £5,000 was received from Friends of City Art Centre. The net cost of the work was therefore £24,664.
- 5 An allocation of one-off investment advice for £1,825 in 2016/17 resulted in an investment in the COIF Charities Investment Fund managed by CCLA. Central support charges were £1,310 relating to an allocation for audit of the accounts and other support charges.
- 6 As a result, the funds available as at 1 April 2017 were £88,918.
- 7 The forecast income from investments in 2017/18, subject to market conditions, is £35,176.
- 8 The forecast governance costs (audit fee and central support costs) are £4,100 for 2017/18.
- 9 As a result, the forecast funds available as at 1 April 2018 are £119,994. This is subject to change based on timing of purchases of new artwork.
- 10 The value of the investments held by the Trust as at 31 March 2017 was £913,899. The value of the artwork was recorded as £5,274,624.
- 11 The 2016/17 Audited Accounts were approved by Finance and Resources Committee on 28 September 2017.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a suite of photographs by David Eustace

Item number	5.2
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a suite of photographs by David Eustace (b.1961) – a portrait of actor Robbie Coltrane from 1993, a portrait of Michael, a model, from 2003, a photograph of the artist's daughter from 2009 and a portfolio of photographs entitled *Mar a Bha* from 2018.

Purchase of a suite of photographs by David Eustace

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a suite of photographs by David Eustace (b.1961) – a portrait of actor Robbie Coltrane from 1993, a portrait of Michael, a model, from 2003, a photograph of the artist's daughter from 2009 and a portfolio of photographs entitled *Mar a Bha* from 2018.

2. Background

- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by established contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 2.2 Earlier this year the City Art Centre mounted the exhibition *In Focus: Scottish Photography* (7 July 2018 – 12 May 2019), as a means of showcasing the photographic highlights of the fine art collection. In order to consolidate the long-term impact of this exhibition, and create a tangible legacy, it is proposed that new photographic works by contemporary photographers should be considered for acquisition.

3. Main report

- 3.1 The following suite of photographs by David Eustace are presented to the Committee for consideration:



Robbie Coltrane, London, 1993. Archival pigment print, 103 x 87cm framed.



Michael, Glasgow, 2003. Archival pigment print, 133 x 110cms framed.



Portrait of Rachael, Amarillo, 2009. Archival pigment print, 110 x 84cms



Image from *Mar a Bha, 2018. Archival pigment print limited edition box set portfolio*

- 3.2 David Eustace was born in Edinburgh on the 23 November 1961. Two days later he was adopted by James and Susan Eustace and brought up in 43 Greenside Street in the East End of Glasgow. His father worked as a draftsman for a shipping yard on the Clyde before being made redundant in the 1970's. The East End was historically a tough, working-class environment; often plagued by poverty, poor health, and tensions often leading to violence. However, at the same time, it was a place of tight social bonds, lifelong friendships and incredible humour.
- 3.3 From 1979 – 1983, David joined the Royal Navy Reserve and was assigned to HMS Hodgeston (M1146). In 1983, he joined HMP Barlinnie and served as a Prison Officer for five years. He was working at the prison when the infamous Barlinnie riots took place in 1987. In 1984 he picked up his first camera, and was immediately fascinated with the medium. In 1987 David sought advice from the staff at the Glasgow College of Building and Printing with regards to studying photography. Impressed with his portfolio, they encouraged David to apply for the degree course at Napier University in Edinburgh. He was immediately accepted as a mature student. Among his teachers was Robin Gillanders, whose photographs the Committee are also considering at this meeting.
- 3.4 David graduated from Edinburgh Napier University with distinction. In his final year, he contacted the eminent Scots born photographer Albert Watson in New York and worked as his assistant for a week. Within months of leaving University he was already working for GQ and ES magazines, fulfilling four covers for GQ by the end of the following year. Portrait commissions came in thick and fast. David had an ability to connect with his subjects and the resulting images surprised the publishing world, which in turn, led to more work.
- 3.5 Since these early days, David has worked all over the world for some of the leading global brands. In 2007 a fire at his home in Glasgow destroyed many of his early portraits and negatives. The following year, he was one of 11 photographers chosen to capture the character of America for USA Network / NBC Universal. The project was launched in New York in March 2009 and toured to a further five US cities ending in Los Angeles. More images were chosen from David's final portfolio than anyone else, and one was selected for the cover of the accompanying publication. David won 'Communicator of the Year' award at the Scottish Fashion Awards that same year.
- 3.6 David can count among his sitters some of the best loved stars of stage and screen, including Sophia Loren, Dame Judi Dench, Ewan McGregor, Sir John Hurt, Stephen Fry, Sir Paul McCartney as well as artists Tracey Emin and Sir Peter Blake. In 2011, David was awarded an Honorary Doctor of Arts from Edinburgh Napier University, and in 2015 became the University Chancellor. That same year, he had his first major solo exhibition at the Scottish Gallery entitled '*Selected Works*'.

- 3.7 David Eustace, although an internationally recognized photographer, is not presently represented in the City's collection. In conjunction with his dealers The Scottish Gallery, and with the full support of the artist, we would like to rectify this omission by bringing a selection of images to the Committee which span 25 years of his work, and which explore different facets of his practice.
- 3.8 From 1993, we have a portrait of actor Robbie Coltrane. This photograph has particular significance for David, for it was featured in the GQ magazine where David shot the front cover for the first time. It has since become one of David's most well-known photographs. It was made in an edition of seven, of which only two remain unsold.
- 3.9 From 2003 comes the haunting portrait of Michael. A model at the time, David chose to focus on Michael's flawless appearance and penetrating stare. There is nothing in the photograph that is allowed to distract the viewer, who is immediately drawn to Michael's gaze. It is an image which is both timeless and unforgettable.
- 3.10 In 2009 David embarked on a journey across America with his 16 year old daughter, Rachael, focusing on a father and daughter's relationship. They drove over 3000 miles from Los Angeles to the small town south of Dallas, Texas called Eustace. *In Search of Eustace* was exhibited in both the UK and the US. Grant Scott, then editor of Professional Photographer, described the body of work as 'genius'. The photographs produced for that series are not normally for sale, but David has kindly made them available to us, for he would like them to enter a public, rather than a private, collection. Should the Committee chose to approve the purchase of one of these portraits, David has kindly agreed to donate a second.
- 3.11 Finally, there is '*Mar a Bha*'. Meaning 'As it was' in English, this portfolio of work is the product of 20 years of visiting the Isle of Harris on Scotland's west coast. For David, Harris is a place where time has stood still, as the season turns immutably; an island facing the vastness of the Atlantic Ocean. Guy Peplow, Director of the Scottish Gallery wrote about this series: "*The artist's response was to use slower shutter speeds, the longer exposures symbolic of a pause, and inward breath to allow the experience to persist and lending a grainy truth and mineral sparkle to the rocks and sand*". For David, *Mar a Bha* represents a turning point, a seminal work in his career.
- 3.12 The City Art Centre does not yet own any examples of work by this important Edinburgh based photographer, and we would like to rectify this significant omission. The photographs are being offered for sale by the artist through his representatives The Scottish Gallery. The prices include a significant museum discount.

4. Measures of success

- 4.1 Completed purchase of a suite of photographs by David Eustace (b.1961) – a portrait of actor Robbie Coltrane from 1993, a portrait of Michael, a model, from 2003, a photograph of the artist's daughter from 2009 and a portfolio of photographs entitled *Mar a Bha* from 2018.

5. Financial impact

- 5.1 The costs are as follows:
- 5.1.1 *Robbie Coltrane*, London, 1993: £6,000 framed;
 - 5.1.2 *Michael*, Glasgow, 2003: £2,300 framed;
 - 5.1.3 *Portrait of Rachael, Antelope Canyon*, 2009: £3,600 framed; and
 - 5.1.4 '*Mar a Bha*', portfolio box set, limited edition of 18 photographs: £15,000.
- 5.2 Funds for these purchases will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 David Eustace website: <https://www.davideustace.com/>
- 10.2 BBC TV article: <https://www.bbc.co.uk/news/uk-scotland-32392801>
- 10.3 Scottish Gallery: https://scottish-gallery.co.uk/artist/david_eustace

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a suite of photographs by Robin Gillanders

Item number	5.3
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a suite of photographs by Robin Gillanders (b.1952) – a portrait triptych of three Scottish women from 2017, and a set of seven photographs entitled *Ian's Fleet* from 2002.

