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**'INTERVENTIONS: TWENTIETH-CENTURY ART
COLLECTION SCHEMES AND THEIR IMPACT ON
LOCAL AUTHORITY ART GALLERY AND MUSEUM
COLLECTIONS OF TWENTIETH-CENTURY BRITISH
ART IN BRITAIN**

VOLUME II

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**Ph.D. Thesis in Museum and Gallery Management
Department of Cultural Policy and Management, City University, London,
August 2007**

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INDEPENDENT ART COLLECTION SCHEMES

CHAPTER 10: THE GULBENKIAN FOUNDATION ART COLLECTION
SCHEMES 1959-79

10.1. Origins

During the 1950s the patronage of the arts in general became the subject of increasing public debate; this took the form of parliamentary questions, articles and correspondence in national newspapers and magazines, and the publication of reports and pamphlets. In relation to art and local authority art galleries and museums, this debate focused on several key interlinked issues. These included the administration and purchase funding for local authority art galleries and museums; the decline in private patronage of contemporary British artists; and the prevention of the purchase and export of heritage-type art works from private collections. Concurrent with these concerns was the development of a cultural consensus for Twentieth-Century British Art, and in particular its contemporary aspect, promoted by national institutions such as the Tate Gallery, Arts Council and The British Council, which espoused ideas of high aesthetics and quality.¹

The public debate had been spearheaded by the Arts Council in its report *The Public and the Arts*, published in 1953, which also capitalized on the impact of the 'Festival of Britain' 1951 and its associated nation-wide events. The report examined the nature of patronage and highlighted the vital relevance of the pre-war pattern of public and private support which the Arts Council, in an echo of the past, dubbed 'the principle of collective patronage'.² Alongside the promotion of this ideal was the Arts Council's

¹ For the Arts Council's association with ideas of quality see 'The Pursuit of Quality' in Arts Council [of Great Britain], *The First Ten Years* (11th Annual Report, 1955-56), Arts Council, London, 1956, pp.21-24.

² Arts Council [of Great Britain], *The Public and the Arts* (8th Annual Report, 1952-53), Arts Council, London, 1953, p.3.

espousal of a doctrine of cultural diffusion for the arts beyond London.³ In 1957, however, Dr. Barnett Stross M.P., Chairman of the Arts and Amenities Group of the Parliamentary Labour Party, drew attention to the general decline in both local authority purchase funds and private bequests 'which are not very valuable now after the many years which have gone by since they were first offered, and that some of our institutions - very valuable ones- are threatened with closure and many with decay'.⁴ Several proposals were put forward to solve this funding dilemma and ensure the survival of provincial collecting institutions. In 1958, for example, W. F. Deedes M.P. published the article 'Our Treasures and the Treasury'. This argued for the arts to be treated as 'a kind of refined nationalized industry', financed by a combination of private patronage, public support and central government funds, and administered by a body similar to the University Grants Committee.⁵ By contrast, *The Economist* suggested that local authorities should adopt a more self-help approach by introducing entry charges and establishing friends groups.⁶ The introduction of new central government funding for local authority art purchases was also put forward, but was a proposal resisted by the Minister of Education, Geoffrey Lloyd, who insisted on the primary funding role of local government in relation to provincial art galleries and museums.⁷

Edward Bridges, formerly Permanent Secretary to the Treasury, from 1945-56, and Chairman of the Royal Fine Arts Commission, contributed to the debate through his lecture 'The State and the Arts', delivered on 3rd June 1958, as one of the prestigious

³ *ibid*, pp.9-10.

⁴ 'Arts (Government Patronage)', 12th March, 1957: Oral answers to questions in *Parliamentary Debates: House of Commons 1956-57*, col. 976-977.

⁵ W. F. Deedes, 'Our Treasures and the Treasury', *The Daily Telegraph*, 20th, October 1958.

⁶ 'Arts on a Shoestring: Should the State do More to Subsidize the Arts in this Country? If so, How Much Money Should be Given, by Whom and to Whom?', *The Economist*, 25th October, 1958, pp.299-301.

⁷ 'Call to Town for "Business Sense" over Art Galleries', *Daily Telegraph*, 9th July, 1958.

Romanes series of lectures at Oxford University. The lecture was published in the same year, and the proposals and ideas it outlined were widely disseminated in the national press and debated in the House of Commons.⁸ Bridges supported the Arts Council's policy of cultural diffusion for the arts, funded by central government, on the basis that, he argued, central government had a moral duty to 'provide something of the best in each of the arts as an example or inspiration to the whole country'.⁹ He, however, also noted that local government had not been devised for the 'diffusion of the arts' and that 'there is room for the development of a fuller and wider partnership in artistic matters, between central and local bodies, than at present exists, or indeed than seems to be envisaged as the general pattern for the future'.¹⁰ In order to offset limited local authority purchase funds, Bridges suggested a new form of partnership funding which would involve private benefactors, charitable trusts and other organizations. The lecture also proposed the extension of the Treasury's financial planning principle of five-year funding to national art galleries and museums, in order to enhance long-term collection development.

Within the official arena of policy-making, the launch of the Joint Committee on Government Assistance, in February 1955, renewed demands for a national framework for provincial art galleries and museums. This broadly-based forum included representatives from the Museums Association, Arts Council, the Standing Commission on Museums and Galleries (subsequently the Museums and Galleries Commission), the National Institute of Adult Education and the Carnegie U.K. Trust.¹¹ On behalf of this Committee, Kenneth Clark, as Chairman of the Arts

⁸ See for example 'Britain Gets the Arts on the Cheap', *News Chronicle*, 24th May, 1958, and 'Planned, not Stop-Gap: Help for Arts: Five-Year Grants Proposed', *The (Manchester) Guardian*, 4th June, 1958. See also *Parliamentary Debates* 1957-58, col. 585-587 and 589-590.

⁹ Edward Bridges, *The State and the Arts*, [The Romanes Lecture delivered in the Sheldonian Theatre, 3rd June, 1958], Clarendon Press, Oxford, 1958, p.18.

¹⁰ *ibid.*, p.23.

¹¹ The Museums Association was represented by Trenchard Cox (Director of the V. &

Council, from 1953-60, held informal discussions with Edward Bridges, then Permanent Secretary to the Treasury. These were followed by a formal submission to the Chancellor of the Exchequer, Rab Butler, on 16th November 1955, which recommended that a Royal Commission be established and that an emergency fund of £50,000 for provincial art galleries 'of national importance' should be introduced.¹² In 1957, the Arts Council again discussed the possibility of a central government purchase grant for provincial art galleries and museums, but refused to support the Museums Association's idea of a national museums service which focused on the postwar retention and survival of institutions, rather than the quality and direction of collections.¹³ The Museums Association, however, continued to promote the idea of a national service for museums and art galleries as 'a strong central museum authority' which would attract widespread financial support from trusts, private benefactors and central government, as a more systematic and authoritative use of funds.¹⁴

10.2. Committee of Enquiry into the Needs of the Arts

Following central government's refusal to fund a Royal Commission, in 1957, the Museums Association approached the Gulbenkian Foundation, an independent charity established in 1956, with the proposal that the Foundation should fund a survey on the

A. Museum), Philip Hendy, Dr. W. E. S. Swinton (President of the Museums Association), Dr. F. S. Wallis (Director of Bristol City Museum) and Sir Mortimer Wheeler; the Arts Council was represented by Kenneth Clark (Chairman), Philip James and Gabriel White (Director of Art); the Standing Commission on Museums and Galleries was represented by Henry Dale and Lord Rosse; the Carnegie U.K. Trust was represented by the Countess of Albemarle, George Dyson and David Marshall; the National Institute of Adult Education was represented by two members; and the other members were Frank Markham M.P. and Dr. Barnett Stross M.P. The Committee's Secretary was Michael Nightingale.

¹² 'Provincial Museums and Galleries Financial Assistance other than Purchase Grants', file: Treasury Records T218/292, P.R.O.

¹³ See 'Arts Council of Great Britain Art Panel Minutes, Monday 30th December 1957' in 'Provincial Museums and Galleries Financial Assistance other than Purchase Grants', file: Treasury Records T218/292, P.R.O.

¹⁴ 'The Museums Association: Museums: A National Service II', Museums Association Survey, February 1958: National Gallery Archive 150.7, National Gallery Archives.

current state of provincial art galleries and museums; recent independent research conducted by the Museums Association had shown that only 12 provincial local authority art galleries and museums had annual purchase grants of more than £1,000. In response, the Gulbenkian Foundation created the Committee of Enquiry into the Needs of the Arts, under the chairmanship of Edward Bridges. The Committee's other members were Kenneth Clark, Chairman of the Arts Council, from 1953-60; William Emrys Williams, Secretary-General of the Arts Council, from 1951-63; the Countess of Albemarle (b.1909), a member of the Arts Council, from 1951, the Standing Commission on Museums and Galleries, from 1958-71, and Vice-Chair of The British Council, from 1959-74; George Barnes (1904-60), Director of B.B.C. Television, from 1950-56, a member of the Standing Commission on Museums and Galleries, from 1959, and a former member of the Royal College of Arts' Council, from 1954-56; and Lord Annan (1916-2000), the academic and historian. This Committee undertook nation-wide study visits to local authority art galleries and museums, as there was a lack of published information available. These visits focused on six provincial centres which were Bristol, Cardiff, Glasgow, Liverpool, Newcastle and Nottingham, where senior curators and directors of major provincial art galleries and museums were consulted.¹⁵ It was through Edward Bridges that the Treasury privately gave encouragement to the establishment of this Enquiry as:

in view of its independence and anonymity, its findings whatever they may be could be ignored by the Government much more easily than those of a Royal Commission. On the other hand, they could as easily be acted upon if Ministers felt it appropriate to do so.¹⁶

In response to the Committee's research, the Director of the Walker Art Gallery, Hugh Scrutton (1917-91) proposed, for example, that collection development funds should focus on nationally important collections in the regions, of which the Walker Art

¹⁵ 'Report to the Gulbenkian Foundation by the Bridges Committee on the Needs of the Arts': Treasury Records T218/166, P.R.O.

¹⁶ 'Treasury Internal Memorandum, 17th October, 1958': Treasury Records T227/655, P.R.O.

Gallery was a major example.¹⁷ Scrutton had previously worked at the Whitechapel Art Gallery, from 1917, as an Assistant, and from 1948 as the Director, before joining the Walker Art Gallery in 1952. Despite the existence of the C.A.S. and the V. & A. Purchase Grant Fund, Scrutton saw the introduction of a new private grant-making source as a way to free the professional judgement of curators, such as himself, from potential local authority opposition, informed amateurs (the C.A.S.), and the assessment and competitive processes engendered by the V. & A. Purchase Grant Fund. In 1958 the Gulbenkian Foundation's Committee of Enquiry also sought ideas from the Tate Gallery Board of Trustees, the Carnegie U.K. Trust, Professor Lionel Robbins, an authority on Local Government, and the N.A.C.F., but not the C.A.S.¹⁸ Following a proposal by Kenneth Clark, the Committee of Enquiry also considered sponsoring the extension of loans from the Tate Gallery to provincial art galleries and museums, as a comprehensive solution to the representation of high quality contemporary British art outside London.

In 1959, the Committee of Enquiry published the *Arts and Entertainment: Help for the Arts: The Gulbenkian Report* which examined all the arts collectively as part of the cultural life of Britain. This publication gained added notoriety following, as it did, the publication of *Government and the Arts in Britain* by the Treasury, in 1958, which continued to restate central government's arm's length policy, as 'in a free society the arts should be free from direction or control'.¹⁹ *The Gulbenkian Report* promoted innovation in the arts and the arts in the regions, two aspects, it argued, that were hitherto neglected by central government funding which focused on the metropolis. In this context, art galleries and museums were not seen as archaic spaces, but as having a vital and contemporary cultural role to play in Great Britain. *The Gulbenkian*

¹⁷ 'Suggestion to Foundation [Gulbenkian Foundation] Summarized', Committee on the Arts 1958-59: Gulbenkian Foundation Records.

¹⁸ These submissions have not been traced.

¹⁹ H.M. Treasury, *Government and the Arts in Britain*, H.M.S.O., London, 1958, p.1.

