

# Notice of meeting and agenda

## Committee on the Jean F Watson Bequest

**2.00 pm Thursday, 2nd February, 2023**

Virtual Meeting - via Microsoft Teams

This is a public meeting and members of the public are welcome to watch the webcast live on the Council's website.

### Contact

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## 1. Order of Business

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- 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

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- 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

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- 3.1 If any.

## 4. Minutes

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- 4.1 Minute of the Committee on the Jean F Watson Bequest of 17 December 2021 – submitted for approval as a correct record 5 - 6

## 5. Committee on the Jean F Watson Bequest Business

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- 5.1 Jean F Watson Financial Statement 2021/22 and Forecast 2022/23 – Report by the Interim Executive Director of Corporate Services 7 - 12
- 5.2 Approval of 'The City of Edinburgh' Prize at the Inaugural Scottish Landscape Awards Exhibition – Report by the Executive Director of Place 13 - 16
- 5.3 Purchase of an Oil Painting by Steven Campbell – Report by the Executive Director of Place 17 - 22
- 5.4 Purchase of Two Photographs by Sekai Machache – Report by the Executive Director of Place 23 - 28
- 5.5 Purchase of a Group of Works by Will Maclean – Report by the Executive Director of Place 29 - 36
- 5.6 Purchase of Three Artworks by Leena Nammari – Report by the Executive Director of Place 37 - 44

## 6. Motions

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- 6.1 If any.

## **Nick Smith**

Service Director, Legal and Assurance

### **Committee Members**

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Councillor Val Walker (Convener), Councillor Catherine Fullerton, Councillor Amy McNeese-Mechan, Councillor Jane Meagher, Councillor Max Mitchell, Councillor Hal Osler, Councillor Susan Rae and Councillor Edward Thornley.

### **Information about the Committee on the Jean F Watson Bequest**

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The Committee on the Jean F Watson Bequest consists of 8 Councillors and is appointed by the City of Edinburgh Council.

This meeting of the Committee is being held virtually by Microsoft Teams.

### **Further information**

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If you have any questions about the agenda or meeting arrangements, please contact Blair Ritchie, Committee Services, City of Edinburgh Council, Business Centre 2.1, Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, email [blair.ritchie@edinburgh.gov.uk](mailto:blair.ritchie@edinburgh.gov.uk).

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## Minutes

### Committee on the Jean F Watson Bequest

10.00am, Friday 17 December 2021

#### Present

Councillors McNeese-Mechan (Convener), Aldridge, Fullerton, Mowat, Munro and Rose.

#### In attendance

Ade Adesina, (Artist), Ms Gillian Ferguson, (Chair of the Friends of the City Arts Centre) and Professor Murdo MacDonald, (Professor of Scottish Art History, University of Dundee).

#### 1. Minutes

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##### Decision

To approve the minute of the Committee on the Jean F Watson Bequest of the 28 August 2020 as a correct record.

#### 2. Jean F. Watson Financial Statement 2020/22

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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 28 August 2020.

##### Decision

To note the report.

(Reference - report by the Executive Director of Corporate Services, submitted.)

#### 3. Purchase of a sculptural installation by Virginia Hutchison

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Approval was sought for the purchase of the sculptural installation *Study for a Kiss #5* (2020) by Virginia Hutchison (b.1976).

##### Decision

To approve the purchase of the sculptural installation *Study for a Kiss #5* (2020) by Virginia Hutchison (b.1976).

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

#### 4. Purchase of two paintings by Olivia Irvine

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Two paintings by artist Olivia Irvine (b.1960) were presented to the Committee for consideration. These formed part of a group of works which were completed during the

period of lockdown in 2020 and were responses to the loss of her father due to COVID-19 during that time.

### **Decision**

- 1) To approve the purchase of two paintings by Olivia Irvine (b.1960) – *Marriage in Ankara* and *Handle with Care*.
- 2) To agree that officers would consider the possibility of showing these paintings around the city in public libraries, village halls and other public spaces as part of the travelling gallery work.

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

## **5. Purchase of an artwork by David McCulloch (b.1968)**

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A vinyl artwork entitled *Walk of Faith* by artist David McCulloch was presented to the Committee for consideration. This artwork formed part of a group of works which were completed during the period of lockdown in 2020 and was a direct response to the anxiety and unease which we all experienced at that time.

### **Decision**

To approve the purchase of *Walk of Faith* by David McCulloch (b.1968).

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

## **6. Purchase of a photographic portfolio by Norman McBeath**

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Committee was asked for approval for the purchase of the photographic portfolio *Perdendosi* (2021) by Norman McBeath (b.1952).

### **Decision**

To approve the purchase of the photographic portfolio *Perdendosi* (2021) by Norman McBeath (b.1952).

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

## **7. Purchase of a painting by Donald Smith (1926–2014)**

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An oil painting entitled *Fisherman with Creels* was presented to the Committee for consideration. This artwork formed part of a large exhibition of Donald Smith's work which was shown at the City Art Centre from 29 May to 26 September 2021.

### **Decision**

To approve the purchase of a painting by Donald Smith (1926- 2014) entitled *Fisherman with Creels*.

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

# Committee on the Jean F. Watson Bequest

**2pm, Thursday 2 February 2023**

## **Jean F. Watson Financial Statement 2021/22 and Forecast 2022/23**

Executive/routine  
Wards  
Council Commitments

### **1. Recommendations**

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- 1.1 Members of the Committee on the Jean F. Watson Bequest are asked to note the content of this report.

**Richard Carr**

Interim Executive Director of Corporate Services

Contact: John Aghodeaka, Accountant, Finance and Procurement Division

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# Report

## Jean F. Watson Financial Statement 2021/22 and Forecast 2022/23

### 2. Executive Summary

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- 2.1 This report provides an update on the financial position of the Miss Jean Fletcher Watson (known as Jean F. Watson) Charitable Trust (SC018971) since the last Committee meeting on 17 December 2021.