Purchase of a suite of photographs by Robin Gillanders

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a suite of photographs by Robin Gillanders (b.1952) – a portrait triptych of three Scottish women from 2017, and a set of seven photographs entitled *Ian's Fleet* from 2002.

2. Background

- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by established contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 2.2 Earlier this year the City Art Centre mounted the exhibition *In Focus: Scottish Photography* (7 July 2018 – 12 May 2019), as a means of showcasing the photographic highlights of the fine art collection. In order to consolidate the long-term impact of this exhibition, and create a tangible legacy, it is proposed that new photographic works by contemporary photographers should be considered for acquisition.

3 Main report

- 3.1 The following photographs by Robin Gillanders are presented to the Committee for consideration:



Image from *Ian's Fleet*, set of seven photographs, each 25 x 32cms framed, 2002.



Karine Polwart, from *Portrait Triptych*, each image 105.4 x 91.5cms framed, 2017



Writers, The Abbotsford, 2010. Proposed donation by the artist to the city in recognition of Edinburgh's status as 'City of Literature'.

- 3.2 Robin Gillanders was born in Edinburgh in 1952 and studied at the University of Edinburgh from 1970-4. After teaching history at the Royal High School in Edinburgh from 1975-82, Gillanders began a career as a freelance advertising and fashion photographer. He began teaching Photography full time at Edinburgh Napier University in 1988, and became Reader in 2004. He left teaching in September 2012. He was awarded an Honorary Fellowship by Edinburgh Napier University in October 2014.
- 3.3 He is widely recognized as one of the foremost photographic artists working in Scotland. He has exhibited frequently in Scotland and internationally in France, Spain, Poland, Norway and USA. He has published several books of his work, most notably *Highland Journey; In the Spirit of Edwin Muir*, in 2009, and *Little Sparta: Portrait of a Garden* from 1998.
- 3.4 In the mid-1990s Gillanders began a collaboration with artist Ian Hamilton Finlay (1925 – 2006). Over a period of 15 years, Gillanders regularly visited Finlay's acclaimed home in Dunsyre, *Little Sparta*, to document the development of one of Scotland's most significant garden landscapes. The resultant body of work demonstrated Gillanders' empathy with Finlay and his unique contribution to Scottish art. Gillanders is also well known as a portrait photographer, particularly of Scotland's literary, musical and artistic communities. For many years, he worked primarily in black and white, in film formats from 35mm to 10"x8". He still makes silver gelatin prints from all these formats in his own darkroom in the city's New Town.
- 3.5 Robin Gillanders is not represented in the City's collection, a major gap in our holdings of Scottish photography. In a bid to rectify this, we are bringing to the Committee two groups of works, chosen in collaboration with the photographer.

- 3.6 *Ian's Fleet* was a series of photographs made by Gillanders in 2002 in one afternoon at Hamilton Finlay's home. Finlay was unique in Scottish art in that he never made his own artworks, preferring to collaborate with others to realise his ideas. A recurring theme in Finlay's work was the motif of the boat, and it took on different forms and meanings when translated into prints, poems or sculpture. However, on this particular visit, Finlay confided in Gillanders that he made model boats, and invited the photographer to sail them on the pond within his garden.
- 3.7 The resultant photographs depict a different side to Finlay, best known for his deep, intellectual works which draw on a treasury of philosophical writing. They are a playful tribute to one artist from another, and illustrate the deep friendship between the two. The city has a number of works by Finlay in the art collection, including prints and sculptures, so the addition of these photographs would complement and enrich our holdings.
- 3.8 The portraits of the three women artists were made in 2017. Each woman was invited to pose for Gillanders, with the invitation to bring something of significance to them to the studio. Karine Polwart is an award winning singer songwriter living in Midlothian. Her sell out solo performances of '*Wind Resistance*' in 2016 and 2017 marked her out as one of Scotland's unique musical talents. Professor Kathleen Jamie FRSL FRSE is a leading Scottish poet and essayist, and Professor of Creative Writing at the University of Stirling. Her writing is rooted in Scottish landscape and culture, and ranges through travel, women's issues, archaeology and visual art. Hanna Tuulikki is an artist, composer and performer based in Scotland, who specialises in working with the voice and gesture, to re-imagine resonant stories of contemporary relevance. These are thoughtful, timeless images which reflect the sensitivity and creativity of each of the subjects.
- 3.9 In addition, and in recognition of the City's status as a 'City of Literature', Gillanders has kindly offered to donate a group portrait of some of the city's foremost writers from 2010. It is hoped that this work will ultimately go on display at the Writers' Museum in the City's Lawnmarket.
- 3.10 The photographs are being sold directly by the artist. The prices represent a significant museum discount.

4 Measures of success

- 4.1 Completed purchase of a suite of photographs by Robin Gillanders (b.1952) – a portrait triptych of three Scottish women from 2017, and a set of photographs entitled *Ian's Fleet* from 2002.

5 Financial impact

- 5.1 The costs are as follows:

5.1.1 *A portrait triptych depicting Karine Polwart, Kathleen Jamie and Hanna Tuulikki*: £4,000 framed; and

5.1.2 *Ian's Fleet, set of 7 photographs, 2002*: £1,500 framed.

- 5.2 Funds for these purchases will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

6 Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7 Equalities impact

- 7.1 Not applicable.

8 Sustainability impact

- 8.1 Not applicable.

9 Consultation and engagement

- 9.1 Not applicable.

10 Background reading/external references

- 10.1 Robin Gillanders website: <https://www.robingillanders.com/>
- 10.2 Stills Gallery exhibition: <http://www.stills.org/exhibition/past/robin-gillanders-a-retrospective>

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529

11 Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of three photographs by Flannery O’Kafka

Item number	5.4
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of three photographs by Flannery O’Kafka (b.1976) – the photographic diptych *School Shooting, Valentine’s Day, Ash Wednesday* and the single photograph *Waiting for Ransom to Turn*.

Purchase of three photographs by Flannery O’Kafka

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of three photographs by Flannery O’Kafka (b.1976) – the photographic diptych *School Shooting, Valentine’s Day, Ash Wednesday* and the single photograph *Waiting for Ransom to Turn*.

2. Background

- 2.1 The City Art Centre’s fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 2.2 Earlier this year the City Art Centre mounted the exhibition *In Focus: Scottish Photography* (7 July 2018 – 12 May 2019), as a means of showcasing the photographic highlights of the fine art collection. In order to consolidate the long-term impact of this exhibition, and create a tangible legacy, it is proposed that new photographic works by contemporary artists should be considered for acquisition.

3. Main report

- 3.1 The following three photographs by Flannery O’Kafka are presented to the Committee for consideration:

School Shooting, Valentine’s Day, Ash Wednesday

Photographic diptych, two pigment prints, 2018

94 x 64cm each (framed)

£866.00



Waiting for Ransom to Turn

Photographic pigment print, 2017

94 x 64cm (framed)

£434.00



- 3.2 Flannery O’Kafka was born in the USA in 1976. She moved to Scotland in 2002 with her husband and three children. Since then she has been based in Glasgow, where her two youngest children were born.
- 3.3 O’Kafka began studying Fine Art Photography at Glasgow School of Art in 2014. She graduated with a BA Honours in June 2018. Her photograph *You would be home now if you lived here* (part of the diptych *School Shooting, Valentine’s Day, Ash Wednesday*) featured as the main poster image for the 2018 Glasgow School of Art degree show. On the strength of her degree show work, she has also been selected for inclusion in the 2019 Royal Scottish Academy New Contemporaries Exhibition.