Report's summary identified three linked common issues determining local authority art gallery and museum collecting. These were the purchase funding available, the professionalism of the curator (which referred to specialist knowledge and advocacy skills) and the existing nature of the art collection. At the draft stage of *The Gulbenkian Report*, consideration had been given to the proposal that the N.A.C.F. should administer, on the Foundation's behalf, nation-wide collection development schemes. Philip Hendy, as a representative of the N.A.C.F., however, had observed that 'it is pretty well established that the best results are obtained when the taste of an individual is trusted and works of art can be bought without approval having to be obtained from a large number of individuals'.²⁰ He therefore suggested that the Foundation's funds should be used to extend the C.A.S.'s collection development activities as:

They have to date done far more for provincial museums [in relation to modern art and in particular its contemporary aspect] and have always been far more liberal in their policy than the N.A.C.F. They have in fact always believed in one-man purchases, and make their own purchases by appointing single members from their own members in rotation to do this work for a year'.²¹

The Gulbenkian Report also reiterated the idea of a national framework, for 'it is clear that the present pattern of provincial museums and galleries is the product of local initiatives and enthusiasms and does not result from any consideration of national needs as a whole';²² in support of this professional framework, the Gulbenkian Foundation funded the establishment of the first Regional Arts Association, South Western Arts, in 1959 (later replaced by the Regional Arts Boards). In its examination of non-national museums and art galleries, *The Gulbenkian Report* drew a distinction between institutions of local interest and those of national importance which required

²⁰ Letter: Philip Hendy to Gulbenkian Foundation, 10th April, 1959 in 'Gulbenkian Foundation Report 1958-1960', file: National Gallery Archive 112.1, National Gallery Archives.

²¹ *ibid.*

²² 'Final Gulbenkian Foundation Report 1959', paragraph 88, typescript, u.p.: Gulbenkian Foundation Records.

the 'creation of a regional network of institutions' and financial support from 'a charitable foundation or central government'.²³

The Gulbenkian Report was the first postwar policy statement on the arts in general and was widely disseminated; for example the Association of Municipal Corporations, a nation-wide local government body, circulated copies to all its members.²⁴ Hostile criticism of *The Gulbenkian Report* came from the influential art critic Denys Sutton, who, in June 1959, published the article 'Arts and Entertainment: Help for the Arts: The Gulbenkian Report'.²⁵ Sutton's thesis was that contemporary art existed within a 'corporatist atmosphere' which effectively controlled and restricted artistic activities. He also attacked the provincial focus of *The Gulbenkian Report* and challenged the need to promote financial provision for provincial arts activities. So far as provincial collection development was concerned, Sutton questioned the transference of the gap-filling principle to local authority art galleries and museums. Instead, he argued that financial help for this activity should be directed solely to the art galleries and museums in principal provincial cities, thus reinforcing and enhancing the status of a few established municipal collections. The Gulbenkian Foundation, however, aimed to be inclusive like its public and independent predecessors, the V. & A. Purchase Grant Fund and the C.A.S., although from the outset the Foundation aimed to distribute its grants according to regional divisions of the United Kingdom: see Lists 10.1 and 10.2.

This *Report* was followed, in 1959, by another independent study, *Patronage and the Arts*, which was published by the Bow Group, a policy body linked to the Conservative Party. This publication focused on the 'patronage of the living arts' and

²³ 'Draft Gulbenkian Foundation Report 1958-1960', paragraph 89, typescript, u.p.: National Gallery Archive 112.1, National Gallery Archives.

²⁴ 'Libraries, Museums and Art Galleries Committee Meeting, 29th September, 1959, (London) Association of Municipal Corporations Minutes 1959': Association of Municipal Corporations Records PRO30/72/92, P.R.O.

²⁵ Denys Sutton, 'Arts and Entertainment: Help for the Arts: The Gulbenkian Report', *The Financial Times*, 23rd June, 1959.

advocated central government funding.²⁶ Public art galleries and museums were included and defined as places where artists and the public could study and appreciate art, and as 'centres of modern artistic enterprise' where local artists could be promoted.²⁷ In addition to these factors, the Bow Group also noted the limited funds available to most postwar local authority art galleries and museums, and suggested that these institutions should concentrate on developing collections of local artists whose work, when compared with that of artists with national reputations, was affordable. Mervyn Levy's series of articles, which appeared in *The Studio*, from 1960-61, also examined the nature and function of municipal collections and stressed that the 'patronage of local artists...Not only local artists of fame either but more especially, those of promise' should be the main focus of these institutions' contemporary collecting;²⁸ a thinly disguised reference to the pioneering interwar exhibitions 'Artists of Fame and of Promise' organized by The Leicester Galleries in London.

10.3. Gulbenkian Foundation Collection of Modern British Art

This collection was a combination of works from several sources which were a scheme to provide a "permanent loan" collection of contemporary British art for The British Council, and the Gulbenkian Foundation's two purchase grant schemes for artists. One of the observations made by the *Gulbenkian Report* was the important role patronage could play in the encouragement of innovative contemporary art. In 1959, the Gulbenkian Foundation began to make a series of grants to fund the rapid development of its own collection of contemporary British art which by 1972 had grown to over 200 paintings; constructions and works on paper were also bought. The initial intention of this collection was to provide The British Council with a ready source of progressive contemporary British art for overseas exhibitions; The British

²⁶ Bow Group, *Patronage and the Arts*, Bow Group, London, 1959, p.15.

²⁷ *ibid.*, p.50.

²⁸ Mervyn Levy, 'Museums or Mausoleums: Leeds City Art Gallery', *The Studio*, Vol. clx, August 1960, p.73.

Council is a central government-funded cultural organization whose then Fine Art Department (now the Visual Arts Department) functioned as the overseas equivalent of the Arts Council's Art Department. To reinforce this support, the Gulbenkian Foundation also acted as the co-sponsor to The British Council's exhibition 'London: the New Scene' held at the influential Walker Art Center, in the U.S.A., in 1965. Works for the collection were selected by an Art Advisory Committee and were held on trust by The British Council, while ownership was retained by the Gulbenkian Foundation. These advisors were Lilian Somerville (1905-85), Director of Fine Art at The British Council, who had joined the Council in 1941, and had initially trained as an artist at the Slade School of Art; and from 1969-73, Dennis Farr (1929-2007), then Director of Birmingham Museum and Art Gallery from 1969-80. As an Assistant Keeper at the Tate Gallery, from 1954-64, Farr had previously worked on two influential publications which were (with Mary Chamot and Martin Butlin) the *Catalogue of the Modern British School Collection*, published in 1964, and *British Sculpture since 1945*, published in 1965.

The two purchase grant programmes for contemporary British art works were the Purchase Nomination Scheme for British Young Painters and the Purchase Nomination Scheme for Mature Artists which ran during the years 1960-66; 'Mature Artists' referred to artists over 35 years of age, while sculptors were excluded from both Schemes. Grants, allocated by an Advisory Committee on Painting, were essentially a form of patronage, as the Foundation undertook to purchase two-thirds of an artist's work for one year. This Committee was under the chairmanship of Lawrence Gowing, the artist and art historian. Its other members were Alan Bowness, then a member of the Arts Council's Art Panel, from 1960-80, the Fine Arts Committee of The British Council, from 1960-69, and the C.A.S. Executive Committee, from 1961-69; Philip James; Gabriel White (1902-1988), Director of Art at the Arts Council, from 1958-70, and a printmaker; Peter Gimpel (1915-2005), the London art dealer of Gimpel Fils; Hugh Scrutton, Director of the Walker Art Gallery; and the figurative

artists William Coldstream, Claude Rogers and Carel Weight, alongside the semi-abstract painter William Scott, all of whom played an important role as art educationalists. The Committee, therefore, incorporated strong links with the Arts Council and teaching institutions, such as the Slade School of Art and the Royal College of Art, and was indicative of a developing orthodoxy in contemporary British art.

From 1962 onwards, works acquired were made available for loan to those local authority art galleries and museums which received Gulbenkian Foundation collection development grants.²⁹ Like the Peter Stuyvesant Foundation and Alistair McAlpine Collection, the Gulbenkian Foundation lent works for a significant duration, as loans were made for a two-year period; although this was, in practice, often extended to 1977 when two-year loans were re-introduced. Under this arrangement, a maximum number of three works were initially lent to 'selected public galleries'.³⁰ The purchases included works by the artists Michael Andrews, Harold Cohen, Robyn Denny, Anthony Green, John Hoyland, Raymond Martinez and Ian Stephenson, under the young artists' Scheme, and the artists Michael Kidner, Kenneth Martin and Edward Middleditch under the mature artists' Scheme. This survey-like selection of figurative and non-figurative painters, undoubtedly encouraged provincial art galleries and museums subsequently to purchase works by these artists.³¹ In common with the Alistair McAlpine scheme, the loans also relieved the Foundation's storage problems at the Royal College of Art and added 'prestige to the nominated artists by placing their works on view in public galleries'.³² Local authority collections, therefore, were

²⁹ For the relevant loans see the individual institutional entries in Chapter 13, 'England', pp.92-178 and Chapter 14, 'Scotland, Wales and Northern Ireland', pp.179-187.

³⁰ Letter: Lawrence Gowing to Maurice Palmer, Southampton City Art Gallery, 11th October, 1961: Gulbenkian Foundation Records.

³¹ See Vol. III, Appendix A.9.

³² 'Advisory Committee on Painting Purchases Minute, 16th November, 1961': Trustee Committee Box 5, Gulbenkian Foundation Records.

perceived as playing an essential role in promoting both the early career and success of young artists while affirming an art historical significance for mid-career practitioners.

Long-term the Gulbenkian Foundation intended that its entire collection would eventually be distributed to public art galleries and museums throughout the U.K and, in 1961, the Foundation wrote to each institution, in receipt of its contemporary British art loans, stating that 'we hope that the works of each artist may eventually be lodged together in public collections' as a nation-wide collection development gift.³³ The dispersal of the works purchased under both Nomination Schemes was formally discussed by the Foundation in 1967.³⁴ The Tate Gallery, represented by the curator, Ronald Alley (1926-99), Keeper of the Modern Collection, from 1965-86, requested six gap-filling works by Peter Blake, Allen Jones and Isaac Witken from these Schemes; prior to this, in 1963, the Foundation had presented to the Tate Gallery three works by Austin Cooper. This gift, however, together with the proposal to present the remaining contemporary British art works to provincial public art galleries and museums was vetoed by Lilian Somerville, who argued that The British Council had a claim over ownership of the "permanent loan" collection. Events, however, took a different turn when, in 1982 this collection, together with works still on loan to public art galleries and museums, were reclaimed by the Foundation and became part of the collection of the new Gulbenkian Foundation Museum of Modern Art in Lisbon.

The Gulbenkian Foundation's commitment to the provision of nation-wide purchase grants ran currently with its creation of a contemporary British art collection. This, in turn, coincided with several other public and independent collecting and loan initiatives which aimed to increase the representation of particular contemporary British artists

³³ Letter: Lawrence Gowing to Maurice Palmer, Southampton City Art Gallery, 11th October, 1961: Gulbenkian Foundation Records.

³⁴ 'Foundation Collection of Modern British Art, 5th December, 1967': Trustee Committee Box 5, Gulbenkian Foundation Records.

and art forms in local authority art collections. These developments were the postwar Tate Gallery loan schemes; the formation of the Arts Council's touring art collection; and the rapid creation of independent collections, by the Peter Stuyvesant Foundation and Alistair McAlpine, which were subsequently made available for loan to public art galleries and museums in the U.K.

10.4. Gulbenkian Foundation's Art Collection Development

Grant Schemes 1959-79

The discussion of the Gulbenkian Foundation examines its considerable promotional cultural activities in support of Twentieth-Century, and in particular contemporary, British Art; the areas considered are purchase grants, gifts of art, art loans, exhibitions and policy documents.

10.4.1. Organization

The Gulbenkian Foundation's extensive provision of purchase grants was not, at the outset, structured or publicized as a long-term series of funding schemes, although this is what it became. Each scheme was something of an experiment and subject to detailed internal annual reports and reviews, largely conducted by Philip James in the role of an annual art assessor, following the precedent established by the V. & A. Purchase Grant Fund. Until his death, in 1974, James provided important personal professional links and experience as the former Director of Art for C.E.M.A. and subsequently the Art Department of the Arts Council of Great Britain, from 1942-58; Secretary and Editor for the Museums Association, from 1960-64; and co-adviser to London County Council's postwar support of progressive contemporary British sculpture.