### 3. Background

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- 3.1 The purpose of this report is to update the Committee with the financial position of the Jean F. Watson Charitable Trust.
- 3.2 The Committee last met on 17 December 2021 when a financial statement was included which provided an expected outturn position for the 2021/22 financial year.
- 3.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2021/22 were approved by Finance and Resources Committee on 10 November 2022 and were submitted to OSCR in December 2022.

### 4. Main report

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- 4.1 Appendix 1 of this report provides an update on the actual 2021/22 outturn financial position of the Trust as well as providing a forecast for the 2022/23 financial year.
- 4.2 Appendix 1 shows that the funds available at the start of the 2022/23 financial year were £153,973 and are forecast to be £172,092 by the end of the 2022/23 financial year. This is subject to investment income remaining stable for the remaining quarter of the financial year.
- 4.3 If the recommended acquisitions were to be approved, and the purchases and grant receipts completed by 31 March 2023, the revised forecast funds available by the end of the 2022/23 financial year will be £131,592.
- 4.4 If the recommended inaugural Scottish Landscape Awards prize of £5,000 is approved the available funds would reduce by an equivalent amount, revising the forecast to £126,592.



- 4.5 The value of the investments held by the Trust as at 31 March 2022 was £1,178,531 and the value of the artwork was recorded as £5,419,419.

## **5. Next Steps**

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- 5.1 Members of the Committee on the Jean F. Watson Bequest are asked to note the content of this report.

## **6. Financial impact**

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- 6.1 There is no direct financial impact arising from the contents of this report, but it sets out the financial position of the Jean F. Watson Charitable Trust, with investment income exceeding governance costs allowing the on-going expansion of the Edinburgh Museums and Galleries collections.

## **7. Stakeholder/Community Impact**

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

## **8. Background reading/external references**

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- 8.1 [‘Charitable Trusts Reserves Policy’](#), Finance and Resources Committee, 17 March 2016
- 8.2 [‘Jean F. Watson Financial Statement 2020/22’](#), Committee on the Jean F Watson Bequest, 17 December 2021
- 8.3 [‘2021/22 Audited Accounts’](#), Finance and Resources Committee, 10 November 2022
- 8.4 [‘Miss Jean Fletcher Watson Bequest’](#), OSCR Website
- 8.5 [‘Guidance and good practice for Charity Trustees’](#), OSCR Website

## **9. Appendices**

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Appendix 1 – Jean F. Watson Committee Financial Statement 2021/22 and forecast 2022/23

	£	£	Notes
<b>Funds Available as at 1 April 2021</b>		<b>154,260</b>	<b>1</b>
Income from Investments 2021/22	30,990		<b>2</b>
		<b>30,990</b>	
Net Acquisitions 2021/22	(20,011)		<b>3</b>
Grant ( <i>received in advance in 2020/21</i> )	(5,000)		<b>4</b>
Governance Costs 2021/22	(6,266)		<b>5</b>
		<b>(31,277)</b>	
<b>Funds Available as at 1 April 2022</b>		<b>153,973</b>	
Forecast Income from Investments 2022/23		<b>31,532</b>	<b>6</b>
Net Acquisitions 2022/23	(6,998)		<b>7</b>
Governance Costs 2022/23	(6,415)		<b>8</b>
		<b>(13,413)</b>	
<b>Forecast Funds Available by 31 March 2023</b>		<b>172,092</b>	<b>9</b>

**Notes :**

- 1** £154,260 is the accumulated surplus carried forward from previous years.
  - 2** £30,990 represents the income from interest on investments held with CCLA and M&G, as well as a small amount from the bank account.
  - 3** Acquisitions made in 2021/22 are listed in the Table 1 below, approved by the **Committee on 28 August 2020.** Total acquisition in 2021/22 were £36,986 and total grant aid received was £16,975.
  - 4** A grant of £5,000 was received in advance for art purchases made in 2021/22.
  - 5** The governance costs cover audit fee and central support costs.
  - 6** The forecast income from investments in 2022/23, subject to market conditions, is £31,532.
  - 7** The total acquisitions already made in 2022/23 are listed in Table 2, approved by the **Committee on 17 December 2021,** are £13,995 and the total grant aid received is £6,998.
  - 8** The governance costs expected to be paid in 2022/23 are £6,415.
  - 9** The forecast funds available by 31 March 2023 are £172,092.
- The financial statement and notes have been rounded to the nearest whole number, and as such, are subject to rounding differences.
  - If the recommended acquisitions were to be approved and the purchases completed by 31 March 2023 the revised Forecast Funds Available, as shown in table 2 below, will be £131,592 (or £91,092 without grants).  
If the recommended offer of the inaugural Scottish Landscape Awards prize of £5,000 were to be approved the available funds would reduce by a corresponding amount.
  - The value of the investments held by the Trust as at 31 March 2022 was £1,178,531 (2020/21 was £1,107,550). The value of the artwork was recorded as £5,419,419 (2020/21 £5,382,433).
  - The **2021/22 Audited Accounts** were approved by Finance and Resources Committee on 10 November 2022.

**Jean F. Watson Committee Financial Statement 2021/22 and forecast for 2022/23**

**Table 1**

**Acquisitions made in 2021/22**

<b>Name of Artwork</b>	<b>Name of Artist</b>	<b>Gross Cost</b>
<i>Disunion, Green and Pleasant Land &amp; Apparition</i>	Rachel MacLean	£36,986
<b>Total</b>		<b>£36,986</b>

**Table 2**

**Acquisitions made in 2022/23**

<b>Name of Artwork</b>	<b>Name of Artist</b>	<b>Gross Cost</b>
<i>Marriage in Ankara &amp; Handle with Care</i>	Olivia Irvine	£1,340
<i>Walk of Faith</i>	David McCulloch	£4,000
<i>Study for a Kiss</i>	Virginia Hutchison	£2,100
<i>Perdendosi</i>	Norman MacBeath	£3,000
<i>Fisherman with Creels</i>	Donald Smith	£3,555
<b>Total</b>		<b>£13,995</b>

**Table 3**

**Revised Forecast Funds Available**

	<b>£</b>	<b>£</b>
<b>Forecast Funds Available by 31 March 2023</b>		<b>172,092</b>
Total Recommended Acquisitions	(81,000)	
		(81,000)
		91,092
<b>Grants (if awarded)</b>		40,500
<b>Revised Forecast Funds Available by 31 March 2023</b>		<b>131,592</b>

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## Committee on the Jean F Watson Bequest

2.00pm, Thursday 2 February 2023

**Approval of ‘The City of Edinburgh’ prize at the inaugural Scottish Landscape Awards exhibition.**

Executive/routine  
Wards  
Council Commitments

### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the offer of ‘The City of Edinburgh’ prize at the inaugural Scottish Landscape Awards exhibition at the City Art Centre.