- 3.4 O’Kafka’s work revolves around the themes of motherhood, religion, belonging, comedy and suffering. The concept of family is central to her practice, and she draws inspiration from her own complex personal history and family narrative – photographing her birth family, adoptive family and five children. Although many of her photographs initially appear to depict arbitrary subjects, they are full of symbolic references. The imagery acts as a series of metaphors for emotional experiences and personal memories, linked by associations of place and time. The artist compares her approach to the construction of a “fractured family album”, which pieces together a narrative of parallel histories, both real and imagined.
- 3.5 All three photographs proposed for acquisition were displayed in the exhibition ‘Flannery O’Kafka: Thin Blood / Thick Water’ at Stills Centre for Photography in Edinburgh between 22 June and 1 July 2018. This exhibition derived partly from work produced during an artist’s residency at Dubois County Museum in Jasper, Indiana, USA. During this residency, which took place in early 2018, O’Kafka explored the history of her own conception and adoption, and the resulting body of work serves as a “visual emotional document” of this aspect of her life story.
- 3.6 The diptych *School Shooting, Valentine’s Day, Ash Wednesday* dates from 2018. It is made up of two photographs, individually titled *You would be home now if you lived here* and *GLA*. The former work was produced during her residency in Jasper, Indiana, and its title is a play on the street sign that welcomes visitors to the town - ‘If you lived here, you would be home now’. This was the place where the artist was conceived, although she never lived there, and it was not her ‘home’. As such, she perceived a sort of connection with the taxidermy animal specimens in the Dubois County Museum. These specimens had originated from other parts of the world, but had found their ‘home’ in the museum in Jasper. Meanwhile, the artist had originated in Jasper, but lived elsewhere during her life, finding her ‘home’ in Scotland. O’Kafka spent this residency travelling without her children, and in their absence, she appropriated the image of the white mountain lion specimen into the ‘family album’.
- 3.7 The second photograph in the diptych, *GLA*, was taken in an airport after O’Kafka had returned from a trip to Florida to meet her birth grandmother. The image depicts her young daughter seated in a photography booth, her identity obscured by a curtain. Her daughter is autistic, and the artist explains that she could have re-staged this composition many times over the years, as her daughter always wears the same coat and boots. The image relates to O’Kafka’s ongoing research into what she calls the “continued happenings” in a photograph. It also links to her overarching theme of “the carrying of veiled suffering in the family album”.

- 3.8 These two images, *You would be home now if you lived here* and *GLA*, were first exhibited together as a diptych on 14 February 2018, as part of the work in progress exhibition 'And Also With You'. The day was Ash Wednesday and Valentine's Day, and it also coincided with a major school shooting in America. The title of the diptych *School Shooting, Valentine's Day, Ash Wednesday* combines these simultaneous events, placing its creation within a specific chronological framework. The juxtaposition of these two images also references the artist's earlier series *I would kill for you: a study in maternal ferocity* (2012-2014), which explores the possibility of threat to her youngest children within a context of safety and protection.
- 3.9 The third photograph proposed for acquisition, *Waiting for Ransom to Turn*, dates from 2017. This image was taken at a swimming pool in Indiana, using a pocket camera and pound shop film. Following the conventions of traditional holiday snapshots, the film was developed some weeks later once the artist had returned home. The photograph presents a young man diving into a swimming pool, turning in mid-air before entering the water. At the time of printing the image, O'Kafka was awaiting the imminent birth of her first grandson. The baby was in a breach position, and had to turn for a safe delivery. The artist perceived an association between this episode and the pose adopted by the diving man, and appropriated the photograph into her concept of the 'family album'.
- 3.10 O'Kafka is widely recognised as an emerging talent in the field of fine art photography. In the last two years she has participated in a number of group exhibitions, presenting her work at venues such as Glasgow Women's Library; The Pipe Factory, Glasgow; Art Park, House for an Art Lover, Glasgow; 12 Star Gallery, London; and Carlsberg Byens Gallery in Copenhagen. In addition to her solo exhibition at Stills Centre for Photography in summer 2018, she also staged the one-person show 'You Would Be Home Now If You Lived Here' during her residency at Dubois County Museum in Indiana.
- 3.11 The three photographs under consideration are strong examples of O'Kafka's work that illustrate the main themes and tenets of her current practice. The City Art Centre does not yet own any examples of work by this artist, and it is felt that acquiring pieces at this early stage in her career would be a good opportunity. The three photographs would be a significant addition to the City Art Centre's holdings of contemporary photography, and their acquisition would help to signal our continued support of emerging artists in Scotland. The photographs are being offered directly by the artist for sale to the City Art Centre.

4. Measures of success

- 4.1 Completed purchase of three photographs by Flannery O'Kafka (b.1976) – the photographic diptych *School Shooting, Valentine's Day, Ash Wednesday* and the single photograph *Waiting for Ransom to Turn*.

5. Financial impact

- 5.1 The cost of the photographic diptych *School Shooting, Valentine's Day, Ash Wednesday* is £866.00. The cost of the single photograph *Waiting for Ransom to Turn* is £434.00.
- 5.2 Funds for these purchases will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 Flannery O'Kafka website: <https://www.flanneryokafka.com/>
- 10.2 Stills Centre for Photography website: <http://www.stills.org/exhibition/past/flannery-o%E2%80%99kafka-thin-blood-thick-water>
- 10.3 Glasgow School of Art film on Flannery O'Kafka's Degree Show: <https://vimeo.com/289244057>

Paul Lawrence

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

E-mail: helen.scott@edinburgh.gov.uk | Tel: 0131 529 3575

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of three photographs by Kevin McCollum

Item number	5.5
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of three photographs by Kevin McCollum (b.1975) – *Basement Series I, II and IV* from 2018

Purchase of three photographs by Kevin McCollum

1. Recommendations

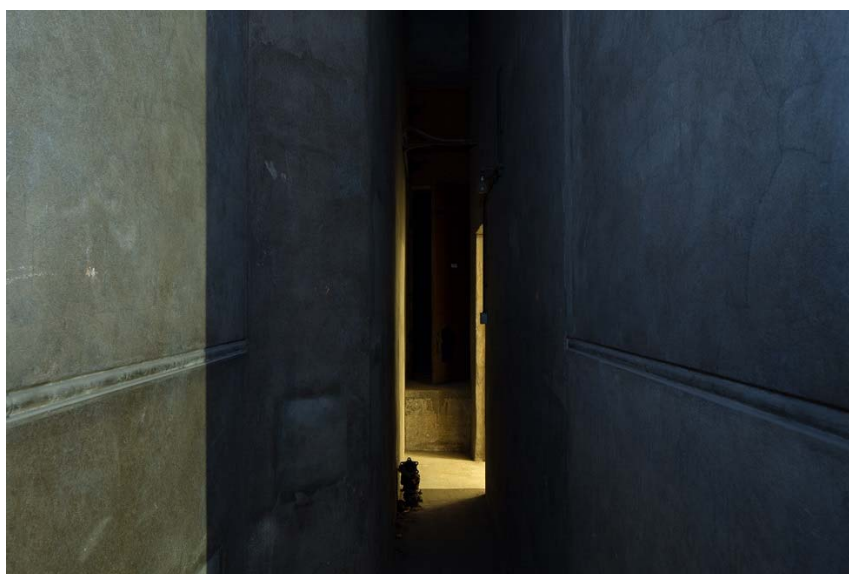
- 1.1 It is recommended that the Committee approves purchase of three photographs by Kevin McCollum (b.1975) – *Basement Series I, II and IV* from 2018.

2. Background

- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 2.2 Earlier this year the City Art Centre mounted the exhibition *In Focus: Scottish Photography* (7 July 2018 – 12 May 2019), as a means of showcasing the photographic highlights of the fine art collection. In order to consolidate the long-term impact of this exhibition, and create a tangible legacy, it is proposed that new photographic works by contemporary photographers should be considered for acquisition.