Throughout the 1950s, the cultural debate concerning the visual arts identified limited purchase funding as a common factor which restricted municipal purchasing and the Gulbenkian Foundation, therefore, concluded that it should allocate initially £30,000

to support this form of public collecting. In order to monitor and implement the provision of these grants, the Gulbenkian Foundation created an Arts Advisory Committee which functioned from 1959-73. This Committee grew out of the earlier Committee of Enquiry into the Needs of the Arts and its members were the Countess of Albemarle; Lord Annan (until 1964); George Barnes; Edward Bridges; Dr Thomas S. R. Boase (1898-1974), a distinguished art historian, member of the Advisory Council of the V. & A. Museum, from 1947-70, and Chairman of the British School at Rome, from 1965-75; Lord Gibson (1886-1965), a lawyer and scientist, who was a former member of the Council of the Royal Scottish Society of Arts, from 1953-55; Gilbert Inglefield (1909-91), an architect, who was later Lord Major of London, from 1967-68; Lord Gordon (1909-84), Comptroller to Queen Elizabeth, the Queen Mother, from 1953-73; Nigel Gosling; Charles William Duncombe, the 3rd Earl of Feversham (1906-63); and (Philip) Dennis Proctor (1905-83), Permanent Secretary to the Ministry of Power, from 1958-65, and Chairman of the Tate Gallery Trustees, from 1953-59. It was essentially a body formed of the "great and the good", rather than of Fine Art professionals, or informed amateurs, although Dennis Proctor had been the recent Chairman of the Tate Gallery Trustees, and James therefore acted in a central and dominant role.

As has been noted earlier, the Gulbenkian Foundation aimed to be equitable, rather than favour solely the larger and major provincial institutions, by covering all the regions of Britain. In the absence of a current survey on the nature of provincial art collections, the Gulbenkian Foundation requested a list of 'deserving galleries' from the V. & A. Museum's Circulation Department, which then administered the V. & A. Purchase Grant Fund.³⁵ This list included local authority, university and trustee-status art galleries and museums. The local authority institutions were Cannon Hall Art

³⁵ 'Gulbenkian Foundation Arts Committee, 19th November, 1959': Gulbenkian Foundation Records.

Gallery and Museum, Belfast Art Gallery (now the Ulster Museum), Birmingham Museum and Art Gallery, Cartwright Hall Art Gallery, Brighton Art Gallery, Bristol City Museum and Art Gallery, Derby Art Gallery, Kelvingrove Art Gallery, Wolsey Art Gallery, Leeds City Art Gallery, Leicester Museum and Art Gallery, Walker Art Gallery, Manchester City Art Gallery, Castle Museum, in Norwich, Castle Museum, in Nottingham, Sheffield City Art Galleries, Southampton City Art Gallery, Glynn Vivian Art Gallery, Wakefield Art Gallery and York City Art Gallery. In providing this information, the V. & A. Museum's Circulation Department highlighted what it considered to be the most important provincial art galleries and museums which were Birmingham Museum and Art Gallery, Bristol City Museum and Art Gallery, Leeds City Art Gallery, Walker Art Gallery, Manchester City Art Gallery, Sheffield City Art Galleries, York City Art Gallery, and the university institutions, the Ashmolean Museum, in Oxford, and the Fitzwilliam Museum. In drawing this distinction, the implication here was that significant collections should be the first to receive additional purchase money from an independent source. A major limitation of the Circulation Department's records at that time, however, was that the V. & A. Purchase Grant Fund had only recently changed to include the 'Fine Art Category', oil painting, and, as such, the Department's knowledge of provincial collections was restricted to published catalogues to which it had access and its own records.

In 1959, the Arts Advisory Committee of the Gulbenkian Foundation, therefore, began its own comprehensive survey of over 100 national, local authority and trustee-status art galleries and museums in England and Wales; this was the geographical coverage of the V. & A. Purchase Grant Fund. The survey included both major local authority institutions, such as the Walker Art Gallery, and minor examples, such as the Edward Pease Museum and Art Gallery, in Darlington, and Pannett Park Art Gallery, in Whitby.³⁶ In assessing institutions, the Arts Advisory Committee divided them into

³⁶ Records retained by the Gulbenkian Foundation give only partial details of this

four hierarchical groups which were 'large and medium-sized very established collections'; 'A', 'interesting works and make some effort to interest the public'; 'B', 'galleries which just remained in existence but can hardly be said to be alive'; and 'C', 'galleries which are active but create special problems as a result of mistaken policies'; see List 10.1.³⁷

In January 1960, the Gulbenkian Foundation also approached the Arts Council for a list of provincial art galleries which had expressed an interest in contemporary art exhibitions and loans from the Arts Council.³⁸ The Arts Council's records, however, only covered security and other hiring requirements, rather than an assessment of individual collections and the professional expertise of local curators, and it therefore suggested that the Museums Association should be contacted. The Museums Association provided a nation-wide list divided into seven regions which was based on the recently created Area Museum Councils. Key institutions for each region were identified where the curators already took an active interest in twentieth-century art and specifically its contemporary aspect;³⁹ see List 10.2. Northern Ireland was excluded from the list, as Belfast Art Gallery had changed its status to become a national institution, the Ulster Museum. As part of its submission, the Museums Association advocated that purchase grants should be dependent upon written collecting policies and that these should be formulated by specialist committees appointed by the Area Museum Councils; a proposal which could only later be taken up following the creation of the Museums and Galleries Commission and its Registration Scheme.

inquiry.

³⁷ 'Gulbenkian Foundation Arts Committee Survey 1959': Gulbenkian Foundation Records.

³⁸ Letter: Gulbenkian Foundation to the Arts Council, 4th January, 1960: Gulbenkian Foundation Box G3, Arts Council Archive Records.

³⁹ 'Museums Association List 1960': Gulbenkian Foundation Records.

LIST 10.1. Gulbenkian Foundation Arts Committee Survey 1959

Large to medium-sized Collections

The local authority institutions: Birmingham Museum and Art Gallery, Bolton Museum and Art Gallery, Cartwright Hall Art Gallery, Brighton Art Gallery, Bristol City Museum and Art Gallery, Herbert Art Gallery, Derby Art Gallery, Ferens Art Gallery, Leeds City Art Gallery, Leicester Museum and Art Gallery, Walker Art Gallery, Manchester City Art Gallery, Laing Art Gallery, Northampton Museum and Art Gallery, Castle Museum (Nottingham), Plymouth City Museum and Art Gallery, Sheffield City Art Galleries, Southampton City Art Gallery, Wakefield Art Gallery and York City Art Gallery.

The university collections: Ashmolean Museum and Fitzwilliam Museum.

Category A

The local authority institutions: Towneley Hall Art Gallery, Cheltenham Art Gallery, Edward Pease Museum and Art Gallery, Doncaster Museum and Art Gallery, Towner Art Gallery and Local Museum, Royal Albert Memorial Art Gallery, Halifax Art Gallery, Harrogate Art Gallery, Huddersfield Art Gallery, Wolsey Art Gallery, Usher Art Gallery, Middlesbrough Art Gallery, Oldham Art Gallery, Penzance Art Gallery, Portsmouth Art Gallery, Reading Art Gallery and Sunderland Museum and Art Gallery.

The trustee-status institution: Cecil Higgins Art Gallery.

Category B

The local authority institutions: Haworth Art Gallery (Accrington), Bilston Art Gallery, Alfred East Art Gallery, Lancaster Art Gallery, Warwick District Council Art Gallery and Museum and Pannett Park Art Gallery.

Category C

The local authority institutions: Victoria Art Gallery, Williamson Art Gallery, Shipley Art Gallery (Gateshead), Newport Museum and Art Gallery, Harris Museum and Art Gallery, and Wolverhampton Art Gallery.

LIST 10.2. Museums Association List 1960

Region	Gallery	Curator/Director
South Western	Bristol City Museum and Art Gallery	Hans Schubart
Yorkshire	York City Art Gallery	Hans Hess
North Western	Walker Art Gallery	Hugh Scrutton
South Eastern	Brighton Art Gallery	Clifford Musgrave
Midlands	Birmingham Museum and Art Gallery	Mary Woodall
Wales	National Museum of Wales	R. L. Charles
Scotland	Aberdeen Art Gallery	Charles Carter

Contemporary published sources also provided details of individual collections, information on national collecting patterns, and a range of views as to the function of collections. *The Nation's Pictures*, published in 1950, provided an authoritative account of public art collections in general. It was one of several publications which reinforced survey-like collecting and the idea of gap-filling by provincial art galleries and museums. Edited by the distinguished art historians, Anthony Blunt and Margaret Whitney, this survey assessed the state and scope of municipal collections, both in terms of their survey-like characteristics and works of a high aesthetic standard associated with national institutions. Each entry was written by an institution's curator which at times led to extravagant claims. Under Leicester Museum and Art Gallery, for example, it was recorded that 'although there are many deficiencies, the collection today is fairly well representative of the main trends in English painting during the last four centuries'.⁴⁰ These perceived 'deficiencies' directly related to what national institutions collected. The association of national collecting with the academic discipline, art history, placed public acquisitions within a process of re-appraisals, rediscoveries, reattributions and expanding definitions as to what constituted art. By the 1950s, gap-filling as a feature of local authority collecting had become widespread; a development acknowledged by Manchester City Art Gallery's actual exhibition entitled 'Filling the Gaps' held in 1956. The Royal Academy's exhibition 'Primitives to Picasso' 1962, and its accompanying catalogue, provided further evidence of this trend in provincial collecting.

As part of this postwar cultural shift towards art history-led collecting, attempts were made to distinguish, in theory, between an 'art gallery', a 'museum of pictures' and an 'art museum'. In 1955, for example, Iolo Williams (1880-1962), the poet, art historian, art critic and museums correspondent for *The Times*, from 1936-62, set out a

⁴⁰ Anthony Blunt and Margaret Whitney (ed.), *The Nation's Pictures*, Chatto & Windus, London, 1950, p.198.

programme for 'a museum of pictures' based on art historical ideas rather than solely aesthetic principles.⁴¹ To avoid competition with national collections, Williams, however, advocated that provincial art galleries and museums should focus on the collecting of minor as opposed to major artists whose works, nevertheless, would function as 'a really useful instrument of scholarship' and as 'a reference collection'.⁴² This pattern of survey-like collecting, however, was also recommended because of the supposed enhanced status it gave to local authority collections.

From 1960-61, Mervyn Levy's series of critical articles in *The Studio* gave a calculated negative account of the current state of provincial art galleries and museums. Entitled 'Museums or Mausoleums', these articles focused on the role of local authority art galleries as patrons of contemporary local and regional artists in the provinces as 'too often the museum official, learned in art history, is apt to ignore the purely local and parochial appeal of artists who live and work in the neighbourhood usually as a spare home activity'.⁴³ This reference also suggested that public art galleries and museums should be involved in extending their displays (and by implication acquisitions) to blur the distinction between the professional and amateur artist, where the local character of a contemporary collection was concerned.

The Standing Commission on Museums and Galleries also conducted the first central government-funded major review of non-national art galleries and museums for the report *Survey of Provincial Museums and Galleries*, published 1963. This report reasserted the educational role of the municipal art gallery and museum as 'the centre of the artistic and intellectual life of the town'.⁴⁴ It also suggested that the distribution

⁴¹ Iolo Williams, 'A Museum of Pictures', *Museums Journal*, Vol. lv, October 1955, p. 173.

⁴² *ibid.*

⁴³ Editor, 'Museums or Mausoleums', [Editorial], *The Studio*, Vol. clix, July 1960, p. 1.