**Paul Lawrence**

Executive Director of Place

Contact: David Patterson (Curatorial and Conservation Manager)

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## Approval of ‘The City of Edinburgh’ Prize at the inaugural Scottish Landscape Awards exhibition.

### 2. Executive Summary

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- 2.1 Committee is asked to approve the offer of ‘The City of Edinburgh’ prize at the inaugural Scottish Landscape Awards exhibition at the City Art Centre.

### 3. Background

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- 3.1 The City Art Centre’s fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until the present day. Art works which depict the topography of Edinburgh form a large component of the art collection. The Inaugural Scottish Landscape Awards exhibition takes place at the City Art Centre from November 2023 to March 2024.

### 4. Main report

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- 4.1 This Autumn (2023) the City Art Centre is hosting the inaugural Scottish Landscape Awards. Organised in partnership with the team behind the successful Scottish Portrait Awards, it will span three gallery floors and run from 4 November 2023 to 3 March 2024. The exhibition sets out to redefine the boundaries of Scottish landscape art, and will include not only paintings, drawings and prints, but also sculpture, textiles, multi-media, installation and animation.
- 4.2 The exhibition takes the form of a competition and is open to anyone aged 16 or over who has been born in or is studying or living in Scotland. Works entered may be surreal, imaginary, abstract, documentary, ecological, reflective, dynamic, realistic – anything is acceptable as long as it has a strong sense of place or context. The organisers are seeking works that reflect all dimensions of natural and/or man-made environments – rural, urban, industrial, suburban, forest, mountain and sea.
- 4.3 The Scottish Landscape Awards exhibition will be curated by staff at the City Art Centre and the prize-winners chosen by a distinguished panel of judges including Dame Barbara Rae (chair), David Mach, Jane and Louise Wilson, Ade Adesina and Marian Leven.

- 4.4 Entries open on 1 March 2023. It is hoped that it will draw a lot of media attention, not least because the first prize being offered is £10,000, making it a very attractive proposition for artists of all ages and experience. There are also a range of smaller prizes available, including a special prize for younger artists.
- 4.5 In discussions with the organisers, the suggestion was made of having a '**City of Edinburgh**' prize in recognition of this inaugural event which would go to the artist who created the most outstanding view of the city in any media. The proposed maximum value of the award was set at £5,000, with funds coming from the Jean F Watson Bequest. The intention would be that the successful work, chosen by the Bequest Committee, would also be acquired for the City's art collection.
- 4.6 In recognition of the significance of the exhibition, the Friends of the City Art Centre and Museums have agreed to sponsor a separate prize of £1,000 specifically for a photographic work.
- 4.7 Approval is sought from the Committee to award **The City of Edinburgh** prize at the inaugural exhibition. A form of wording shall be agreed with the organisers for inclusion on the exhibition website and in print but might appear as follows: *The City of Edinburgh prize will be awarded to the artist who creates the most outstanding view of the city in any media. The award is up to a value of £5,000 and the winning artwork will be acquired by the City of Edinburgh for its fine art collection.*

## 5. Next Steps

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- 5.1 If approval of the prize is given, then it will be announced later in February as part of the advance promotion for the exhibition. The work selected for the prize in due course would be eligible for grant aid, and it is intended that an application will be submitted to the National Fund for Acquisitions.

## 6. Financial impact

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- 6.1 The prize would be up to a maximum value of £5,000. Funds for the prize would come from the Jean F. Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## 7. Stakeholder/Community Impact

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- 7.1 Not Applicable.

## 8. Background reading/external references

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- 8.1 The Scottish Landscape Awards website:  
<https://www.scottishartstrust.org/landscape>

## 9. Appendices

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9.1 None.



## Committee on the Jean F Watson Bequest

2.00pm, Thursday 2 February 2023

### Purchase of an oil painting by Steven Campbell

Executive/routine  
Wards  
Council Commitments

#### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the oil painting *Portrait of the Lost Travelogue Writer* (2006-2007) by Steven Campbell (1953 - 2007).

**Paul Lawrence**

Executive Director of Place

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## Purchase of an oil painting by Steven Campbell

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of the oil painting *Portrait of the Lost Travelogue Writer* (2006-2007) by Steven Campbell (1953-2007).

### 3. Background

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- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Filling historical gaps in the collection is an important part of the acquisitions policy, ensuring that the collection provides a comprehensive overview of Scottish art for future generations.

### 4. Main report

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- 4.1 The following oil painting by Steven Campbell is presented to the Committee for consideration:

**Portrait of the Lost Travelogue Writer**

oil on canvas, 2006-2007

220 x 183cm (unframed dimensions)

£32,000 (including 20% museum discount)



- 4.2 Steven Campbell was born in Glasgow in 1953. Having attended Rutherglen Academy, he left school aged 16 to work as a maintenance engineer at the Clydebridge Steelworks in Cambuslang. In 1978 he decided to retrain in the visual arts, enrolling as a mature student at Glasgow School of Art. Initially he was drawn to performance art, but soon changed direction to focus on painting.
- 4.3 Campbell graduated from the Painting Department of Glasgow School of Art in 1982, winning the Bram Stoker Gold Medal. Shortly afterwards he was awarded a Fulbright Scholarship, which allowed him to study at the Pratt Institute in New York. Campbell remained in New York for the next four years, quickly establishing an international reputation.
- 4.4 In 1983 a group of Campbell's paintings were exhibited at Barbara Toll Fine Arts in New York, where they were admired by influential art critics including John Russell. From this point onwards, Campbell enjoyed increasing commercial success, with

his artworks sought by both public and private buyers. The Hirshhorn Museum (Smithsonian Institution) and the Art Institute of Chicago were among the first major American collections to acquire examples of his work.