3 Main report

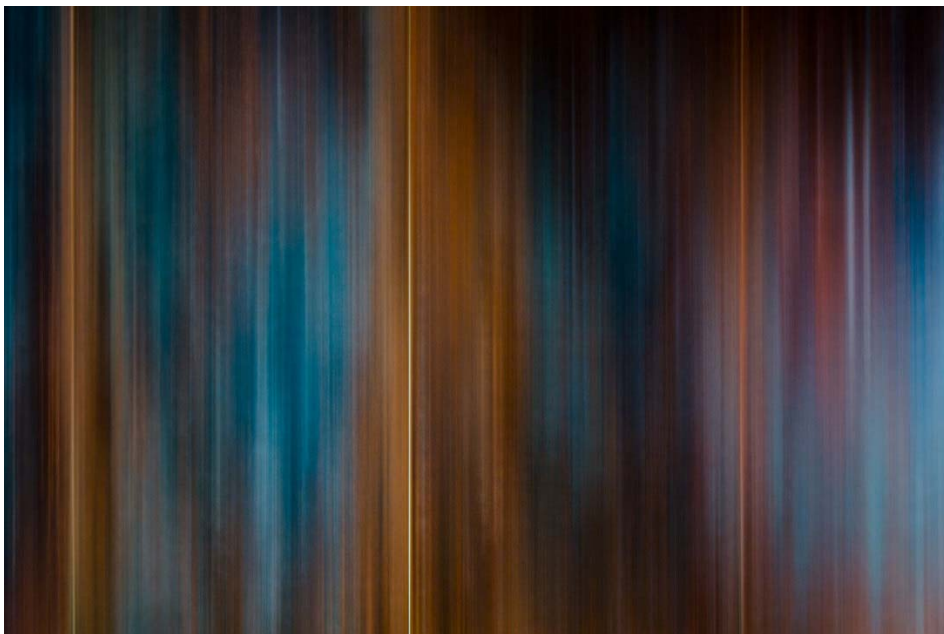
- 3.1 The following photographs by Kevin McCollum are presented to the Committee for consideration:



Basement Series IV, Hahnemuhle photorag archival paper, 69 x 102cms, framed, 2018



Basement Series II, Hahnemuhle photorag archival paper, 69 x 102cms, framed, 2018



Basement Series I, Hahnemuhle photorag archival paper, 69 x 102cms, framed, 2018

- 3.2 Kevin McCollum was born in Dunfermline in 1975, and studied photography and film at Napier University in Edinburgh. Since graduating, he has exhibited work in group exhibitions in Edinburgh, Fife, London and New York. He had his first solo exhibition at Stills Gallery in Edinburgh in 2018. Should the Committee chose to purchase these photographs, we would be the first public collection to own works by the artist.
- 3.3 For the past few years he has been involved in documenting large scale building developments in Glasgow and Edinburgh. As well as recording the re-purposing of these buildings, Kevin has been given unhindered access to all areas of the properties during the construction phases.

- 3.4 For the past 18 months or so McCollum has been documenting the transformation of what used to be a Bank building in St Andrew Square into The Edinburgh Grand, a complex of 50 luxury serviced apartments. As well as recording the work as it progressed on the upper floors, his process involved looking for details, moments of chance stumbled upon as he explored the underground depths of the building. Drawn more to these empty, forgotten corners than to the ornately decorated public areas, McCollum's work began to become more abstract as he sought to capture the colours, the silence, the essence of these spaces.
- 3.5 The three photographs presented to the Committee trace this move from representation to abstraction. *Basement Series IV* is a literal depiction of a dark corridor punctuated by a shaft of light from an adjacent room. It is an intriguing image, teasing the viewer as to what may lie beyond. In *Basement Series II* we can detect the corner of a room, but the photograph has become less about reality and more about texture and colour. Finally, in *Basement Series I*, McCollum has added time, a long exposure where the camera is gradually moved produces a completely abstract, painterly image, resonating with shifting colours.
- 3.6 McCollum is not presently represented in the City's art collection. His work complements other photographs and paintings within our collection which explore colour, light and space abstractly. While each image can stand alone, it would be our normal intention to display them together. The photographs are offered for sale by the artist.

4 Measures of success

- 4.1 Completed purchase of three photographs by Kevin McCollum (b.1975) – *Basement Series I, II and IV* from 2018.

5 Financial impact

- 5.1 The costs are as follows: *Basement Series I, II and IV*: £2,000 framed.
- 5.2 Funds for these purchases will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions. The price for the three photographs represents a museum discount of £250.
- 5.3 The photographs are presented to the Committee framed in standard picture glass. The artist has offered, as alternatives, to frame the photographs in superior Clear UV glass (total cost for three framed prints £2,957.90), or in specialised, virtually invisible *Optium* museum acrylic (at a total cost of £4,199.00).

6 Risk, policy, compliance and governance impact

6.1 Not applicable.

7 Equalities impact

7.1 Not applicable.

8 Sustainability impact

8.1 Not applicable.

9 Consultation and engagement

9.1 Not applicable.

10 Background reading/external references

10.1 Kevin McCollum's website: <https://www.kevinmccollumphotography.com/>

10.2 Stills Gallery exhibition: <http://www.stills.org/exhibition/past/kevin-mccollum-basement-series>

10.3 Photographic essay: <http://www.avocadosweet.com/kevin-mccollum-portraits-fife-photographer/>

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529

11 Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Commission of a large-scale drawing by Kate Downie

Item number	5.6
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the commission of a new large-scale drawing on the theme of the Queensferry Crossing by the artist Kate Downie (b.1958).

Commission of a large-scale drawing by Kate Downie

1. Recommendations

- 1.1 It is recommended that the Committee approves the commission of a new large-scale drawing on the theme of the Queensferry Crossing by the artist Kate Downie (b.1958).

2. Background

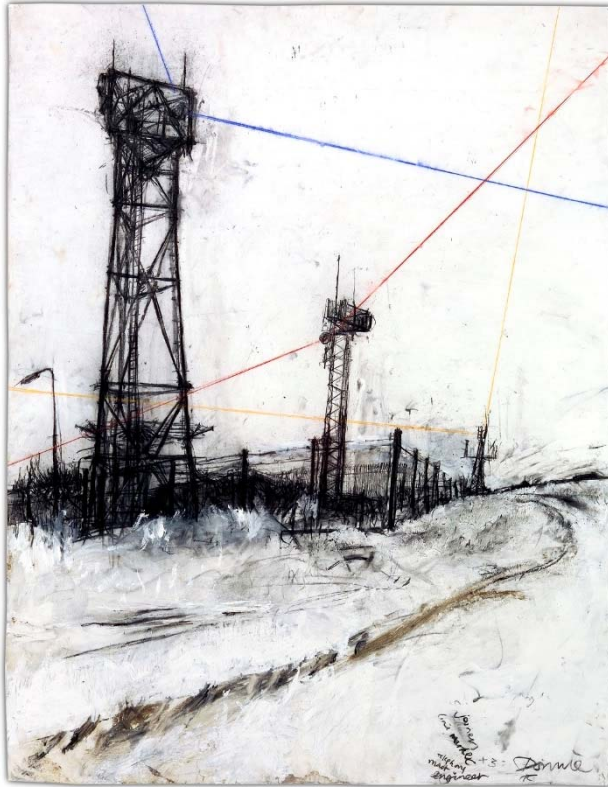
- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from 17th century until present day. Acquisitions of new work by contemporary artists are an important means of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 2.2 Topographical views of Edinburgh and the surrounding area are a particular strength of the fine art collection. This part of the collection documents the changing face of the city, and new acquisitions ensure its continued relevance, with the collection providing an ongoing account of Edinburgh's evolving topography since the 18th century.

3. Main report

- 3.1 Kate Downie was born in North Carolina, USA, in 1958. Her British parents moved the family to the North East of Scotland when she was seven years old. She studied Fine Art at Gray's School of Art in Aberdeen during the late 1970s, completing her postgraduate training in 1980. Since the mid-1980s she has been based primarily in Edinburgh, although she recently relocated to rural Fife.
- 3.2 A sense of place is key to Downie's work as an artist. At various points in her career she has spent time living and working abroad, most notably in the USA, Netherlands, France and China. Foreign travel has left a significant impression on her artistic practice, not only influencing her subject-matter, but also her methodologies and materials. In addition to working abroad and drawing from those experiences, she continues to depict the urban and rural Scottish landscape, finding inspiration across a range of diverse locations, from busy central Edinburgh to remote Wester Ross.