⁴⁴ Standing Commission on Museums and Galleries, *Survey of Provincial Museums and Galleries*, H.M.S.O., London, 1963, p. 34.

of public collections should be responsive to demographics, in other words audiences' needs, as:

The distribution of these collections, so impressive in the aggregate, is inevitably haphazard and irrational. ... Local piety has generally seen to it that, if a town has been the home of a painter or school of painters, its museum or art gallery should show his works. But otherwise the distribution of these collections is governed by the haphazards of patronage.⁴⁵

The Commission's 'Classified Lists of Collections in Provincial Museums' were originally privately circulated to members of the Commission, senior curators at the British Museum, National Gallery, Tate Gallery and V. & A. Museum, James Mann and Philip James (on account of his role as organizer of the 'Primitives to Picasso' exhibition); the Gulbenkian Foundation would, therefore, have been aware of the Commission's findings in 1961. The Commission specifically sought to identify the distribution of art, in public provincial collections, under the categories 'English Art', 'Twentieth-Century British Art', 'Eighteenth-Century British Art', 'English Watercolours', 'Modern Sculpture', 'Contemporary British Art' and 'Special or Unique'; see List 10.3.⁴⁶ Of the total 102 art galleries and museums surveyed, it was startlingly found that 31 had no contemporary British art in their collections; see List 10.4.⁴⁷

LIST 10.3. Standing Commission on Museums and Galleries: 'Classified Lists of Collections in Provincial Museums'

'The Broad Collections of English Art'

Williamson Art Gallery and Museum

Grundy Art Gallery

Cartwright Hall Art Gallery

Brighton Art Gallery

Cheltenham Art Gallery: 19th and 20th-Century English paintings

Towner Art Gallery and Local Museum: 19th and 20th-Century English Art

⁴⁵ Standing Commission on Museums and Galleries, *Survey of Provincial Galleries*, H.M.S.O., London, 1963, p.10.

⁴⁶ Standing Commission on Museums and Galleries, 'Classified Lists of Collections in Provincial Museums', file: Education Records EB/3/28, P.R.O.

⁴⁷ *ibid.* Only local authority institutions have been included here.

Alfred East Art Gallery: English art from the 18th Century onwards
Leeds City Art Gallery: 19th and 20th-Century English and Foreign
Paintings and Sculpture
Walker Art Gallery

'Collections mainly devoted to 20th-Century British Art'

Manchester City Art Gallery
Southampton City Art Gallery

'Collections of 18th-Century British Art'

Warwick District Council Art Gallery and Museum
Laing Art Gallery: British paintings from the 18th Century onwards
Atkinson Art Gallery: English paintings and watercolours from the
18th Century onwards
Astley Cheetham Art Gallery: a general collection
Watford Art Gallery: a bequest of miscellaneous paintings

'Collections of English watercolours'

Williamson Art Gallery
Birmingham Museum and Art Gallery
Blackburn Art Gallery
Grundy Art Gallery
Bolton Museum and Art Gallery
Brighton Art Gallery
Harris Museum and Art Gallery: 20th-Century English Watercolours

'Collections of Modern Sculpture'

Cartwright Hall Art Gallery
Birmingham Museum and Art Gallery
Bristol City Museum and Art Gallery
Middlesbrough Art Gallery
Manchester City Art Gallery: local sculpture
Wolverhampton Art Gallery

'Collections in Scotland'

Aberdeen Art Gallery: Macdonald collection of modern art (the result of an
endowment), a general collection of paintings, watercolours and prints, C.A.S. gifts
and modern sculpture
Dundee Art Gallery: a special Frank Brangwyn collection of watercolours
Kelvingrove Museum and Art Gallery: English and Scottish paintings and drawings
McLean Museum (Greenock): various collections which included the Caird Bequest
Kirkcaldy Art Gallery: 19th and 20th-Century Scottish Art
Paisley Museum and Art Gallery: Scottish Art

'Collections of Contemporary British Art'

Batley Art Gallery
Belfast Museum and Art Gallery
Herbert Art Gallery
Huddersfield Art Gallery

Ferens Art Gallery
Middlesbrough Art Gallery
Rochdale Art Gallery
Southampton City Art Gallery
Stockport War Memorial Art Gallery
Glynn Vivian Art Gallery
Wakefield Art Gallery: contemporary sculpture and paintings

'Art Galleries and Museums with Special or Unique Collections'

Kidderminster Art Gallery: a Frank Brangwyn collection
Leicester Museum and Art Gallery: modern European art
Salford Museum and Art Gallery: L. S. Lowry

'Old Master Collections of Note'

Belfast Art Gallery
Brighton Art Gallery
Bristol City Museum and Art Gallery
Kelvingrove Art Gallery: major Old Masters
Walker Art Gallery: major Old Masters

LIST 10.4. Standing Commission on Museums and Galleries: 'The Regional Art Galleries and Museums with No Contemporary British Art'

Cannon Hall Art Gallery and Museum
Towneley Hall Art Gallery
Bury Art Gallery
Carlisle Art Gallery (now Tullie House)
Chesterfield Exhibition Gallery
Red House Museum (Christchurch)
Watts Museum (Compton)
Derby Art Gallery
Doncaster Museum and Art Gallery
Royal Albert Memorial Museum
Hereford City Museum and Art Gallery
Lancaster Art Gallery,
Usher Art Gallery
Maidstone Museum and Art Gallery
Fletcher Moss Museum (a branch gallery of Manchester City Art Gallery)
Heaton Hall (a branch gallery of Manchester City Art Gallery)
Mansfield Museum and Art Gallery
Hancock Museum
Newport Museum and Art Gallery
Castle Museum (Norwich)
Castle Museum (Nottingham)
Plymouth City Museum and Art Gallery
Port Sunlight (Wirral)
Graves Art Gallery
Shrewsbury Public Museum and Art Gallery

Beecroft Art Gallery
Tenby Museum, Torre Abbey (Torquay)
Cornwall County Museum and Art Gallery
Pannett Park Art Gallery
Worthing Museum and Art Gallery
York City Art Gallery.

In 1974, the Gulbenkian Foundation conducted its own additional survey in relation to a proposed large-scale expansion of its Regional Galleries Purchase Scheme. The Foundation compiled a list of 43 institutions with art collections which covered local authority, national and university collections in England, Wales and Ireland; Scotland was not included. The list was then sent to the Arts Council for evaluation by the Arts Council's regional art officers, whose responses provided a further list of recommended provincial art galleries and museums; see List 10.5.⁴⁸ The Gulbenkian Foundation, however, decided not to expand the Regional Galleries Purchase Scheme to include new art galleries, as it thought this would create uncontrolled financial demands. In addition, the art galleries at Preston, Hull and Hereford declined to be part of future grant-making schemes. From the Arts Council list, therefore, only four institutions were selected, by the Foundation, which were Bristol City Museum and Art Gallery, Leeds City Art Gallery, Leicester Museum and Art Gallery and the Walker Art Gallery.

LIST 10.5. Arts Council List 1974

Local Authority Institutions

Bristol City Museum and Art Gallery
Herbert Art Gallery
Ferens Art Gallery
Hereford and Worcester County Library Service
Leeds City Art Gallery
Leicester Museum and Art Gallery
Walker Art Gallery
Whitworth Art Gallery
Harris Museum and Art Gallery
Thamesdown Art Gallery
Wiltshire Library and Museum Service, Salisbury

⁴⁸ 'Arts Council List 1974': Gulbenkian Foundation Records.

National Institutions
National Museum of Wales

10.4.2. Collection Development Grant Schemes 1959-79

The Gulbenkian Foundation, therefore, had a substantial body of information and ideas on which to draw, and by the end of January 1960 it concluded that the Foundation should be 'principally concerned with helping the enterprising provincial curators to educate their reluctant local authorities to subscribe towards the purchase of modern works' by the provision of purchase grants.⁴⁹ This decision was also a measured response, on the part of the Gulbenkian Foundation, to the heritage lobby's demands on the newly introduced 'Fine Art Category' of the V. & A. Purchase Grant Fund. The launch of the Gulbenkian Foundation's first purchase grant schemes for modern art aimed to support and increase a curator's choice of progressive art works, and secure local funds as matched-funding. This collection development policy was facilitated by the emergence of a considerable and dynamic commercial network of new postwar art galleries, in London, which both specialized in international twentieth-century art and supported progressive contemporary British art.⁵⁰

During the period 1957-79, the Gulbenkian Foundation made purchase grants to provincial local authority, trustee-status, national, and university art galleries and museums under the following schemes: Regional Galleries Contemporary Purchase Scheme First Allocation (1960-1), which allocated grants of £750; Regional Galleries Contemporary Purchase Scheme Second Allocation (1961-1962), under which recipients under the initial scheme received grants of £500 and additional art galleries and museums £750; Provincial Galleries Purchase Scheme (1962-1968), which made grants of £750; Purchase Contribution Scheme for Provincial Galleries (1963-1968), which made additional grants of £500 to art galleries which had participated in the

⁴⁹ 'Arts Committee Meeting, 21st January, 1960': Gulbenkian Foundation Records.

⁵⁰ See Section 4, 'The Growth and Development of Local Authority Collections of Twentieth-Century British Art 1957-79', pp.88-89.

Provincial Galleries Purchase Scheme; Provincial Galleries Sculpture Purchase Scheme (1964-1968), which allocated percentage grants from a total fund of £12,000; Contemporary Purchase Fund (1970-1973), of £15,000, which included monies carried over from the Provincial Galleries Sculpture Purchase Scheme; and the Regional Galleries Contemporary Purchase Scheme (1972-1979), of £20,000, which included monies transferred from the Contemporary Purchase Fund.

10.4.3. Regional Galleries Contemporary Purchase Scheme

(First Allocation) 1960-61

The local authority art galleries and museums involved under the Regional Galleries Contemporary Purchase Scheme (First Allocation) were Cartwright Hall Art Gallery, Bristol City Museum and Art Gallery, Leicester Museum and Art Gallery, Glynn Vivian Art Gallery, Wakefield Art Gallery and York City Art Gallery. The Scheme, as mentioned earlier, was not envisaged as long-term financial support, but an exploratory attempt to promote the representation of specifically contemporary art in provincial art gallery and museum collections.

A sum of £15,000 was set aside by the Gulbenkian Foundation to provide grants of £750 towards the purchase of primarily contemporary British art. These grants were made available on a matched-funding basis, with the remainder provided by 'local sources'. Local sources was defined to encompass both public and independent funds which were local authority annual purchase grants; specific picture funds; accumulation funds from which the interest and occasionally the capital could be used; endowment funds; capital bequests; one-off gifts; large-scale public subscriptions; in-house generated revenue from sales exhibitions and picture-lending schemes; and local commercial or industrial sponsorship. The degree of financial freedom curators had varied, with curators occasionally possessing powers to spend small sums without prior consultation. Generally, however, expenditure was subject to an art gallery sub-committee which had delegated powers from a local council. As these sub-committees

were not elected bodies, final purchasing decisions remained with the local authority. A more productive financial arrangement was provided by friends groups which were often guided by a curator's choice of art works. The local sources provision initially aimed to increase local authority annual expenditure with the stipulation that 'a local contribution should not be regarded as sufficient, if it was derived solely from an endowment fund or friends of the gallery'.⁵¹ Lack of local authority support in some cases, however, led the Foundation to allow only endowment funds, and funds from friends groups and industry to be used in combination with its grants.

The administration of the Regional Galleries Contemporary Purchase Scheme (First Allocation) was modelled on the V. & A. Purchase Grant Fund, with the important distinction that the Foundation's grant offer was guaranteed in advance of a proposed purchase; this arrangement allowed the local curator to exercise their own judgement within a flexible time-period. The potential benefits of the Scheme were highlighted by Philip James through the Museums Association's *Museums Journal* where, as the Editor, James noted that 'this should enable committees and directors to acquire controversial modern works which might, perhaps one should say certainly would not be bought if the cost fell 100% on the rates'.⁵²

In Philip James's review of the first Scheme's impact, he noted two common negative results. These were that curators had applied for grants towards the purchase of works by provincially-based artists and that several local authorities had succeeded in blocking Gulbenkian Foundation grant-assisted purchases. James, therefore, recommended that the purchase of minor works and those by local artists, often seen as synonymous, should be excluded from future schemes. This response clearly

⁵¹ [Gulbenkian Foundation] 'Internal Memorandum, 21st January, 1960': Gulbenkian Foundation Records.

⁵² Museums Association, 'Deeds not Words: Grants to the U.K. and the Commonwealth', *Museums Journal*, Vol. lx, August 1960, pp.111-112.

identified the purchase of local art as being the responsibility of a local authority, or alternative local source. It, however, also perpetuated a division between the metropolitan and provincial art worlds, in which artists and museum professionals, and their institutions, found themselves assessed. Postwar, local authority curators, unlike their national counterparts, continued to assure their respective local authority that their collections responded to the needs of a particular locality and region. In an attempt to counter local authority opposition to grant-assisted purchases, Philip James suggested that more support should be given by the Foundation to underpin the curator's choices, and that the Foundation could consider either a pilot scheme to fund the creation of new model gallery interiors for contemporary art, or provide grants for an open-air sculpture competition.