- 4.5 During his time in New York, Campbell was involved in several important exhibitions in the UK. In 1985 he featured in *New Image Glasgow*, an exhibition at the Third Eye Centre curated by Sandy Moffat. Campbell's work was displayed alongside pieces by Peter Howson, Ken Currie and Adrian Wiszniewski, a grouping that would be hailed in the media as the 'New Glasgow Boys'. Together these young artists reinvigorated the tradition of figurative art in Scotland.
- 4.6 Campbell returned to Glasgow in 1986. His painting *The Dangerous Early and Late Life of Lytton Strachey* was acquired by the Tate the same year. The following summer, Campbell was prominently included in the group exhibition *The Vigorous Imagination: New Scottish Art* at the Scottish National Gallery of Modern Art, cementing his position as a key figure in the contemporary Scottish art scene.
- 4.7 In 1990 Campbell staged the pioneering solo exhibition *On Form and Fiction*, which toured venues in Glasgow, Llandudno, London, Aberdeen, Manchester and Southampton. This exhibition saw drawings and paintings by the artist completely covering the walls of a constructed museum-like setting, with dramatic lighting and an absurd soundtrack. The installation proved highly influential for the next generation of Scottish artists. It was recreated in 2014 for the exhibition *GENERATION: 25 Years of Contemporary Art in Scotland*, and in 2016 it was jointly acquired by the National Galleries of Scotland and Glasgow Museums.
- 4.8 Campbell continued to paint during the 1990s and early 2000s, with high-profile exhibitions in London, Glasgow and Edinburgh. He died in 2007. His estate is now managed by the Steven Campbell Trust.
- 4.9 Throughout Campbell's career, he cultivated a distinctive painting style that was rich in narrative and symbolism. His dream-like imagery was inspired by literature, history and philosophy, as well as film, fashion and sport. He was well-read and knowledgeable about art history, enabling him to incorporate into his work references to artists like Pablo Picasso and René Magritte. Campbell's paintings were often executed on a large scale. Their monumental size and detailed imagery have the combined effect of creating an immersive experience for the viewer.
- 4.10 *Portrait of the Lost Travelogue Writer* is an oil on canvas painted between 2006 and 2007, the final years of Campbell's life. The work is a strong example of the artist's late work: a complex, large-scale narrative composition populated by various symbolic elements. The imagery is typically enigmatic. A semi-self-portrait appears to the centre-right of the composition holding a giant pencil. Although this figure bears a clear resemblance to the artist, according to his wife it was not initially intended to be a self-portrait, and can be alternatively interpreted as representing the eponymous 'lost travelogue writer'. The theme of international travel is suggested by the famous buildings and monuments positioned in the distance, including Notre Dame Cathedral, the Great Sphinx and the Pyramids of Giza.

- 4.11 The painting explores concepts of reality and illusion, constantly prompting the viewer to question what they are seeing. The drawing on the papers beneath the giant pencil can be read as either depicting a skull or an image of two children in Renaissance costume holding a dog. The male figure who lies face-down to the left, partially submerged in the earth, is painted in a representational style, while the blue shapes that surround him are abstract forms with disjointed facial features. Some of these elements are recurring motifs in Campbell's work, but the spatial and narrative relationships between them are deliberately ambiguous.
- 4.12 *Portrait of the Lost Travelogue Writer* was included in the posthumous exhibition *Steven Campbell (1953-2007): "...Wretched stars, Insatiable heaven" – Paintings 2006-2007* at Marlborough Fine Art in London in 2009. It also featured in the digital exhibition *Dressing Above Your Station*, produced by Panel and presented by Tramway in 2022.
- 4.13 The City Art Centre currently holds only one artwork by Steven Campbell: an early oil painting entitled *Gesturing Hiker with Furnace*, which dates from 1983. By comparison, the collection contains multiple works by Campbell's contemporaries: eight by Peter Howson, two by Ken Currie, and two by Adrian Wiszniewski. It is felt that the purchase of *Portrait of the Lost Travelogue Writer* would help to rectify this imbalance, and ensure that the range of Campbell's prolific career is better represented.
- 4.14 *Portrait of the Lost Travelogue Writer* is being offered directly for sale to the City Art Centre by the artist's widow Carol Campbell. She recognises that it is a significant painting, and has expressed a preference that it should be acquired by a public museum rather than entering the collection of a private individual.

## 5. Next Steps

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- 5.1 If the acquisition of the painting is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

## 6. Financial impact

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- 6.1 The painting is being offered for sale at a price of £32,000, which includes a museum discount of 20%. Funds for this purchase would come from the Jean F. Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## 7. Stakeholder/Community Impact

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- 7.1 Not Applicable.



## **8. Background reading/external references**

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- 8.1 The Steven Campbell Trust website: <https://thestevencampbelltrust.com>
- 8.2 *Steven Campbell*, National Galleries Scotland website:  
<https://www.nationalgalleries.org/art-and-artists/artists/steven-campbell>
- 8.3 *Dressing Above Your Station* digital exhibition  
<https://www.wearepanel.co.uk/projects/dressing-above-your-station>

## **9. Appendices**

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- 9.1 None.

## Committee on the Jean F Watson Bequest

2.00pm, Thursday 2 February 2023

### Purchase of two photographs by Sekai Machache

Executive/routine  
Wards  
Council Commitments

#### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of the photographs *A Hint of Blue I* and *A Hint of Blue II* by Sekai Machache (b.1987).

**Paul Lawrence**

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

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## Purchase of two photographs by Sekai Machache

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of the photographs *A Hint of Blue I* and *A Hint of Blue II* by Sekai Machache (b.1987).

### 3. Background

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- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Diversifying the collection is an important part of the acquisitions policy, ensuring that the collection provides a comprehensive overview of Scottish art for future generations.