- 3.3 One of the most enduring themes in Downie's work is the evolving topography and identity of Edinburgh and its surroundings. The artist is particularly interested in capturing lesser-known areas of the City during periods of change, areas which are often overlooked by other artists in favour of the more famous Old Town and New Town. Downie has been engaged in addressing this theme since the 1980s, exploring liminal subjects such as old power stations, railway lines and docks. Her former sites of study include Leith, Haymarket and Portobello. In 2014 she was commissioned as artist-in-residence at the Forth Road Bridge, creating a body of work to commemorate the 50th anniversary of its construction.
- 3.4 Downie is well-known for her consummate draughtsmanship. In 2005 she was shortlisted for the prestigious Jerwood Drawing Prize. Yet over the years she has employed a wide variety of different media and techniques in her work, including oil and acrylic painting, mixed media collage and printmaking.
- 3.5 Between 2004 and 2006 Downie served as President of the Society of Scottish Artists. In 2008 she was elected as a member of the Royal Scottish Academy. She exhibits regularly, and her artworks are held in public and private collections across the UK and internationally, including Aberdeen Art Gallery, Glasgow Museums, Gracefield Arts Centre in Dumfries, the University of Cambridge, the Royal Collection Trust and the Rietveld Kunst Academie in Amsterdam.
- 3.6 In 2005 Downie produced a pair of large-scale drawings entitled *Conversations*. These artworks explore civil engineering in 21st century Scotland, investigating the relationships between man-made structures and their natural environments. *Conversations Part I* presents a view of telecommunications masts situated near South Queensferry, while *Conversations Part II (Granton Gas Tower)* depicts the former gasworks at Granton with the Forth Rail Bridge and Forth Road Bridge in the distance.
- 3.7 For some time, it has been the artist's intention to create a third and final work in the *Conversations* series, which will bring the group up-to-date. The new Queensferry Crossing (which opened in 2017) has been determined as the subject of this third drawing. In discussions with staff at the City Art Centre, Downie has proposed that the Jean F Watson Committee might consider commissioning this third drawing for the fine art collection. Following completion of the proposed commission, she has offered to donate the other two drawings in the series – *Conversations Part I* and *Conversations Part II (Granton Gas Tower)* – to the fine art collection, ensuring that all three works in the series remain together in a publicly accessible collection.

3.8 The details of the two existing drawings are as follows:



Conversations Part I, charcoal and pastel on primed paper, 2005, 128 x 97cm (unframed), 142 x 113cm (framed) [Image above]



Conversations Part II (Granton Gas Tower), charcoal and pastel on primed paper, 2005, 75 x 150cm (unframed), 91 x 165cm (framed) [Image above]



- 3.9 The third drawing to be commissioned would be produced on a similar scale to the two existing drawings, and would make use of comparable materials.
- 3.10 The City Art Centre currently holds seven artworks by Kate Downie in its fine art collection, six of which date from the late 1980s – early 1990s. The most recent work is a small preparatory study for the finished drawing *Hill Farm*, which is dated 2006. As such, the City Art Centre has no examples of major finished work by Downie dated after 1992. The proposed commission, and subsequent donation of work, would be a good opportunity to strengthen the collection with three contemporary compositions by the artist, ensuring that the breadth of her creative development over the years is represented more fully. It would also be a chance to update our topographical holdings of artworks relating to the areas of South Queensferry and Granton, and to complement the historical Queensferry collections managed by the City's Museums Service.
- 3.11 The proposed commission and donation of these artworks is being offered by Kate Downie exclusively to the City Art Centre for consideration by the Jean F. Watson Committee. The artist believes that the City Art Centre's fine art collection would be the most appropriate home for this important series of work.

4. Measures of success

- 4.1 Completed commission of large-scale drawing by Kate Downie.

5. Financial impact

- 5.1 The total cost of the commission is £5,000. Full funding for the commission would come from the Jean F Watson Bequest, as the National Fund for Acquisitions does not provide grant aid towards new commissions.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 Kate Downie's website: <http://www.katedownie.com/>
- 10.2 The Scottish Gallery website: https://scottish-gallery.co.uk/artist/kate_downie
- 10.3 Royal Scottish Academy website: <https://www.royalscottishacademy.org/members/kate-downie/>

Paul Lawrence

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

E-mail: helen.scott@edinburgh.gov.uk | Tel: 0131 529 3575

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a painting by Edwin G. Lucas

Item number	5.7
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of the 1940 oil painting *The Schism – Final Diagnosis* by Edwin G. Lucas (1911-1990).

Purchase of a painting by Edwin G. Lucas

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of the painting *The Schism – Final Diagnosis* by Edwin G. Lucas (1911-1990).

2. Background

- 2.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. The breadth of the collection is one of its most important attributes. It features work by a wide range of historical and contemporary artists, including both famous names and lesser-known ones. Acquisitions of work by lesser-known historical artists are an important means of ensuring that the collection provides a comprehensive overview of Scottish art, which accurately reflects the diversity of practice that has taken place over the years.

3. Main report

- 3.1 The following painting by Edwin G. Lucas is presented to the Committee for consideration:

The Schism – Final Diagnosis

Oil on canvas, August 1940

117 x 96cm (framed)

£5,000



- 3.2 Edwin G. Lucas was born in Leith in 1911. Although he demonstrated creative talents from a young age, his family discouraged him from pursuing art as a career, persuading him instead to choose a more stable profession. Accordingly, Lucas undertook a law degree and joined the civil service, although he continued to paint in his spare time.
- 3.3 Throughout the 1930s Lucas became increasingly committed to his art. This was partly prompted by encouragement from a group of friends and acquaintances connected with Edinburgh College of Art, including the young modernist artist Wilhelmina Barns-Graham (1912-2004). Growing in self-confidence, Lucas began submitting his artworks to the annual exhibitions of the Society of Scottish Artists and Royal Scottish Society of Painters in Watercolour. He attended evening classes in life drawing at Edinburgh College of Art, and taught himself to paint in oils.
- 3.4 In 1939 Lucas moved into his first studio, and started painting in a Surrealist style. This marked a significant turning point in his career. Over the next 18 months he produced a wealth of Surrealist paintings and drawings, combining a range of symbolic imagery with his growing interest in dreams and the subconscious. After the Second World War, he moved away from Surrealism, drawing inspiration from a broader field of avant-garde styles, including Cubism, Futurism and Abstraction, as well as his own imagination. Surrealist themes and approaches did, however, remain an underlying influence in his work for the rest of his career.
- 3.5 Over the years Lucas continued to work as a civil servant, although by the mid-1940s he regarded himself primarily as an artist. His day-job provided a stable source of external income, which allowed him to experiment in his paintings without the need to conform to art market tastes and trends. However, this situation also meant that he was widely regarded as an 'amateur' artist rather than a 'professional', which limited the opportunities available to him in terms of advancing his artistic career.
- 3.6 In April 1950 Lucas staged his first solo exhibition at the New Gallery in Edinburgh. He mounted a second solo show the following year, in August 1951. Unfortunately, these exhibitions attracted little publicity, partly on account of his perceived status as an 'amateur'. His work was considered too radical for the largely conservative Scottish art market, and lacking in institutional support, he failed to gain recognition as a 'serious' artist. In late 1952 he married and started a family. With this change in his domestic circumstances, he found that he had little spare time available for painting. Eventually he decided to give up his studio and focus on family life.
- 3.7 Lucas did not paint seriously again for almost thirty years. He only returned to painting in 1980, after he had retired from the civil service and his sons had both left home. Between 1980 and 1986 he produced a range of vibrant canvases, drawing on the themes and styles of his earlier work, but also forging ahead with new creative ideas. This late resurgence was only curtailed by his failing health.