The *Gulbenkian Report* had focused on the needs of arts' practitioners and venues, rather than audiences. James' suggestion that contemporary sculpture should be promoted by the Gulbenkian Foundation, as a form of Public Art placed in an open-air setting, was a response to his role as art adviser to the London County Council's Public Art programme, from 1956-65. This widely publicized project, the first to attract considerable postwar local authority funding for contemporary British art purchases, signalled both an emergence from postwar central and local government spending restrictions and a commitment to contemporary British art patronage. It aimed to make contemporary British art, principally in the form of sculpture and murals, accessible to a wide public and featured prominent progressive artists, such as Henry Moore. As the art historian, Margaret Garlake, has noted, 'one of the functions of postwar public art was to be the visual, symbolic reinstatement of a sense of community'.⁵³ This followed on from wartime cultural activities and the creation of

⁵³ Margaret Garlake, *New Art, New World: British Art in Postwar Society*, Yale University Press, New Haven and London, 1998, p.213.

the Arts Council, discussed earlier, which were part of a wider process to create new mass audiences for leisure and entertainment.

10.4.4. Regional Galleries Contemporary Purchase Scheme (Second Allocation)

1961-62

The art galleries and museums involved under the Regional Galleries Contemporary Purchase Scheme (Second Allocation) were existing recipients and a new group of institutions. Second grants of £500 were made to Bristol City Museum and Art Gallery, Leicester Museum and Art Gallery, and Wakefield Art Gallery. New grants of £750 were made to Aberdeen Art Gallery, Towner Art Gallery and Local Museum, Ferens Art Gallery, Middlesbrough Art Gallery and the Castle Museum, in Norwich. Following the review of the initial Scheme, this new allocation of grants aimed both 'to reinforce and increase the director's or curator's choice and acquisition of controversial modern works, and encourage greater support for this purpose from local sources',⁵⁴ in October 1961, the Standing Commission on Museums and Galleries put forward a proposal that central government should enforce, or by matched-funding encourage, a minimum rate contribution by local authorities to art gallery and museum purchase funds.⁵⁵

In his review of the Second Allocation Scheme, Philip James noted that matched-funding had consistently come from local sources other than local government and queried whether this was the intention of the Scheme. He also again stressed that the grants should be for artists with national rather than provincial reputations. In addition, the involvement of local groups, he noted, could provide 'the wrong type of support' such as at the Castle Museum, in Norwich, where the friends group was compared unfavourably with the more progressive Norfolk Contemporary Art Society. James'

⁵⁴ 'Gulbenkian Foundation Press Notice 1961': Gulbenkian Foundation Records.

⁵⁵ 'Standing Commission on Museums and Galleries Meeting, 25th October, 1961': Education Records EB3/30, P.R.O.

assessment drew a distinction between the patronage of local artists and art directed towards primarily local and provincial audiences, and art which could be situated within a national and international framework associated with national collections and a London-based, internationally-linked art world. He concluded that the idea of creating strong provincial art collections of contemporary art relied on too many variables, such as the existence of a progressive art curator and a sympathetic local authority art gallery sub-committee. To reinforce appropriate collection development, therefore, James proposed that works from the Gulbenkian Foundation's own collection, purchased under the Foundation's Purchase Nomination Schemes, should be lent to provincial art galleries and museums. The Foundation also decided both to extend significantly the number of art galleries and museums involved in receipt of purchase grants and to establish the principle of two-tier funding, by offering first year grants of £750 and second year grants of £500, subject to a review after the first year.

10.4.5. Provincial Galleries Purchase Scheme 1962-68

Under the Provincial Galleries Purchase Scheme 1962-68 new grants of £750 were offered to provincial art galleries and museums. From 1962-63, grants were made to Manchester City Art Gallery, Laing Art Gallery, Castle Museum, in Nottingham, and Plymouth City Museum and Art Gallery, and from 1964-65 to Leeds City Art Gallery, Oldham Art Gallery and Southampton City Art Gallery.

10.4.6. Purchase Contribution Scheme for Provincial Galleries 1963-68

Under the Purchase Contribution Scheme for Provincial Galleries grants of £500 were made to Aberdeen Art Gallery, Towner Art Gallery and Local Museum, Ferens Art Gallery, Middlesbrough Art Gallery, Castle Museum, in Norwich, and Glynn Vivian Art Gallery, from 1963-64; and to the National Museum of Wales and the university institution Whitworth Art Gallery. This was followed by further grants of £500 to Leeds City Art Gallery, Manchester Art Gallery, Laing Art Gallery, Castle Museum, in Nottingham, and Southampton City Art Gallery, from 1965-68. Under this Scheme,

the Gulbenkian Foundation introduced conditions concerning the type of work selected. These stated that works by local artists were not eligible and that preference would be given to the purchase of contemporary art which was defined as work created during a 15-year period prior to the date of purchase. Particular emphasis was also given to the acquisition of more progressive examples of contemporary art. The Scheme, therefore, was not to be used for gap-filling purchases of Twentieth-Century British Art.

10.4.7. 'Thoughts on the Support of the Visual Arts' 1964

In 1964, Philip James undertook an internal review of the Gulbenkian Foundation's grant schemes, in relation to projected long-term financial support for the visual arts in Britain by the Foundation. He concluded that the Gulbenkian Foundation grant schemes had both strengthened the cultural authority of the local authority curator and been instrumental in encouraging the acquisition of contemporary sculpture for the first time. Though by no means new, an uncalculated additional financial benefit of the Foundation's schemes were the discounted purchase prices offered by contemporary artists and their, primarily, London art dealers. The decision of the Gulbenkian Foundation to continue with its collection schemes coincided with an examination of central government policy towards the arts in general in the provinces. This culminated in the publication of the White Paper *A Policy for the Arts: the First Steps*, in 1965, by Jennie Lee (1904-88), the Parliamentary Under Secretary of State, Department of Education and Science, from 1965-67, and as such responsible for the arts. Like the Gulbenkian Foundation's earlier findings, it too promoted the idea of provincial cultural diffusion. Where it differed, however, was in its questioning of the continual relevance of local authority art galleries and museums as public spaces for the display of contemporary Fine Art and the future role of municipal contemporary art collecting. In this document, art centres, the new municipal arts (rather than art) institutions of the 1960s, were identified as the appropriate contemporary provincial forums, where

visual culture would be presented to expanded audiences, in the form of temporary exhibitions and not as displays drawn from permanent collections.

10.4.8. Provincial Galleries Sculpture Purchase Scheme 1964-68

The provincial local authority art galleries and museums which benefited under this Scheme were Aberdeen Art Gallery, Birmingham Museum and Art Gallery, Bristol City Museum and Art Gallery, Towner Art Gallery and Local Museum, Royal Albert Memorial Museum and Art Gallery, Ferens Art Gallery, Manchester City Art Gallery and Castle Museum, in Norwich; the university institution Whitworth Art Gallery also received a grant. The grants allocated to Leicester Museum and Art Gallery and Burton-on-Trent Public Library Museum and Art Gallery were subsequently blocked by the relevant local authority;⁵⁶ Burton-on-Trent had wished to purchase 'The Forest' 1965 by Kenneth Armitage. The Gulbenkian Foundation also rejected two grant applications. In 1965, Rotherham Museum and Art Gallery requested a grant towards the purchase of Les Chorley's 'Sea Dream', a sculpture destined for a new gallery planned as part of a civic arts centre. As the purchase was also intended to initiate a new collection of contemporary art, the Gulbenkian Foundation deemed the grant request as outside the intentions of the Scheme. This application was followed, in 1967, by Birmingham Museum and Art Gallery's request for a grant towards the purchase of a non-British work which was refused on grounds of insufficient quality.

Under this Scheme, art galleries and museums could apply for grants of up to two-thirds of the total purchase price, or a maximum of £1,500. At least one third of the purchase price had to be provided by a local source, a stipulation which the Gulbenkian Foundation extended to include existing annual local purchase funding. Although the Foundation intended the Scheme to cease in 1967, no time limit was placed on the expenditure of grants and, as a result, these continued to be used by

⁵⁶ See Chapter 13: England, 'Leicester Museum and Art Gallery', pp.137-138.

recipient art galleries and museums until 1969. Preference was given to applications for the purchase of contemporary sculpture and James again stated that 'it is not thought desirable that undue prominence should be given to local artists'.⁵⁷ The Gulbenkian Foundation's review, in 1964, had revealed that despite the international importance of contemporary British sculpture, only three of the twenty-one art galleries and museums, which had so far benefited from the Gulbenkian Foundation's schemes, had chosen to acquire examples of contemporary sculpture. Since the introduction of the oil painting category, by the V. & A. Purchase Grant Fund, the number of applications for grants towards the purchase of twentieth-century sculpture had correspondingly declined. For the allocation year 1963-64, Hugh Wakefield (1915-84), Keeper of the Circulation Department of the V. & A. Museum, from 1960-75, and the curator responsible for the V. & A. Purchase Grant Fund, publicly highlighted that 'it was a curious feature of the year's grants that, whilst modern oil paintings were well represented, with 17 grants, not a single grant - or application for a grant - was made for a modern sculpture'.⁵⁸ The launch of the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme was also encouraged by plans for both the Arts Council's exhibition 'Sculpture from the Arts Council Collection', which toured in 1965 and highlighted the prestigious international status accorded to postwar British sculpture, and the creation of the Peter Stuyvesant Foundation's sculpture collection, discussed in Chapter 11.⁵⁹ The Provincial Galleries Sculpture Purchase Scheme was, therefore, created by the Gulbenkian Foundation 'to meet a need not to create a demand'.⁶⁰

⁵⁷ 'Gulbenkian Foundation Memorandum', u.d.: Gulbenkian Foundation Records.

⁵⁸ Hugh Wakefield, 'Purchase Grants from the V. & A. Museum 1963-64', *Museums Journal*, Vol. lxiv, September 1964, pp.150-153.

⁵⁹ See David Thompson, 'Post-war Sculpture in Britain' in Arts Council [of Great Britain], *Sculpture from the Arts Council Collection*, Arts Council [of Great Britain], 1965.

⁶⁰ 'Internal Report on Provincial Galleries Sculpture Purchase Scheme', u.d.: Gulbenkian Foundation Records.

The Foundation's support for the representation of contemporary sculpture in public collections was complemented by the Arts Council's concurrent Public Art initiative, by which 50% purchase grants towards contemporary British sculpture were offered to local authorities. Unlike previous Gulbenkian Foundation schemes, the Provincial Galleries Sculpture Purchase Scheme was more closely modelled on the V. & A. Purchase Grant Fund: small grants were made for specific art works; and art galleries and museums had to submit a photograph of the sculpture; a list of previous Gulbenkian Foundation grants; and a progress report on the development of a contemporary British art collection at the institution. Preference was given to art galleries and museums which already housed examples of modern sculpture and showed a commitment to developing this representation. The 'local funds' stipulation remained a condition of the Scheme, but because sculpture was recognized as an expensive purchase, the matched-funding requirement was removed and the Foundation increased its maximum contribution to two-thirds of the purchase price; a ceiling limit of £1,500, however, was placed on this contribution. Art galleries and museums were not required to find additional local money and could, therefore, use their existing purchase funds. In addition, in order to avoid hasty acquisition proposals, no time limit was set on the use of a Gulbenkian Foundation grant.