### 4. Main report

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- 4.1 The following two photographs by Sekai Machache are presented to the Committee for consideration:

**A Hint of Blue I and A Hint of Blue II**

Direct photographic prints on aluminium dibond, each with a white maple 'Basel Plus' frame.

Each 80 x 119.9cm (image dimensions).

£6,660 for both photographs (including 10% museum discount).







*A Hint of Blue I and A Hint of Blue II, and installation image*

- 4.2 Sekai Machahe was born in Harare, Zimbabwe but raised in Glasgow. She graduated from Duncan of Jordanstone College of Art and Design in 2012, and recently relocated to Edinburgh from Dundee. She is principally known for her work in photography, but her artistic practice also includes film and performance and centres around the notion of self. Aspects of her photographic practice are formulated through digital studio-based compositions utilising body paint and muted lighting to create images that appear to emerge from darkness. She often uses herself as a model.
- 4.3 Sekai is the recipient of the 2020 RSA Morton Award and is currently an artist in residence with the Talbot Rice Residency Programme 2021-2023. She is the founder and member of the *Yon Afro Collective* and is also a trustee of Edinburgh Sculpture Workshop. Recent exhibitions and residencies include: '*RESET*', Jupiter Artland, Edinburgh Art Festival 2021, '*The Divine Sky*', Stills Gallery, Edinburgh Art Festival 2021, '*Expression: Contemporary African Art in Perspective*', The Hidden Lane Gallery (2019), '*Walking Through the Shadows Eyes Open*', Subsolo Art Laboratory, Campinas Sao Paulo (2019), '*Wyrd Operations - 3 of Cups*', Bread Arts Laboratory, Ayrshire (2019), '*Invocation*', Instituto Moreira Salles, Sao Paulo (2018), '*(Re)imagining Self*' Yon Afro Collective at Govanhill Baths, Glasgow International Festival (2018).
- 4.4 Sekai works internationally with a recent project taking her to Brazil where she produced a cross-cultural curatorial project which was supported by a Creative Scotland and British Council partnership. She is interested in the relationship between spirituality, dreaming and the role of the artist in disseminating imagery that can provide a space for healing against the historical contexts of colonialism and loss. Her work is now being acquired by public collections, with The Fleming Collection in London recently purchasing a suite of her photographs.

- 4.5 Colour is a very important element in Machache's work. In a previous project, *Body of Land*, the theme colours were black, red and white, with each colour representing an aspect of the self/soul. This was derived from a concept that is found in many African cultures who believe the human soul is split into three.
- 4.6 In this recent series, whose overall title is '*The Divine Sky*', the selected colour is blue. Machache writes: "I am very interested in the ancient indigo dyeing processes across West Africa. There are 12 stages in the indigo dyeing process of Mali, and the darkest blues that can be produced are called *The Divine Sky*".
- 4.7 *The Divine Sky* utilises allegory and performance to tell a complicated history through immersive storytelling and photography. This series took form during the Covid-19 lockdown period when restrictions to her movements called for establishing new ways of working. The titles of the project are taken from the 12 stages in the indigo dyeing process. These are as follows: Blue of Nothingness, A Hint of Blue, Milky Blue, Lively Blue, Azure Blue, Blue of the Horizon, Ultramarine, Assertive Blue, The Divine Sky, Light Divine Sky, Deep Divine Sky, Profound Divine Sky.
- 4.8 The two photographs presented to the panel for consideration are entitled *A Hint of Blue I* and *A Hint of Blue II*. They present a ritual of sorts, constructed in a lavish domestic setting and reconstructing the traditional still life. Still Life as a tradition has been used for centuries by artists to practice their skills in rendering objects, to study light, tone, and volume and as a form of conspicuous consumption for the wealthy who were patrons of the arts. As such the photographs complement the many still life paintings within the City's art collection, but also overlay that tradition with a colonial context. The model (the artist) stands in the place of the many black servants who for centuries served their colonial masters. She is shown lighting a candle and pouring some wine, re-enacting the daily duties of a housemaid. In contrast to her simple clothing, the table is laden with expensive chinaware and a bounteous array of food and flowers.
- 4.9 In *A Hint of Blue*, the dominant shade is Cobalt blue, a pigment traditionally associated with 'blue willow' chinaware. Originating in China, it appeared as early as 618 – 906AD during the Tang dynasty, and as trade grew and techniques were shared, the blue willow pattern became a much sought-after design worldwide. In the photographs, the chinaware symbolizes the opulence of the owners' lifestyle.
- 4.10 Sekai Machache is not currently represented in the City Art Collection. She was proposed by our committee member Ade Adesina. The acquisition of her work would help with our aim to diversify the art collection so that it better reflects the multi-cultural nature of contemporary practice in Scotland.

## 5. Next Steps

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- 5.1 If the acquisition of the photographs is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

## **6. Financial impact**

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- 6.1 The photographs are being offered for sale at a price of £6,660, which includes a museum discount of 10%. Funds for this purchase would come from the Jean F. Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## **7. Stakeholder/Community Impact**

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- 7.1 Not Applicable.

## **8. Background reading/external references**

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- 8.1 Artist website: <https://sekaimachache.com>
- 8.2 Artist Interview: <https://list.co.uk/news/1657/sekai-machache-as-artists-we-have-the-space-to-consciously-create-new-narratives-that-can-catalyse-a-process-of-healing>
- 8.3 Talbot Rice Residency Scheme: <https://www.trg.ed.ac.uk/resident/sekai-machache>

## **9. Appendices**

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- 9.1 None.

## Committee on the Jean F Watson Bequest

2.00pm, Thursday 2 February 2023

### Purchase of a group of works by Will Maclean

Executive/routine  
Wards  
Council Commitments

#### 1. Recommendations

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1.1 It is recommended that the Committee:

- 1.1.1 approves the purchase of a group of works by Will Maclean (b.1941). The group comprises *Mariner's Museum / Taxonomy of Tides* (2014); *De Bestis Marins (For Simon Lewty)* (2014); and *Gaelic Text* (2015). The latter two works were produced collaboratively with English based artist Simon Lewty (1941-2021); and
- 1.1.2 accepts the gift from the artist of *A Catechism of the Laws of Storms* (2015), a suite of 12 screenprints produced by Maclean in partnership with Scottish author and poet John Burnside.