- 3.8 Lucas died in December 1990. Prior to his death, he gifted the oil painting *Caley Station, Edinburgh* (1942) to the City Art Centre, making it the first public art gallery to own an example of his work. Since then the City Art Centre has acquired two further works from the artist's family: the watercolour *Water of Leith Valley and Pentland Hills from Kingsknowe* (1938) and the oil painting *Pentland Hills from Kingsknowe (Winter)* (1947).
- 3.9 In August 2018 the City Art Centre launched *Edwin G. Lucas: An Individual Eye*, the first ever major exhibition on Lucas to take place in a public art gallery. This ongoing retrospective tells the little-known story of Lucas's life and career. It features over sixty artworks from public and private collections, including loans from the Scottish National Gallery of Modern Art. The exhibition is accompanied by the book *Edwin G. Lucas: An Individual Eye* by Helen E. Scott, published by Sansom and Company in 2018. A varied programme of public events and activities also complements the show. The exhibition has received positive reviews and is proving popular with visitors. It is due to run until 10 February 2019.
- 3.10 It is proposed that the City Art Centre should build on the momentum of the current exhibition, and consolidate its long-term impact, by acquiring an artwork by Lucas to complement its existing holdings. *The Schism – Final Diagnosis* is a key work from the artist's Surrealist period. Lucas painted it in August 1940, when he was nearing the end of this critical phase in his career. The title relates to his earlier Surrealist work *Diagnosis 1* (1939), which is held in a private collection. In 1951 Lucas exhibited *The Schism – Final Diagnosis* under the alternative title *A Farewell to Surrealism*, further suggesting that the artist viewed this work as one of his last purely Surrealist compositions. The painting is a strong example of Lucas's Surrealist style, which is characterised by the juxtaposition of representational and abstract elements, ambiguous symbolism and vibrant colours.
- 3.11 The City Art Centre does not currently own any examples of work from Lucas's core Surrealist period, and as such this painting would provide an important addition to the collection. Its acquisition would ensure that his most significant body of work is represented, and provide audiences with a better understanding of his creative development. It would also raise wider awareness regarding the unique contribution of this lesser-known artist to Scottish art history.
- 3.12 *The Schism – Final Diagnosis* is currently on display in the exhibition *Edwin G. Lucas: An Individual Eye*. It is being offered for sale to the City Art Centre by the artist's family. Surrealist paintings by Lucas of this calibre are rarely available to buy, and this particular work has never been made available for sale on the open market. It is being offered exclusively to the City Art Centre for consideration by the Jean F. Watson Committee at a price that is significantly discounted from its commercial market value. This reflects the family's desire to have the painting housed within a public collection, where it can be enjoyed and appreciated by future generations.

4. Measures of success

- 4.1 Completed purchase of *The Schism – Final Diagnosis* by Edwin G. Lucas.

5. Financial impact

- 5.1 The total cost of the painting is £5,000. Funds for this purchase will come from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be submitted to the Friends of the City Art Centre and Museums.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 *Edwin G. Lucas: An Individual Eye* exhibition webpage: <https://www.edinburghmuseums.org.uk/whats-on/edwin-g-lucas-individual-eye>
- 10.2 Review of *Edwin G. Lucas: An Individual Eye* in *The List*: <https://edinburghfestival.list.co.uk/article/103715-edwin-g-lucas-an-individual-eye/>
- 10.3 Edwin G. Lucas website: <http://edwinklucas.com/index.html>
- 10.4 National Galleries of Scotland website: <https://www.nationalgalleries.org/art-and-artists/artists/edwin-g-lucas>

Paul Lawrence

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

E-mail: helen.scott@edinburgh.gov.uk | Tel: 0131 529 3575

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a glass vase by Choi Keeryong

Item number	5.8
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a glass vase 'Korean Glass 2' by Edinburgh based glassmaker Choi Keeryong.

Purchase of a glass vase by Choi Keeryong

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a glass vase 'Korean Glass 2' by Choi Keeryong.

2. Background

- 2.1 The Museum of Edinburgh has a fine collection of glass made in the city and its surrounding areas. Mostly dating from the 19th and 20th centuries and made at the *Holyrood Glassworks* and the *Edinburgh and Leith Glassworks* (which later became Edinburgh Crystal). The collection also includes some late 20th century studio pieces, including work by engravers such as Allison Kinnaird and Norman Orr, and glassmakers Paul Musgrove and John Lawrie. The collection is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government.
- 2.2 As part of the redisplay of our glass gallery at the Museum of Edinburgh in 2018, the collection was enhanced by pieces by engraver Alison Geissler and glassmakers Jessamy Kelly and Dominic Fondé, but pieces by modern and contemporary glassmakers are still underrepresented. Acquisitions of new work by contemporary glassmakers will ensure the collection continues to display work made in Edinburgh and its environs as part of a wider remit to collect contemporary applied art made in the City and East of Scotland, and to ensure our collections remain relevant to future generations.

3. Main report

- 3.1 The following item by Choi Keeryong is presented to the Committee for consideration:

Choi Keeryong - Glass Vase

Title: 'Korean Glass 2', made in 2017,

£1,620 (including 10% Museum discount)



- 3.2 Choi Keeryong is originally from South Korea and trained in ceramics and metal smithing. He moved to Scotland in 2006 where he started working with glass during his Masters at Edinburgh College of Art.
- 3.3 In 2010 he started his PhD research in glass and developed the 'inlaid colouring' technique that is significantly inspired by the ancient Korean ceramic technique 'Sanggam'. In shape and form the pieces also draw on his Korean heritage and are influenced by Korean design.
- 3.4 After completing his studies Choi continued working with glass during his time as Artist in Residence at the college. Choi is still based in Edinburgh where he continues working as a glassmaker and visiting lecturer at Edinburgh College of Art.
- 3.5 Many artists come to Edinburgh to work and study and Edinburgh has a long tradition of welcoming artists from all over the world. The result of this shared knowledge and experience is often to create designs which are influenced by different cultures and the shared knowledge of different manufacturing techniques.
- 3.6 The combination of blown glass and the locally manufactured porcelain elements reflect Choi's experience in coming to study, live and work in Scotland and the juxtaposition between British pottery and Korean glass.
- 3.7 This piece was made in 2017 and included shaped and mould-blown glass within which is the opaque effect of white ceramic. The piece also has been gilded to add a layer of decoration to an otherwise elegant, austere piece of simple and exquisite form.
- 3.8 Choi has exhibited his work throughout Europe, including at the Scottish Gallery in Edinburgh and Contemporary Applied Arts in London.
- 3.9 The vase is being purchased as part of a wider desire to collect more contemporary material for our applied art collections of silver, glass and East Coast Ceramics. The vase will be displayed in the newly redisplayed Glass Gallery at the Museum of Edinburgh.

4. Measures of success

- 4.1 Completed purchase of glass vase by Choi Keeryong

5. Financial impact

- 5.1 The piece is being purchased from the Scottish Gallery Edinburgh. The full cost of the piece is £1,800. The gallery is offering a 10% museum discount which reduces the price to £1,620.
- 5.2 Funds for this purchase will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be the National Fund for Acquisitions.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

- 10.1 https://scottish-gallery.co.uk/artist/choi_keeryong
- 10.2 <https://www.creativescotland.com/explore/read/stories/design/2016/showcasing-at-scotland-craft-And-design-pavilion-choi-keeryong>

Paul Lawrence

Executive Director of Place

Contact: Helen Edwards, Curator (Applied Art)

E-mail: helen.edwards@edinburgh.gov.uk | Tel: 0131 529 4097

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a silver beaker by William Kirk

Item number	5.9
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a hammer raised silver beaker with millennium mark by William Kirk (1933-2009).

Purchase of a silver beaker by William Kirk

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a silver beaker by William Kirk.

2. Background

- 2.1 The Museum of Edinburgh has a fine collection of 18th and 19th century silver, made in Edinburgh and Canongate which is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government, but there are few pieces from the late 20th century and present day. Acquisitions of new work by contemporary silversmiths are an important part of ensuring that the collection continues to display work made in Edinburgh and its environs as part of a wider remit to collect contemporary applied art made in the city and East of Scotland and to ensure our collections remain relevant to future generations.