The Gulbenkian Foundation's review of the Provincial Galleries Sculpture Purchase Scheme, in 1967, showed a slower take-up of grants than expected and, in 1968, the Scheme was temporarily relaunched. During 1965-68, the Foundation had rejected several applications from minor institutions, on the grounds that they could not sustain a long-term collecting commitment to sculpture based on local funding sources available; four art galleries could not even raise at least one third of the funding from local sources. This continual lack of additional local funding sources encouraged art galleries and museums to focus on the acquisition of small-scale and cheaper sculpture by young local artists, such as Arthur Dooley, Malcolm Carder and Judith Downie. The emphasis on local funds was, therefore, eventually relaxed so that art galleries and

museums could take advantage of national funding sources and thereby purchase examples by sculptors represented in the collections of the Tate Gallery and the Arts Council, notably those associated with the 'Geometry of Fear' and the 'New Generation' exhibitions.⁶¹

During the years 1968-70, Philip James, as the Gulbenkian Foundation's representative, held informal discussions with senior provincial art gallery and museum curators, as to the direction and focus of future grant-making schemes. The curators involved were John Bradshaw, Director of the Ferens Art Gallery; Dennis Farr, Director of Birmingham Museum and Art Gallery; Francis Hawcroft (1925-88), Keeper, from 1959, and subsequently Principal Keeper of Art, from 1978-88, at Whitworth Art Gallery; Hugh Scrutton, Director of the Walker Art Gallery, in Liverpool, and President of the Museums Association, from 1970-71; and Hugh Wakefield, Keeper of the Circulation Department at the V. & A. Museum. Philip James was in favour of the continuance of a general grant scheme and thought that the purchase of contemporary sculpture and foreign art should be particularly encouraged, following the Tate Gallery's recent expansion in these areas under Norman Reid (b.1915), Director from 1964-79. There was general agreement among the curators that the primary need of public art galleries and museums was increased purchase funding which would follow the collection development model of the V. & A. Purchase Grant Fund. Farr, however, proposed a more structured and sustained five-year grant scheme which would be limited to specific types of works. The support of specific art forms or single major objects was suggested by Bradshaw and Hawcroft. Only Wakefield made the suggestion that the Gulbenkian Foundation should widen its remit with the introduction of purchase grants for Natural History and that a general Emergency Fund should be established to acquire heritage-type works primarily for the national art galleries and museums. As a result of these consultations, in 1970, the

⁶¹ See Appendix A.9.

Gulbenkian Foundation decided to introduce two joint schemes, the Contemporary Purchase Fund and the Regional Galleries Contemporary Purchase Scheme.

10.4.9. Contemporary Purchase Fund, October 1970 to December 1973

The Contemporary Purchase Fund was established with £15,000 and an additional £750 carried-over from the Provincial Galleries Sculpture Purchase Scheme. Its aim was to 'encourage and assist galleries in buying individual contemporary works'.⁶² Sculpture was eligible for a grant, but subject to the conditions of the Provincial Galleries Sculpture Purchase Scheme 1965-68. Under the Contemporary Purchase Fund, a maximum grant of £1,500 or two-thirds of the purchase price was offered by the Gulbenkian Foundation; the remaining amount had to be provided by a local source which, following the relaxation of this term under the Provincial Galleries Sculpture Purchase Scheme, included the local authority annual purchase grant. The recipient art gallery and museum could also retain any residue from the grant, although it still required the Foundation's approval as to its expenditure.

The local authority art galleries and museums which received grants from this Fund were Bristol City Museum and Art Gallery, Bolton Museum and Art Gallery, Royal Albert Memorial Museum, Huddersfield Art Gallery, Ferens Art Gallery, Leicester Museum and Art Gallery, Oldham Art Gallery, Portsmouth City Art Gallery and Southampton City Art Gallery; in addition the National Museum of Wales and the Ulster Museum, both national institutions, also received grants. The Foundation's Arts Advisory Committee noted that 'it is not clear that this fund is fulfilling any very useful purpose', unlike the overlapping Regional Galleries Contemporary Purchase Scheme.⁶³ The Foundation had deliberately adopted a low profile for the Contemporary Purchase

⁶² [Gulbenkian Foundation] 'Internal Memorandum, 10th June, 1971': Gulbenkian Foundation Records.

⁶³ '75th Meeting of the Arts Advisory Committee, 7th May, 1973': Trustee Committee Box 7, Gulbenkian Foundation Records.

Fund, in order to avoid a flood of undirected and general requests for grants and, therefore, only seven grants totalling £9,284 were made from the £15,000 set aside. Many curators, however, were unaware of the continuance of the Foundation's one-off general grant scheme and those who were, despite the Foundation's intentions, resorted to the Fund as merely a source of money which could function as an alternative to the delays associated with the V. & A. Purchase Grant Fund and the N.A.C.F.'s system of purchase grants.

10.4.10. Regional Galleries Contemporary Purchase Scheme 1972-79

Due to the Arts Advisory Committee's reservations, the Foundation decided to transfer the residue of £7,717 from the Contemporary Purchase Fund into a more structured and focused scheme. Under the Regional Galleries Contemporary Purchase Scheme, a fund of £20,000 was established from which four-year annual grants of £1,000 to five art galleries and museums were made. These grants were specifically for the purchase of contemporary works by 'living British artists' and aimed 'to assist galleries with clearly formulated, long-term policies for acquiring contemporary work'.⁶⁴ In response to the limitations of the V. & A. Purchase Grant Fund, the Gulbenkian Foundation grants were released in advance of a purchase, in order to facilitate a curatorial response to the commercial art market. The Scheme incorporated stipulations from the previous Contemporary Purchase Fund but, in addition, the process of assessment was extended to include the submission of purchase and exhibition policy statements, an explanatory note on the use of the collection and a four-year collection development plan.

This Scheme was the Foundation's first attempt to fund longer-term collection development for the purchase of contemporary art. Participating institutions were required to provide matched-funding from a local source which had to be in addition

⁶⁴ Museums Association, *Museums Association Bulletin*, July 1971, u.p.

to the annual purchase grant. In order to encourage a planned approach to collection development, recipient institutions could make purchases at any time during a five-year period. Curators were also given total freedom to select works, but this continued to be subject to annual assessments made by the Foundation. Initially five art galleries and museums were chosen to participate under the Regional Galleries Contemporary Purchase Scheme, but this was extended as 'to have nine galleries receiving assistance concurrently would give a marked impetus to the buying of modern work by Museums and Galleries in the regions'.⁶⁵ The first five galleries and museums selected were Aberdeen Art Gallery, Bolton Museum and Art Gallery, Cartwright Hall Art Gallery, Ipswich Museum (formerly Wolsey Art Gallery), and the Fitzwilliam Museum, a university institution. These were followed by Bristol City Art Gallery, Leeds City Art Gallery, Walker Art Gallery and Leicester Museum and Art Gallery; the Ferens Art Gallery had also been accepted under the Scheme, but had to withdraw due to financial problems facing the local authority.

10.5. Gulbenkian Foundation Non-Scheme Collection Development Grants

Prior to the launch of its first purchase grant scheme, the Foundation made several one-off grants to local authority art galleries and museums in Leeds, Coventry and Plymouth with the aim to establish new collections and wider provincial audiences for contemporary British art. From 1961-65, additional grants were made to the Scottish National Gallery of Modern Art, Ulster Museum and National Museum of Wales, so as to facilitate the establishment of new national modern art collections. In order to enhance the visibility of contemporary art in Northern Ireland, which unlike the rest of the U.K. then had only one public art collection, the Ulster Museum, the Foundation also funded the development of the C.E.M.A. Northern Ireland collection of contemporary British and Irish Art, in 1962; it was subsequently destroyed in a

⁶⁵ 'Minute of Arts Advisory Committee, 2nd November, 1973': Agenda Item 9, 'Regional Galleries Contemporary Purchase Scheme': Gulbenkian Foundation Trustee Committee Box 7, Gulbenkian Foundation Records.

warehouse fire, in 1967, and only partial records survive of this collection.⁶⁶ In keeping with its provincial policy, the Foundation also supported art groups, such as the '56 Group' in Wales, which received Gulbenkian Foundation grants, from 1961-63.

10.6. Gulbenkian Foundation and the Collecting of Specific Art Forms and Categories

The Gulbenkian Foundation collection development grant schemes assisted 27 local authority art galleries and museums which had been established in the Victorian, Edwardian, interwar and postwar periods in England, Wales, Scotland and Northern Ireland.⁶⁷ As has been noted earlier, specific ideas and funding provisions informed the establishment of these public institutions and the basis of their Twentieth-Century British Art collections. The discussion below examines the Gulbenkian Foundation's particular role in supporting local authority collection development which relates to earlier and concurrent initiatives. Full details of acquisitions under the Gulbenkian Foundation's purchase grant schemes are given in the Appendices A.9., A.10. and A.12.⁶⁸

10.6.1. Sculpture

The 1950s and 1960s saw the dramatic revival of contemporary British sculpture. Before this, there had of course been artists of international reputation working in the field, such as Jacob Epstein, Eric Gill, Frank Dobson, Henry Moore and Barbara Hepworth; these progressive sculptors, however, were more of an isolated phenomenon in pre-1945 Britain. In 1952 the '26th Venice Biennale' launched a new generation of British sculptors onto the international contemporary art scene: Robert

⁶⁶ Douglas Hall, 'The Belfast Tragedy', *Studio International*, Vol. clxxv, April 1968, pp. 204-205.

⁶⁷ For dates of establishment see Appendix A.1.

⁶⁸ The present Huddersfield Art Gallery houses an amalgamation of several gallery collections. It is excluded from this discussion as its relevant twentieth-century records have yet to be traced by curatorial staff.

Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull. Dubbed by Herbert Read as a collective contemporary expression of the 'Geometry of Fear', these artists' international profiles were sustained by Read in his role as the main art adviser to The British Council until 1964.⁶⁹ In 1957, Adams, Armitage, Butler, Chadwick, Paolozzi, Turnbull, Wright and F.E. McWilliam all received prizes at the 'Sao Paulo Biennale' and this recognition further enhanced the international prestige of contemporary British sculpture.

At the beginning of the 1960s, sculptors and painters set about a creative agenda which required both the transformation of public art galleries and museums, and the creation of new audience spaces for art. Sculptors such as Anthony Caro, David Annesley, Michael Bolus, Phillip King, Tim Scott, William Tucker and Isaac Witkin created radical forms of sculpture which often rejected the monolithic structure, were non-figurative and involved the use of industrial materials and construction processes, such as the painted welded-steel first used in combination by Caro in 1960; several sculptors, such as Lynn Chadwick and Robert Adams, however, had used industrial welding techniques from the mid-1950s onwards. Other industrial materials used were aluminium, perspex, fibreglass, plate-glass and even asbestos; the Orbit Group, for example, was established in 1966 specifically to create sculpture using unconventional materials and techniques. This new type of contemporary British sculpture was consciously urban and industrial. The distinction between painting and sculpture could be blurred by artists in the form of constructions, while the nature of single works could demand whole rooms and walls, thereby requiring new approaches to display

⁶⁹ Robert Burstow, 'The Geometry of Fear: Herbert Read and British Modern Sculpture after World War II' in Benedict Read and David Thistlewood (ed.), *A British Vision of World Art: Herbert Read*, Lund Humphries, London and Leeds City Art Galleries, Leeds, 1993. Herbert Read first coined the expression 'geometry of fear' in the exhibition catalogue *New aspects of British Sculpture*, British Council, Venice Biennale XXVI, 1952.

aesthetics. In addition, the 'pursuit of abstraction to an extent that entailed the purging even of metaphorical reference to things in the world' made art obscure and challenged received ideas about audiences' experiences and display practices of the art gallery and museum.⁷⁰ Even before the close of the 1960s, another generation of artists were rejecting the very formal definition of sculpture as something tangible, permanent and object-based, and its association with the art gallery environment. Art forms such as installation, land and site-specific works were created in open disregard to the object-centred assimilation process associated with institutional collecting.

The postwar era also saw the launch of several Public Art schemes which featured contemporary British sculpture. The first of these was organized by the London County Council (L.C.C.) and held in Battersea Park, in London, in May 1948, followed by the previously discussed L.C.C.'s formal Public Art Scheme which ran during the period 1956-65. Following this precedent, the Arts Council organized a series of open-air sculpture exhibitions outside London, during the years 1958-69. The idea behind these exhibitions was that sculptures were displayed, where possible, in grounds or public parks adjacent to a venue museum or art gallery.⁷¹ In 1972, the Peter Stuyvesant Foundation launched its 'City Sculpture Project' which aimed to promote sculpture as a public and accessible form of art beyond the art gallery and museum building. Under this Project, seventeen sculptors were commissioned by the Foundation to create sculptures for public spaces in eight cities in England and Wales: these were Birmingham, Cambridge, Cardiff, Liverpool, Newcastle, Plymouth, Sheffield and Southampton. Linked to these displays were documentary exhibitions carried out in conjunction with the Arts Council, whereby material relating to the

⁷⁰ Charles Harrison 'Sculpture's Recent Past' in Terry A. Neff (ed.) *A Quiet Revolution: British Sculpture Since 1965*, Thames and Hudson, London, 1987, pp.14-15.