**Paul Lawrence**

Executive Director of Place

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## Purchase of a group of works by Will Maclean

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of a group of works by Will Maclean (b.1941) and accept the gift of a suite of 12 screenprints produced by Maclean in partnership with Scottish author and poet John Burnside.

### 3. Background

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- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Filling historical gaps in the collection is an important part of the acquisitions policy, ensuring that the collection provides a comprehensive overview of Scottish art for future generations.

### 4. Main report

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- 4.1 The following works by Will Maclean (b.1941) are presented to the Committee for consideration:

**Mariner's Museum / Taxonomy of Tides**

Mixed media construction with found objects, 2014.

123 x 108 x 9.5cm

**De Bestis Marins (For Simon Lewty)**

Mixed media and found objects, 2014.

52 x 52 x 5cm

**Gaelic Text**

Pencil and acrylic on paper, 2015.

44.5 x 32cm

Total cost of three works: £40,000 (includes a 32% museum discount)





*Mariner's Museum / Taxonomy of Tides, 2014*



*De Bestis Marins (For Simon Lewty)*, 2014



Installation photograph of *A Catechism of the Laws of Storms*, 2015





Interior view of the Bell Pettigrew Museum, University of St Andrews

- 4.2 Will Maclean (b.1941) is one of the outstanding Scottish artists of his generation. He was born in Inverness, although his family originated from the west coast of Scotland. He was a midshipman with the Blue Funnel Line (1957–9) before attending Gray's School of Art in Aberdeen (1961–5) and then the British School at Rome (1966), as part of a year's study on a Scottish Education Department Travelling Scholarship.
- 4.3 After a period of school teaching in Fife, Maclean was appointed lecturer at the Duncan of Jordanstone College of Art and Design, University of Dundee, in 1981, going on to become Professor of Fine Art in 1994 and, in 2000–2006, Senior Research Fellow. He is now Emeritus Professor. Elected a Royal Scottish Academician in 1991, Maclean designed three memorial cairns on the Isle of Lewis and, as part of the team behind these, won the Scottish Natural Heritage Supreme Award in 1997.
- 4.4 In 1999 he was awarded an Honorary Doctorate by the University of St Andrews, winning the Scottish Arts Council 'Creative Scotland' award in the same year. The British Library and Tate's *Artists' Lives* oral history archive recorded a valuable interview with him in 2005, and the following year he was awarded an MBE for services to Education and the Arts. In 2008 Maclean was made Honorary Fellow of the University of the Highlands and Islands, and in 2009 was awarded an honorary degree of Doctor of Letters by the University of Aberdeen. The Royal Society of Edinburgh elected him a Fellow in 2010 (FRSE). He continues to live and work in Tayport, Fife, with his wife, the artist Marian Leven.
- 4.5 In 2022 The City Art Centre presented a major retrospective of Maclean's work, entitled '*Points of Departure*'. It was highly acclaimed, receiving a five-star review

from *The Scotsman* newspaper. It provided a fresh insight into his practice from a variety of perspectives. Maclean's work is anchored in the history, archaeology, and literature of the Scottish Highlands and the Highland people, as well as his family background and personal associations with the sea.

- 4.6 Perhaps best known for his wall constructions, Maclean is equally at home in sculpture, drawing, printmaking, video and installation. Combining exquisitely hand-made pieces with found or (on occasions) mass produced objects, his work balances between simplicity and complexity and invites the viewer to contemplate the timeless themes he explores. Maclean is both a consummate craftsman - combining a deep understanding of his materials – and a poet, for his work is infused with the memories, stories and experiences of the ancient Celtic saints, the intrepid explorers, and the fishermen and women of the Gaelic tradition.
- 4.7 The major work *Mariner's Museum/ Taxonomy of Tides* was first presented in Maclean's 2014 exhibition, *Gleaned & Gathered* at Art First in London. The exhibition title came from a letter Will received from the celebrated Irish poet Seamus Heaney in which he speaks of his appreciation of Maclean's work. Heaney's untimely death is a loss to the world, but particularly to Maclean who was hoping for further collaborations.
- 4.8 The piece was inspired by Will's many visits to the University of St Andrews Bell Pettigrew Museum (illustration above). The Museum was opened in 1912 and still houses a vast collection of specimens and instruments. It has been a teaching museum since Edwardian times, and students, staff and visitors can still visit to observe the artefacts. Traditionally displayed with large cases packed full of objects, it was the perfect environment for an artist who himself is an avid collector.
- 4.9 In the same exhibition Will showed *De Bestis Marins (for Simon Lewty)* which included the sole of a shoe and the lower cluster of beach things, sent to him years earlier by the artist Simon Lewty from his childhood beach in Swanage. Lewty and Maclean were kindred spirits, collaborating for over a decade, and both finding inspiration in language, history, memory, exploration, and the sea.
- 4.10 *Gaelic Text* (2015) was made by Lewty for their shared exhibition covering another decade of co-exhibiting at Art First (Charting a Decade II, 2006-2016) Lewty had seen a printed folding card from Maclean's Stornoway exhibition *Veering Westerley* in 2015 in which the essay by Finlay Macleod was printed in Gaelic only. This provided the basis for Simon's drawing.
- 4.11 The *Catechism of the Laws of Storms* also 2015 was first published as a book with the John Burnside poems beside a set of Maclean's collage works. Maclean then went ahead to make a screenprint edition of the same collages, enlarged and with a golden tint, with the poems printed on the right. With a central fold, each print reads as a page of a book. The collaboration was unusual in that Maclean produced the collages first before sending them to Burnside and inviting him to compose poems inspired by the images. This suite, with an estimated value of £4,000, is being offered as a gift by the artist.