3 Main report

- 3.1 The following item by William Kirk is presented to the Committee for consideration:

William Kirk

Hammer Raised Silver Beaker with Millennium Mark, 2000

Silver

H65mm x W65mm

£1,480 (including 10% Museum discount)



- 3.2 Born in 1933, William Kirk was workshop trained in Edinburgh before establishing his own studio in 1961. As a tutor of silversmithing, firstly at Glasgow School of Art (1961-1978) and then at Edinburgh College of Art (1980-1999), Kirk has been a significant influence on the nurturing and development of fine silversmithing skills in Scotland.
- 3.3 William Kirk was a silversmith who really understood the nature of the medium. His later work is elegantly simple, displaying his complete mastery of techniques such as hand raising are in the tradition of the master Scottish Silversmiths of the 17th century, yet are also obviously modern pieces.
- 3.4 This beautiful piece is indicative of Kirks work. Deceptive in its simplicity it is based on form, shape, proportion and surface. A hammer raised piece, it retains the hammer marks on its planished surface as part of its design.
- 3.5 The piece also is marked with the Millennium mark. We have no other pieces which so visibly represent the Millennium within our applied art collections.
- 3.6 The piece is in overall good condition, but there is a long scratch on its upper surface. However, this does not overly detract from the finished piece and its Millennium mark and fact that it is an otherwise excellent representation of Kirk's work mean that it remains an important piece to consider for our collections.
- 3.7 Public Collections displaying the work of William Kirk include - Aberdeen Art Gallery and Museum, National Museums Scotland, University of Edinburgh, Napier University, Stirling University and Bute House Collection. Following his death in 2009 a retrospective exhibition *William Kirk, Towards Perfection* as held at the Scottish Gallery, Edinburgh in 2011.
- 3.8 There are two pieces by William Kirk in our collections which are both on display at the Museum of Edinburgh. A silver rose bowl dated 2000 on a slate plinth engraved with words from a poem by W B Yeats was commissioned by the Friends of the City Art Centre and Museums to mark their 25th anniversary. A rose bowl in silver with gilded sections made in 1973 is engraved with armorials and mottos for each of the four Burghs which together form the City of Edinburgh. This piece with its Millennium mark will provide a welcome addition to our collections and will further represent the range of his work during a long career.
- 3.9 The beaker is being purchased as part of a wider initiative to collect more contemporary material for our applied art collections of silver, glass and East Coast Ceramics. The beaker will be displayed in the Silver Gallery at the Museum of Edinburgh

4 Measures of success

- 4.1 Completed purchase of silver beaker with millennium mark by William Kirk.

5 Financial impact

- 5.1 The piece is being purchased from the Scottish Gallery Edinburgh. The full cost of the piece is £1,650. The gallery is offering a 10% museum discount which reduces the price to £1,480.
- 5.2 Funds for this purchase will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be the National Fund for Acquisitions.

6 Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7 Equalities impact

- 7.1 Not applicable.

8 Sustainability impact

- 8.1 Not applicable.

9 Consultation and engagement

- 9.1 Not applicable.

10 Background reading/external references

None.

Paul Lawrence

Executive Director of Place

Contact: Helen Edwards, Curator (Applied Art)

E-mail: helen.edwards@edinburgh.gov.uk | Tel: 0131 529 4097

11 Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a silver beaker by Malcolm Appleby

Item number	5.10
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a silver beaker with gilt interior by Malcolm Appleby.

Purchase of a silver beaker by Malcolm Appleby

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a silver beaker by Malcolm Appleby.

2. Background

The Museum of Edinburgh has a fine collection of 18th and 19th century silver, made in Edinburgh and Canongate which is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government, but there are few pieces from the late 20th century and present day. Acquisitions of new work by contemporary silversmiths are an important part of ensuring that the collection continues to display work made in Edinburgh and its environs as part of a wider remit to collect contemporary applied art made in the city and East of Scotland and to ensure our collections remain relevant to future generations.

3. Main report

- 3.1 The following item by Malcolm Appleby is presented to the Committee for consideration:

Malcolm Appleby

Silver Engraved Beaker, 2015

Britannia silver with gilt interior

H48mm x W40mm

£7,186.50 (including 10% Museum discount)



- 3.2 Malcolm Appleby was born in 1946. He studied at Beckenham School of Art, Ravensbourne College of Art, Central School of Arts and Crafts, Sir John Cass School of Art and the Royal College of Art in London. He was the Littledale Scholar at the Worshipful Company of Goldsmiths in 1969. He has lived in Scotland for most of his working life, where he established his first studio at Crathes in 1969.
- 3.3 Malcom has worked at his studio at Grandtully near Aberfeldy in Perthshire since 1996. Landscape, its history and forces of nature are the backbone of his work, which is strongly influenced by the place in which he lives and works. Consequently, his pieces are often inspired by the natural world.
- 3.4 Malcom Appleby has received world-renown as an engraver, but his work encompasses a broad range of silversmithing techniques, which have evolved during his long career. His work always displays an imaginative use of line and form.
- 3.5 This piece displays visible hammer marks on its surface, which has become a feature of some of his work, enabling the process which creates the piece to become an integral feature of the final product. These hammer marks have then been enhanced with fine engraved lines, which draw the eye to the surface and create a glittering effect.
- 3.6 The interior silver of the interior has been pleated and then gilded, with the interior being as much a part of the finished design and the exterior. It is a piece which exhibits some of Malcom's wide-ranging techniques as a silversmith and designer.

- 3.7 This piece would be a fine addition to our developing contemporary collection and would represent one area of Malcom Appleby's range of techniques. It is proposed that this piece would sit alongside the enamel bowl 'Hurricane Force 12' also being presented at this meeting and these two pieces would also form the basis of developing a small collection of objects and jewellery to represent the range of his work.
- 3.8 Malcolm Appleby's solo and museum exhibitions include: 2016 *Malcolm Appleby at 70* at the Scottish Gallery, Edinburgh; 2015 *The Silversmith's Art* at the National Museum Scotland; 2014 *Passing it On* at the Scottish Gallery, Edinburgh; 2012 *Malcolm Appleby Maker* at the Scottish Gallery, Edinburgh; 2008; *Silver Made in Scotland* at the National Museum Scotland, 2006 Malcolm Appleby *Precious Statements* at Goldsmith's Hall, London and 1996 *Malcolm Appleby Designer and Engraver* at Aberdeen Art Gallery and Museum. In 2000 he was awarded an Honorary Doctor of Letters by Heriot-Watt University, and was awarded an MBE for services to engraving and heritage crafts in 2014, receiving the Lifetime achievement award from the Hand Engravers Association of Great Britain in 2015.
- 3.9 Commissions have included work for the V&A Museum, the Royal Armouries Museum, the National Museum Scotland, Perth Art Gallery and Museum, the Worshipful Company of Goldsmiths, St Giles Cathedral Edinburgh, Bute House and 10 Downing Street.
- 3.10 The beaker is being purchased as part of a wider desire to collect more contemporary material for our applied art collections of silver, glass and East Coast Ceramics. The beaker will be displayed in the Silver Gallery at the Museum of Edinburgh.

4. Measures of success

- 4.1 Completed purchase of silver beaker with gilt interior by Malcolm Appleby.

5. Financial impact

- 5.1 The piece is being purchased from the Scottish Gallery Edinburgh, who have a long association with showing Malcom's work. The full cost of the piece is £7,985. The gallery is offering a 10% museum discount which reduces the price to £7,186.50.
- 5.2 Funds for this purchase will come from the Jean F. Watson Bequest, and it is intended that an application for grant aid will be the National Fund for Acquisitions.

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

7.1 Not applicable.

8. Sustainability impact

8.1 Not applicable.

9. Consultation and engagement

9.1 Not applicable.

10. Background reading/external references

None.

Paul Lawrence

Executive Director of Place

Contact: Helen Edwards, Curator (Applied Art)

E-mail: helen.edwards@edinburgh.gov.uk | Tel: 0131 529 4097

11. Appendices

None.