⁷¹ For example, in 1961, the Manor Gardens, adjacent to the Towner Art Gallery and Local Museum were a venue for the Arts Council touring open-air exhibition 'Contemporary British Sculpture'.

sculptures was displayed at the relevant provincial art gallery or museum. At the end of the Project, the Peter Stuyvesant Foundation offered the sculptures for sale to the appropriate art gallery or museum. Only Southampton City Art Gallery, however, attempted to purchase sculptures, which were by Peter Hide and Bryan Kneale, from the Project, but this Gallery was refused funding by its local authority. During the 1960s and 1970s, in an attempt to accommodate sculpture as an art of the open air, a new form of display, the Sculpture Court, was developed at several local authority art galleries such as the Ferens Art Gallery; the idea was that these exterior spaces functioned as an integral part of a local authority art gallery and museum. In addition, major retrospectives, such as the 'Barbara Hepworth: An Exhibition of Sculpture from 1952-62' at the Whitechapel Art Gallery, in 1962, encouraged art galleries and museums to consider acquisitions by a wider range of British sculptors; Henry Moore had already become established as a major national and international sculptor, following the '24th Venice Biennale', in 1948.

In response to the dramatic development in postwar British sculpture, the Arts Advisory Committee of the Gulbenkian Foundation proposed the pioneering exhibition 'Painting and Sculpture of a Decade 1954-64'. The Foundation provided £35,000 to fund this exhibition which was curated by Alan Bowness, Lawrence Gowing and Philip James, and held at the Tate Gallery in 1964. It was a survey exhibition of 'characteristic' painting and sculpture which drew loans from artists, and from public and private collections.⁷² The combination of a national venue and private funding presented a strong cultural argument for the representation of contemporary British painting and sculpture in the collections of local authority art galleries and museums.

⁷² 'Foreword' to Tate Gallery, *Painting and Sculpture of a Decade 1954-64*, Gulbenkian Foundation and the Tate Gallery, London, 1964, p.14.

In 1959, the Gulbenkian Foundation had deliberated between the provision of purchase grants for heritage-type art, primarily Old Masters, and modern art. The previously discussed fate of Henry Moore's 'Draped Torso' acted as a catalyst to the Gulbenkian Foundation's provision of purchase grants towards contemporary British art specifically.⁷³ By the launch of the Gulbenkian Foundation's first grant scheme, local authority art galleries and museums were already seeking to acquire examples of contemporary British sculpture. Wakefield Art Gallery, for example, aimed to establish 'as representative a collection of modern art as possible, emphasizing sculpture because Barbara Hepworth is a native of Wakefield and Henry Moore was born only a few miles away [in Castleford]'.⁷⁴ Other local authority art galleries and museums involved in the Gulbenkian Foundation's grant schemes also focused on Henry Moore and Barbara Hepworth. Their sculpture were often bought to provide the major example of contemporary British art in the collection, such as at the Ferens Art Gallery, where Barbara Hepworth's carved marble sculpture 'Icon II' 1960 was bought in 1961; a related work, 'Icon I' 1957, in wood, had previously been purchased by the Arts Council Collection in 1958. This approach to collecting was encouraged by the Standing Commission on Museums and Galleries which, in 1963, had praised the:

Several galleries and their authorities [who] have recognized how an outstanding centrepiece can raise the standard of an otherwise commonplace collection or section, and have adopted the policy of saving up at least a part of the annual funds available to them for purchase, for an occasional purchase of more than normal importance. This we regard as essential to the formation of a collection of works of art.⁷⁵

An influential reference point, for local authority art galleries and museums wishing to collect in the field of postwar British sculpture, was the Tate Gallery which in 1965 staged a survey exhibition of its own collecting in this field. This exhibition, entitled

⁷³ See Vol. I, pp.199-200.

⁷⁴ Helen Kapp quoted in 'Growth of a Provincial Art Gallery', *The Times*, 24th June, 1960.

⁷⁵ Standing Commission on Museums and Galleries, *Survey of Provincial Museums and Galleries*, H.M.S.O., London, 1963, p.11.

'British Sculpture Since 1945', covered the period 1949-63 and promoted the diversity and 'vitality of postwar British sculpture' as a national and international phenomenon.⁷⁶ Works by the majority of these sculptors were subsequently bought by local authority art galleries and museums, 11 of which were as a result of the Gulbenkian Foundation's grant schemes.⁷⁷ Several of the large provincial art galleries and museums also began to attempt to place the collecting of contemporary British sculpture within an international context, in response to the expansion of the Tate Gallery's representation of contemporary British and foreign art in its collection. These provincial galleries included Leeds City Art Gallery, which used a Gulbenkian Foundation grant towards the purchase of Jean Arp's bronze 'Seuil Profil' 1960, and the Walker Art Gallery which bought Robert Morris's 'Location Piece' 1973. In 1962, the newly created Ulster Museum (formerly Belfast Art Gallery), under its art adviser Ronald Alley, then a Deputy Keeper at the Tate Gallery, from 1954-65, introduced a policy to collect works by 'living painters and sculptors of international repute'.⁷⁸ Alley remained the art advisor until 1970 and during this period was a member of the Arts Council's Art Panel, from 1963-66. He also published several influential books on contemporary British artists: notably 'William Scott' in 1963, 'Ben Nicholson' in 1963, (with John Rothenstein) 'Francis Bacon' in 1964, 'British Painting Since 1945' in 1966 and 'Barbara Hepworth' in 1968. At the Ulster Museum, Gulbenkian Foundation grants were used to buy three major works: Barbara Hepworth's wood-stringed carving 'Curved Form (Delphi)' 1955, Isamu Noguchi's 'Black Sun' and Anthony Caro's painted steel sculpture 'Rainy Day'.

⁷⁶ Dennis Farr, *British Sculpture Since 1945*, Tate Gallery, London, 1965, u.p.

⁷⁷ *ibid.* The sculptors included in the Tate Gallery's exhibition were Robert Adams, Anthea Alley, Kenneth Armitage, Ralph Brown, Laurence Burt, Reg Butler, Lynn Chadwick, Anthony Caro, Hubert Dalwood, Georg Ehrlich, Elisabeth Frink, Stephen Gilbert, Barbara Hepworth, John Hoskin, Mary Martin, F.E. McWilliam, Bernard Meadows, Henry Moore, Uli Nimitsch, Eduardo Paolozzi, Peter Startup, Joe Tilson, William Turnbull and John Wragg,

⁷⁸ Ulster Museum, *Ulster Museum Report 1962-3*, Ulster.

The creation of the Gulbenkian Foundation's specific Provincial Galleries Sculpture Purchase Scheme, in 1964, followed by the Contemporary Purchase Fund, in 1970, encouraged the introduction of collecting policies which highlighted sculpture as a field of collecting. In 1967, for example, Bolton Art Gallery's external adviser, Professor John White, wrote a *Purchase Policy Review* which recommended that future collection development should focus on twentieth-century British sculpture.⁷⁹ New progressive developments in contemporary British sculpture, notably the widespread use of industrial materials and techniques were represented by Gulbenkian Foundation-assisted acquisitions. These examples included William Pye's welded steel 'Triple Loop' 1968 bought by the Royal Albert Memorial Museum; Roland Piché's resin, fibreglass and steel sculpture 'Suicide in Costume II' and Anthony Benjamin's chrome and perspex sculpture 'Nimbus Arch' 1970, both bought by the Ferens Art Gallery; Harry Seager's glass sculpture 'Chopper and Changer' 1965 bought by Leeds City Art Gallery; and Roy Rasmussen's beaten aluminium sculpture 'Binary Form' 1963 bought by the Towner Art Gallery and Local Museum. While, ahead of the Tate Gallery, Bristol City Museum and Art Gallery purchased an example of Bryan Wynter's ingenious optical constructions entitled 'IMOOS'. Comparative and contrasting examples of sculpture, in terms of treatment and scale, were also purchased. At Ipswich Museum, for example, during the period 1972-76, Ronald Alley, as its art adviser, selected Elisabeth Frink's metamorphic bronzes 'Cat' and 'Goggle Man'; Henry Moore's study for an important public art commission 'Maquette No.4 for Time-Life Screen' 1952; Uli Nimpstch's academic full-scale bronze 'Girl Pulling on Her Stocking' 1956; Michael Ayrton's small-scale bronze 'Geode'; Edward Barker's installation 'Growth of Stones'; and Barbara Hepworth's 'Makutu',

⁷⁹ 'Supplement to Art Gallery Report', u.d. but c.1967: Bolton Museums and Art Gallery Records.

The Foundation grants also enabled art galleries to cover distinct phases in a sculptor's career. At Aberdeen Art Gallery, for example, where Hepworth was already represented by 'Requiem' 1957, bought in 1963, additional important carved sculptures by the artist were acquired: these were 'Torso in Black Wood' 1932 and 'Oval Form - Trezion' 1962-63, both purchased in 1965. Two national collecting models, the Tate Gallery and the Arts Council, provided an authoritative precedence when it came to acquiring sculpture by a younger generation of British artists. At Birmingham, Bristol and Hull, for example, Gulbenkian Foundation grants were used to purchase works by Kenneth Armitage, Ralph Brown, Hubert Dalwood, John Hoskin and Bryan Wynter, all of whom were already represented in the collections of the Tate Gallery and Arts Council. After 1968, the Gulbenkian Foundation introduced a change of policy by allowing smaller local authority art galleries and museums to receive sculpture grants: these grants were made to the Towner Art Gallery and Local Museum, the Royal Albert Memorial Museum and the Wolsey Art Gallery. The expansion of sculpture collections was also supported by reinforcing loans from bodies such as The British Council, Arts Council Collection, V. & A. Museum and the Peter Stuyvesant Foundation. At the Ferens Art Gallery, for example, the Arts Council made gap-filling loans of works by John Dee, Michael Kenny, Kim Lim, Brian Wall and Isaac Witkin, during the 1960s. This was followed by the Peter Stuyvesant Foundation's loan of Tim Scott's polyurethane, glass and fibreglass 'Agrippa' 1964 and Colin Cina's cellulose enamel on perspex 'Vikings Delight', during the period 1971-89. Local independent funds and the V. & A. Purchase Grant Fund played a crucial role in providing pooled-funding towards the acquisition of many Gulbenkian Foundation-assisted purchases, such as Henry Moore's wood carving 'Two Forms' which was bought by Manchester City Art Gallery for £12,000 and Barbara Hepworth's bronze sculpture 'Sea Form (Atlantic) 1964 which was bought by the Castle Museum, in Norwich. Due to the V. & A. Purchase Grant Fund's exclusion of Public Art, however, applications by Oldham Art Gallery and Plymouth City Museum and Art Gallery for

grants towards the acquisition of large "open-air" sculptures were unrealized, until the launch of the Gulbenkian Foundation's grant schemes.

10.6.2. Prints

During the 1960s, the collecting of contemporary prints by local authority art galleries and museums became widespread. This development in institutional collecting was part of a wider boom in the market for contemporary British and foreign prints, during the period 1961-73, which was noted by the cultural historian Robert Hewison.⁸⁰ It was facilitated by the establishment of London-based independent prints studios, such as Editions Alecto and the Kelpra Press. In 1959, the long-established Curwen Press also introduced a lithographic studio and, in 1964, Marlborough Fine Art, the commercial London art gallery, created a contemporary print department. The London-based Pop-Art development, centred as it was on the Royal College of Art, revived printmaking as a contemporary and experimental medium. Printing techniques, such as silk-screen, and imagery from the commercial world were used in combination to create large print-runs of original but affordable artists' prints. Contemporary printmaking, therefore, made contemporary art and its ideas accessible, affordable and popular; a combination of factors which attracted the local authority curator. The Standing Commission on Museums and Galleries in their report *Survey of Provincial Museums and Galleries*, published in 1963, supported the collecting of modern prints as both a practical and financial solution to representing more important artists whose paintings and sculpture would be beyond the feasible scope of most institutions.⁸¹

There were three conflicting aspects to the Gulbenkian Foundation's support of contemporary print collecting. Under all the schemes, grant recipients were allowed to

⁸⁰ See Robert Hewison, *Too Much: Art and Society in the Sixties 1960-75*, Methuen, London, 1986.