- 4.12 The City Art Centre currently holds a very early construction by Maclean entitled *Dark Shore Box* (1978) gifted to the City from the Scottish Arts Council in 1998, as well as a suite of etchings 'A Night of Islands' from 1992. As a result of the recent exhibition, we have also been gifted an important early work entitled *Alignment Frame Paradox* (1982) from a private collector. The acquisition of this group of works would substantially increase our holdings of this important artist and better represent his long and distinguished career. Maclean himself considers *Mariner's Museum* as one of his finest recent works.
- 4.13 The works are being offered for sale by the artist through his London dealer Art First. We have been able to negotiate a substantial museum discount, partly in recognition of the tribute paid to Maclean last year by the gallery.

## 5. Next Steps

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- 5.1 If the acquisition of the group of works is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

## 6. Financial impact

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- 6.1 The group of works are being offered for sale at a price of £40,000, which includes a museum discount of 32%. Funds for this purchase would come from the Jean F. Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## 7. Stakeholder/Community Impact

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- 7.1 Not Applicable.

## 8. Background reading/external references

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- 8.1 Art First website: [https://www.artfirst.co.uk/will\\_maclean/biography.html](https://www.artfirst.co.uk/will_maclean/biography.html)
- 8.2 Exhibition review: <https://www.scotsman.com/arts-and-culture/art/art-reviews-will-maclean-james-morrison-national-treasure-3738285>
- 8.3 Exhibition publication: <https://sansomandcompany.co.uk/product/will-maclean-points-of-departure/>

## 9. Appendices

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- 9.1 None.

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## Committee on the Jean F Watson Bequest

2.00pm, Thursday 2 February 2023

### Purchase of three artworks by Leena Nammari

Executive/routine  
Wards  
Council Commitments

#### 1. Recommendations

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- 1.1 It is recommended that the Committee approves the purchase of three artworks by Leena Nammari (b. 1970). The artworks are: *Remembered Places, Places Remembered: Arches* (2013), *Remembered Places, Places Remembered: Tower* (2013) and *Before long ago became long ago* (2020).

**Paul Lawrence**

Executive Director of Place

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## Purchase of three artworks by Leena Nammari

### 2. Executive Summary

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- 2.1 Committee is asked to approve the purchase of three artworks by Leena Nammari (b. 1970) – *Remembered Places, Places Remembered: Arches* (2013), *Remembered Places, Places Remembered: Tower* (2013) and *Before long ago became long ago* (2020).

### 3. Background

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- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17<sup>th</sup> century until present day. Acquisitions of recent work by contemporary artists, reflecting the diverse range of identities and backgrounds that make up contemporary visual arts practice, are an important means of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.

### 4. Main report

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- 4.1 The following three artworks by Leena Nammari are presented to the Committee for consideration:

**Remembered Places, Places Remembered: Arches**

photo-etching and screenprint on paper, 2013

edition of 2

80 x 60cm (unframed dimensions)

£600 (including 25% museum discount)

**Remembered Places, Places Remembered: Tower**

photo-etching and screenprint on paper, 2013

edition of 2

80 x 60cm (unframed dimensions)

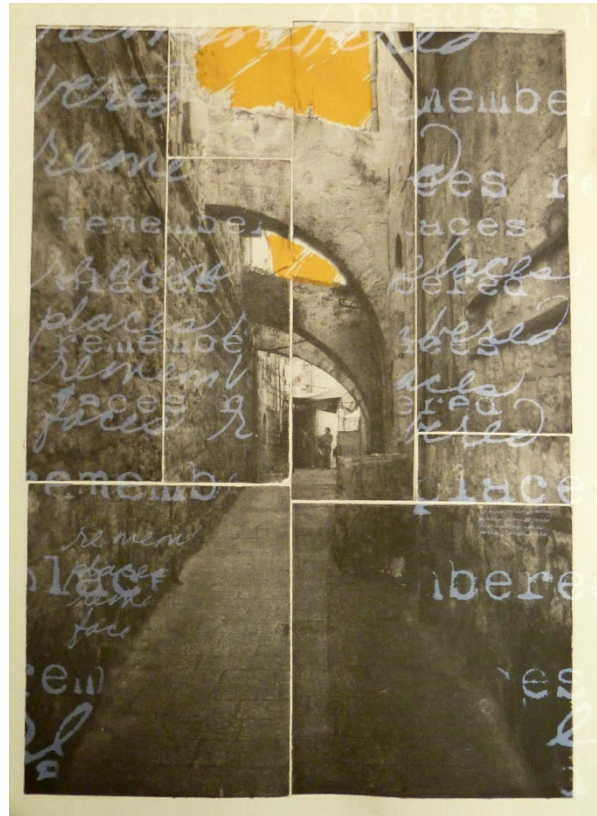
£600 (including 25% museum discount)

## Before long ago became long ago

photo-etching with hand-embroidery on calico cotton (diptych), 2020

63 x 63cm each (unframed dimensions)

£1,200 (including 20% museum discount)



*Remembered Places, Places Remembered: Arches*, photo-etching and screenprint, 2013





*Remembered Places, Places Remembered: Tower*, photo-etching and screenprint, 2013



*Before long ago became long ago*, photo-etching and hand-embroidery on calico cotton, 2020

- 4.2 Leena Nammari is an Edinburgh-based Palestinian artist who was born in 1970. Nammari received her education in Ramallah in the West Bank, before relocating to Scotland in the late 1980s. During the early 1990s she trained as a nurse in Edinburgh, but later changed direction to study fine art. She completed a BA (Hons) degree in Fine Art Printmaking at Duncan of Jordanstone College of Art and Design in Dundee in 2000.
- 4.3 Nammari has a long-running association with Edinburgh Printmakers, one of the UK's foremost printmaking facilities for visual artists. In 2005 she began working there as a Studio Assistant, before becoming a Studio Technician in 2007, and



taking on the role of Studio Coordinator in 2013. Since 2017 she has continued to work with Edinburgh Printmakers as a freelance Master Printmaker. Over the years she has also worked with a range of other organisations, teaching printmaking and photography to groups and individuals. This includes leading workshops for the National Galleries of Scotland and Stills photography centre in Edinburgh.