Committee on the Jean F Watson Bequest

10am, Friday 30 November 2018

Purchase of a cast silver bowl by Malcolm Appleby with enamelling by Jane Short

Item number	5.11
Report number	
Executive/routine	
Wards	
Council Commitments	46

Executive Summary

Committee is asked to approve the purchase of a cast silver bowl 'Hurricane 12' by Malcolm Appleby with enamelling by Jane Short.

Purchase of a cast silver bowl by Malcolm Appleby with enamelling by Jane Short

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of a silver and enamel bowl by Malcolm Appleby and Jane Short.

2. Background

- 2.1 The Museum of Edinburgh has a fine collection of 18th and 19th century silver, made in Edinburgh and Canongate which is recognised as of National Significance by Museums Galleries Scotland on behalf of the Scottish Government, but there are few pieces from the late 20th century and present day. Acquisitions of new work by contemporary silversmiths are an important part of ensuring that the collection continues to display work made in Edinburgh and its environs as part of a wider remit to collect contemporary applied art made in the city and East of Scotland and to ensure our collections remain relevant to future generations.

3 Main report

- 3.1 The following item by Malcolm Appleby is presented to the Committee for consideration:

Malcolm Appleby

Bowl

Hurricane Force 12, 2016

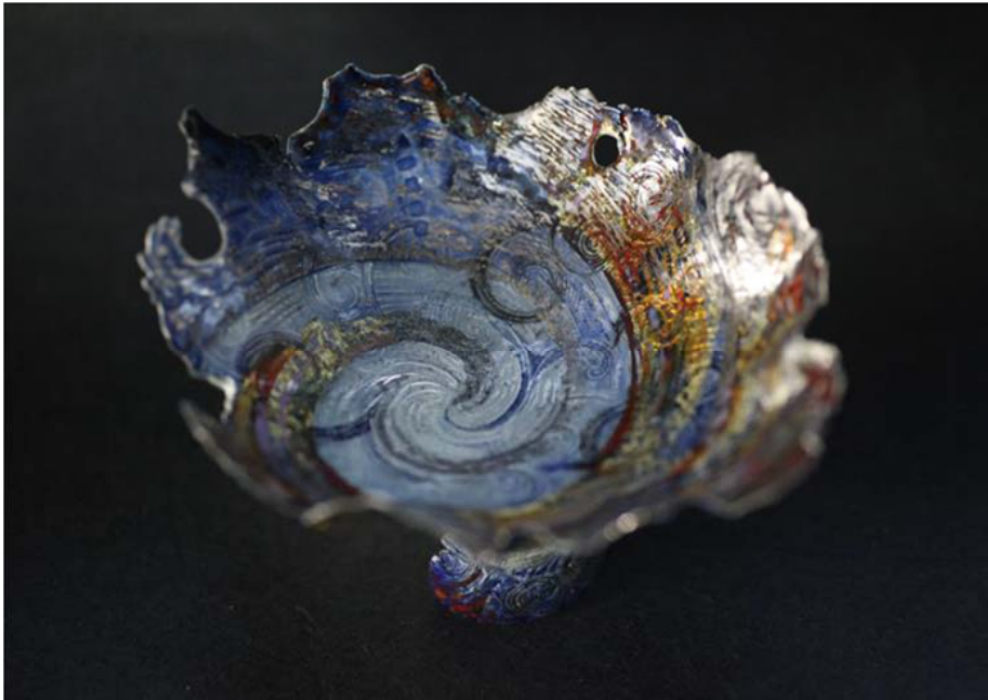
H70mm x W120mm x D100mm

Enamel and sterling silver

Cast from engraving by Malcolm Appleby with enamelling by Jane Short

Signed and dated on base Malcolm Appleby 04.11.15

£9,441 (including 10% Museum discount)



- 3.2 Malcolm Appleby was born in 1946. He studied at Beckenham School of Art, Ravensbourne College of Art, Central School of Arts and Crafts, Sir John Cass School of Art and the Royal College of Art in London. He was the Littledale Scholar at the Worshipful Company of Goldsmiths in 1969. He has lived in Scotland for most of his working life, where he established his first studio at Crathes in 1969.
- 3.3 Malcolm has worked at his studio at Grandtully near Aberfeldy in Perthshire since 1996. Landscape, its history and forces of nature are the backbone of his work, which is strongly influenced by the place in which he lives and works. Consequently, his pieces are often inspired by the natural world.
- 3.4 Malcom Appleby has received world-renown as an engraver, but his work encompasses a broad range of silversmithing techniques, which have evolved during his long career. His work always displays an imaginative use of line and form.
- 3.5 He has developed a method of producing casting from original engravings. These are initially created as discs which are then shaped and formed into vessels. *Hurricane Force 12* is created by this technique with the casting taken from Malcom's original engraving and has then been enamelled.
- 3.6 This piece is a collaborative work between Malcolm Appleby and enameller Jane Short MA RCA, who specialises in traditional enamel techniques applied to silver and jewellery using soft subtle harmonies of colour which reflect observations from nature. The collaborative approach means the piece is often passed back and forth between creator and enameller until the final overall effect is achieved.

- 3.7 The title of the piece *'Hurricane Force 12'* reflects its weather inspired theme. The patterns and spirals in the silver casting from Malcolm's engraving represent the eddys and gusts of wind. The whole of the base of the bowl is a vortex from which the bowls jagged edges appear to be ripped in elemental force. The foot of the bowl represents the spiralling of a tornado as the storm drags the air upwards.
- 3.8 The enamelling enhances the depictions of a raging storm, with the colours echoing those of a rain-washed stormy in blues greys and with splashes of electrifying metallic colour.
- 3.9 This piece would be a fine addition to our developing contemporary collection and would represent one area of Malcom Appleby's wide range of work and his collaborative approach to creating pieces with other artists. It is proposed that this piece would sit alongside a small cup also being presented at this meeting and these would also form the basis of developing a small collection of objects and jewellery to represent the range of his work.
- 3.10 Malcolm Appleby's solo and museum exhibitions include - 2016 *Malcolm Appleby at 70* at the Scottish Gallery, Edinburgh; 2015 *The Silversmith's Art* at the National Museum Scotland; 2014 *Passing it On* at the Scottish Gallery, Edinburgh; 2012 *Malcolm Appleby Maker* at the Scottish Gallery, Edinburgh; 2008; *Silver Made in Scotland* at the National Museum Scotland, 2006 Malcolm Appleby *Precious Statements* at Goldsmith's Hall, London and 1996 *Malcolm Appleby Designer and Engraver* at Aberdeen Art Gallery and Museum. In 2000 he was awarded an Honorary Doctor of Letters by Heriot-Watt University, and was awarded an MBE for services to had engraving and heritage crafts in 2014, receiving the Lifetime achievement award from the Hand Engravers Association of Great Britain in 2015.
- 3.11 Commissions have included work for the V&A Museum, the Royal Armouries Museum, the National Museum Scotland, Perth Art Gallery and Museum, the Worshipful Company of Goldsmiths, St Giles Cathedral Edinburgh, Bute House and 10 Downing Street.
- 3.12 The bowl is being purchased as part of a wider initiative to collect more contemporary material for our applied art collections of silver, glass and East Coast Ceramics. The bowl will be displayed in the Silver Gallery at the Museum of Edinburgh

4 Measures of success

- 4.1 Completed purchase of silver and enamel bowl by Malcolm Appleby.

5. Financial impact

- 5.1 The piece is being purchased from the Scottish Gallery Edinburgh, who have a long association with showing Malcom's work. The full cost of the piece is £10,490. The gallery is offering a 10% museum discount which reduces the price to £9,441.

- 5.2 Funds for this purchase will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be the National Fund for Acquisitions

6. Risk, policy, compliance and governance impact

- 6.1 Not applicable.

7. Equalities impact

- 7.1 Not applicable.

8. Sustainability impact

- 8.1 Not applicable.

9. Consultation and engagement

- 9.1 Not applicable.

10. Background reading/external references

None.

Paul Lawrence

Executive Director of Place

Contact: Helen Edwards, Curator (Applied Art)

E-mail: helen.edwards@edinburgh.gov.uk | Tel: 0131 529 4097

11. Appendices

None.