- 4.4 Throughout her career as an artist and educator, Nammari has shown particular interest in social engagement with marginalised groups, working on projects with organisations such as Women's Aid, Cyrenians and Saheliya, as well as with various schools and higher education institutions. In 2018 she completed an MFA degree in Art and Humanities at Duncan of Jordanstone College of Art and Design in Dundee. She has recently embarked on a PhD at the same institution, exploring concepts of 'post-locational' home and belonging as an enduring force in Palestinian art and culture.
- 4.5 As an artist, Nammari's practice concentrates on printmaking in all its forms, from etching and screenprinting to lithography and cyanotypes. However, she also creates work in other media including textiles, ceramics, bronze, photography and film. She regularly collaborates with other visual artists, and has undertaken several multidisciplinary projects with writers and poets, such as Robert Crawford.
- 4.6 Nammari's art is deeply rooted in her Palestinian identity and heritage. Having grown up in the West Bank, she has direct experience of the Israeli-Palestinian conflict and the repercussions of military occupation. Against this wider geo-political backdrop, her imagery addresses personal reflections, exploring ideas around themes of memory, loss, family history and storytelling. The artist states that much of her work contains a note of sadness and abandonment, a sense of something being amiss. This lingering atmosphere encourages the viewer to pause, reflect and feel.
- 4.7 *Remembered Places, Places Remembered* is a series of photo-etchings from 2013 depicting scenes from the Old City of Jerusalem. Each composition is constructed from at least eight separate etching plates, which have been pieced together and assembled almost like a jigsaw. Nammari explains that this approach is intended to evoke the 'fragmentation of memory', underlining 'the idea that a whole is made up of many pieces'. Some of the works in the series are further developed and embellished with layers of screenprinting. Two works from this series, *Arches* and *Tower*, are to be considered for acquisition.
- 4.8 *Arches* portrays a sequence of stone buttresses spanning a narrow alley in Jerusalem. The artist explains that these structures are common in the Old City, criss-crossing the streets above the heads of pedestrians. Plants often grow out of the historic stonework. This type of scene is familiar to locals, but tends to be little seen, or noticed, by visitors despite its regular occurrence. As Nammari says, 'you just have to look up'. In this image several figures are shown standing at the far end of the alley. Although their basic outlines are apparent, their identities are unclear. The street otherwise appears to be deserted. Fragments of the words 'Remembered' and 'Places' have been screenprinted onto either side of the

composition, in both handwritten and typed fonts. The words seem to emerge and disappear among the walls, suggesting the passage of time and memory.

- 4.9 *Tower* depicts another architectural scene from Jerusalem's Old City. This image highlights the way the City has grown over the ages, as different populations have inhabited and gradually developed the location: constructing buildings, demolishing them, and replacing them with new structures. The bell tower of the 19<sup>th</sup> century Anglican church appears in the top left corner of the composition, overlooking the esplanade of the older Coptic Orthodox church. The artist's jigsaw-like use of multiple etching plates to create the overall image further accentuates the sense of architectural evolution.
- 4.10 The third artwork by Nammari to be considered for acquisition is a unique textile work in the form of a diptych that combines photo-etching with hand-embroidery. *Before long ago became long ago* (2020) consists of two images of a derelict olive store, which have been photo-etched onto plain calico cotton and then hand-embroidered with dark red, green and white stitching.
- 4.11 Nammari selected an old olive store as the subject of this work because the olive tree is considered an iconic symbol of Palestine, representing the attributes of resilience and resistance. This particular store is located on a hillside in the Ramallah region where, having been abandoned many years ago, it is gradually crumbling back into the landscape. The embroidery in this artwork is also symbolic. In Palestinian culture women living in rural locations traditionally embroidered particular motifs onto their dresses to demonstrate which village or area they came from. In this case, the embroidery follows a stylised cypress tree pattern that derives from the Ramallah region.
- 4.12 The artist deliberately chose to create this work on calico, a coarse form of cotton, to reference the traditional dressmaking skills of Palestinian women. However, it proved a technically difficult material to use in the photo-etching process, with the cloth often wrinkling as it was manipulated through the printing press. As such, she has produced very few similar works.
- 4.13 Nammari is a highly respected printmaker who has been recognised with several awards and artists residencies over the years. In 2020 she was elected to the Royal Scottish Academy of Art and Architecture. She has exhibited extensively in venues around Scotland, as well as contributing to group exhibitions in Slovakia, Spain, Palestine and Australia.
- 4.14 In the last few years, the City Art Centre has been working to develop its holdings of contemporary printmaking. Recent acquisitions have included works by Ade Adesina, Nicola Murray, Robert Powell and Anupa Gardner. Leena Nammari is not yet represented in the collection. It is felt that the purchase of these artworks would be an excellent opportunity to further strengthen and diversify the City Art Centre's holdings. As demonstrations of outstanding technical skill and creative subtlety, they capture the evolution of Nammari's distinctive style. All three artworks are being offered directly by the artist for sale to the City Art Centre.

## 5. Next Steps

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- 5.1 If acquisition of the artworks is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

## 6. Financial impact

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- 6.1 The artworks *Remembered Places, Places Remembered: Arches* and *Remembered Places, Places Remembered: Tower* are being offered for sale at a price of £600 each, which includes a museum discount of 25%. The artwork *Before long ago became long ago* is being offered for sale at a price of £1,200, which includes a museum discount of 20%. Funds for this purchase would come from the Jean F. Watson Bequest, and it is intended that an application for grant aid would be submitted to the National Fund for Acquisitions.

## 7. Stakeholder/Community Impact

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- 7.1 Not Applicable.

## 8. Background reading/external references

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- 8.1 Artist's website: <https://leenanammari.co.uk>.
- 8.2 Artist's profile on Royal Scottish Academy of Art and Architecture website: <https://www.royalscottishacademy.org/artists/867-leena-nammari-rsa-%28elect%29/overview/>.

## 9. Appendices

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- 9.1 None.

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