⁸¹ See 'Print Rooms' in Standing Commission on Museums and Galleries, *Survey of Provincial Museums and Galleries*, H.M.S.O., London, 1963, p.10.

spend residue monies on print acquisitions. Leicester Museum and Art Gallery, and Oldham Art Gallery, for example, used part of their grants under the Provincial Galleries Sculpture Purchase Scheme to buy non-British contemporary prints, and Leicester Museum and Art Gallery later bought a considerable quantity of 26 prints under the four-year Regional Galleries Contemporary Purchase Scheme. Where prints had been purchased as main works under a scheme, however, as at the Glynn Vivian Art Gallery, the Foundation adopted a negative view underlined by a traditional hierarchy of genres which set paintings and sculpture above works on paper. The Foundation, however, did assist the collecting of prints in a more direct way by funding the creation of loan schemes which had a combined educational and patronage remit. The earliest recorded public art gallery picture loan scheme, which was available to the general public, was that established at the Russell-Coates Museum, at Bournemouth, in 1933. It was not, however, until the 1960s that this type of collection development was revived in the provinces, as both an educational tool and form of patronage particularly for younger artists which, in turn, could engender private support. Loan schemes were a means by which a wider and constant audience for an art gallery could be attracted and, to encourage this, only modest loan fees were charged. Unlike the permanent collection, picture lending scheme collections, as a distinct entity, were created to follow fluid collecting patterns where works could be reviewed and unwanted items sold. The majority of these largely works on paper collections were later subsumed into permanent collections, such as at the Walker Art Gallery.

In March 1960, Leeds City Art Gallery received a three-year non-scheme grant of £1,500 from the Gulbenkian Foundation to support the creation of a loan collection of twentieth-century prints, contemporary paintings and watercolours, and reproductions. Kenneth Clark had recently opened the adjacent Leeds Art Library and Print Room, and privately he had lent support to the allocation of a Gulbenkian Foundation grant. The allocation of the Gulbenkian Foundation grant to Leeds City Art Gallery was

directed towards prints acquisitions and was allocated so as to establish the rapid basis of this collection; the first year involved a major injection of funds, £1,000, which was followed in the second and third year by two grants of £250. Acquisitions covered a wide range of artists, both deceased and living, and included local artists and purchases from local exhibitions. The local authority subsequently made special additional grants of £800 towards the expansion of this collection and by 1964 more than 350 works had been purchased.

At Leeds, the Picture Lending Scheme amply fulfilled its dual objectives, education and patronage, as the following contemporary report from the Gulbenkian Foundation illustrates:

Many borrowers have asked to be put in touch with particular artists whose work they have enjoyed. The scheme is certainly doing something to assist the appreciation of modern art, and in some cases active patronage of artists. There is no doubt that when there is the chance of returning a picture next day, many people take the risk of borrowing a "difficult" thing to see what they can make of it in their own living rooms. After a month they often come back and ask for something similar. Choosing a picture has become a family occasion with many borrowers, each member of the family taking a turn in making a selection.

To sum up, it may be said that in two years the scheme has become not only an integral part of the Gallery's activities, but also firmly established as a public service.⁸²

In 1962, Leeds City Art Gallery distributed a questionnaire to members of the Picture Lending Scheme, in order to ascertain what local people thought of the selection of works offered, the methods of selection and transportation. A consequence of this survey was that the collecting remit was widened to include examples of both non-Twentieth-Century British Art and additional reproductions of famous popular works; the majority of purchases, however, continued to be contemporary British prints. In

⁸² 'Gulbenkian Foundation Memorandum', u.d.: Gulbenkian Foundation Records.

1972, the Foundation allocated a four-year annual grant of £1,000, under the Regional Galleries Contemporary Purchase Fund, towards the creation of a Modern Prints Purchase Scheme at Cartwright Hall Art Gallery. This Scheme was intended both for study purposes and as a loan collection for local firms, educational establishments and public buildings.⁸³ The primary source of acquisitions was the (British) 'International Print Biennale' established at Cartwright Hall Art Gallery in 1968.⁸⁴

10.6.3. Local Art

Contemporary local art was, as has been previously noted, part of the long-established collecting remit of local authority art galleries and museums. Under Philip James' direction, the Gulbenkian Foundation showed a certain ambivalence towards this area, because its grants were created to encourage the acquisition of expensive (and therefore, by association, more important), or controversial art works which would not otherwise be bought. Welsh paintings purchased by Glynn Vivian Art Gallery, for example, were dismissed by James as examples of 'four minor paintings by local artists'.⁸⁵ Even the acquisition of provincial artists of a more progressive character, such as Michael Sandle by Leicester Museum and Art Gallery, provoked the response that 'it is not thought desirable that undue prominence should be given to the work of local artists';⁸⁶ Sandle, together with Victor Newsome and Terry Setch, was a member of the Leicester Group which held an exhibition at Leicester Museum and Art Gallery in 1963. The Gulbenkian Foundation's scheme reviews, like those undertaken by the N.A.C.F., C.A.S. and the M.G.C./V. & A. Purchase Grant Fund, drew on a cultural

⁸³ For a complete list of prints bought under the Gulbenkian Foundation-assisted Scheme see Appendix A.10.

⁸⁴ For a discussion of the role of the 'International Print Biennale' see Chapter 12, pp.84-87.

⁸⁵ 'Report on the Purchase of Works of Art by Galleries in Receipt of £750 Grants from the Gulbenkian Foundation by Mr. Philip James': Gulbenkian Foundation Records.

⁸⁶ Letter: Gulbenkian Foundation to Leicester Museum and Art Gallery, 4th August, 1964: Gulbenkian Foundation Records.

consensus when assessing the merits of art purchases. Local art only proved acceptable to the Foundation when it had been part of a filtering process, such as a major exhibition, or when the artist had national or international significance signalled by their inclusion in the collections of the Tate Gallery or the Arts Council.⁸⁷

10.7. Impact of the Gulbenkian Foundation

The creation of the Gulbenkian Foundation and its collection schemes took place against the background of a broadly-based cultural debate in the 1950s and the gradual development of a consensus climate for Twentieth-Century British Art, and in particular its contemporary aspect, which was dominated by national institutions, such as the Tate Gallery, Arts Council and The British Council. This debate brought to the fore several pre-1945 key ideas and policies identified and discussed in Chapter 2. The Gulbenkian Foundation made two issues the focus of its activities: the patronage of contemporary British artists and the promotion of public art gallery collecting of contemporary British art in provinces. The Gulbenkian Foundation's provincial policy-making, which openly questioned an inherent metropolitan bias, coincided with the expansion of the Arts Council and its activities; the Tate Gallery's provincial loans of Twentieth-Century British Art, and in particular its contemporary aspect; and the introduction of competition-exhibitions, by northern local authority art galleries and museums, as alternatives to the London art scene. Within the context of Fine Art, the Gulbenkian Foundation introduced initially experimental, short-term, two-tier and matched-funded purchase grant schemes. Over the next 20 years, this financial support for public collecting, in the provinces, gradually developed into a national purchase funding policy which sought, long-term, both to increase local authority purchase funding provisions for primarily contemporary British art and establish the basis for provincial patronage.

⁸⁷ See Appendix A.9.

The Gulbenkian Foundation's cultural initiatives were conceived and conducted in relation to other independent and central government-funded schemes. By undertaking surveys of key provincial centres in England, Wales and Scotland, the Gulbenkian Foundation sought to establish, at the outset, the collecting needs of local authority collections. This consultative process was sustained and reinforced by utilizing extensive documentation accumulated by other bodies, such as the Arts Council and the Standing Commission on Museums and Galleries. At the same time, the involvement of key art world figures in the Foundation's schemes, for example Philip James, ensured that an informed awareness of other promotional activities, such as contemporary survey exhibitions of British art and the implementation of the V. & A. Purchase Grant Fund, would be taken into account. The Gulbenkian Foundation's creation of a loan collection of contemporary British art mirrored and complemented the collecting and loan activities of the Tate Gallery, Arts Council, Peter Stuyvesant Foundation and Alistair McAlpine. Gulbenkian Foundation purchase grants to local authority collections aimed to reinforce these collecting patterns which were further highlighted by the survey exhibition 'Painting and Sculpture of a Decade 1954-64', funded by the Gulbenkian Foundation. The Gulbenkian Foundation's support of Cartwright Hall Art Gallery's Modern Prints Purchase Scheme again showed the influence of national patterns of collecting which here specifically was largely due to the causal role played by the Institute of Contemporary Prints and its relationship with the Tate Gallery.

The Gulbenkian Foundation's seven collection schemes were initially conceived as providing small grants that would function as incentive funding matched by enhanced local authority funds. In practice, however, the schemes became a mediated response to the practical demands of art galleries and museums, and the limitations of local authority expenditure. The stipulation 'local sources' was modified to encompass local endowment funds, private trusts, local charities, friends groups, subscriptions and sponsorship. Bristol City Museum and Art Gallery, for example, encountered

resistance from its local authority in attracting match-funding towards the Gallery's involvement in the Gulbenkian Foundation's collection schemes, until 1969. Later crucial developments were the incorporation of substantial pooled-funding from national public and independent sources, such as the V. & A. Purchase Grant Fund and the N.A.C.F, particularly in relation to the purchase of sculpture, and the Gulbenkian Foundation's introduction of long-term sustained support in the form of four-year annual grants linked to a collecting policy. Unlike the earlier N.A.C.F. and C.A.S. initiatives, the Gulbenkian Foundation's schemes encouraged the curators of provincial art galleries and museums to seek out examples of art for themselves, from artists' studios, exhibitions, art dealers and auction houses, which were related to the particular institution's collecting needs. Stress was also laid on the authority and professional competence of individual curators. This was a new and uncertain departure for independently funded schemes and, for this reason, the grants were initially conceived as part of an additive rather than projected long-term process.

The Foundation hoped that the grants would encourage more challenging and progressive examples of art to be purchased, as opposed to a reliance on gifts from the C.A.S.. In reality, the art galleries and museums which participated in the schemes applied the Gulbenkian Foundation grants in several ways. Where institutions were already committed to purchasing and displaying more progressive examples of contemporary British art, such as at Wakefield, the grants were viewed purely as an increase in funding (which eventually could be used in combination with other public and independent sources) or, as at Eastbourne, an alternative to the local authority-controlled purchase fund and the authority's powers to block purchases. While the Gulbenkian Foundation was not always successful in achieving its aim to secure the involvement of local authority funds in the purchase of progressive contemporary British art, it did make possible the creation of several print and sculpture collections. The Foundation also supported major curatorial initiatives, such as the 'John Moores' competition-exhibition and the 'International Print Biennale', which represented an

active involvement in generating knowledge and support of contemporary art in the provinces.

In 1964, the Gulbenkian Foundation described its grant-making role as acting as 'a patron in a direct and old-established way', a reference to the past cultural support of the N.A.C.F. and the C.A.S.⁸⁸ The provision of purchase grants to promote institutional collecting, while it had undoubted material benefits, left several issues unresolved. The Gulbenkian Foundation's modification of its co-funding rules to include any 'local source' and the V. & A. Purchase Grant Fund, encouraged curators to view funding schemes in general as elements of pooled-funding, while the ideals of patronage and education behind each scheme became blurred. Rising art market prices, particularly for sculpture, encouraged institutions to be competitive in response to a range of public and independent grants, a development which mitigated against local or inter-regional co-operation in terms of collecting policies. The administration of the Gulbenkian Foundation also did not seek to co-ordinate the effective use of funds in relation to costly works of art, such as sculpture, nor were the purchase prices quoted by artists and commercial art galleries ever compared and assessed. As a considerable source of funding and influence there was, no doubt, a reluctance on the part of local authority curators to question the role of the Gulbenkian Foundation which, as Appendix 9 illustrates, encouraged formulaic collecting rather than innovative and distinct areas or patterns of collection growth.

The Gulbenkian Foundation funded two publications which both provided a postscript commentary on the Foundation's achievements and aims, since 1955, and publicized the Gulbenkian Foundation's policy of decentralization of the arts as an essential and beneficial part of the social fabric. These were *Support for the Arts in England and Wales*, edited by Lord Redcliffe-Maud, published in 1976, and *21 Years: An*

⁸⁸ 'Gulbenkian Foundation Internal Report', 1964: Gulbenkian Foundation Records.

Anniversary Account of Policies and Activities 1956-77, published in 1977. A fundamental wish, on the part of the Gulbenkian Foundation, was that local authorities would become 'the chief art patrons of the long-term future, developing a comprehensive service as part of the main fabric of local government'.⁸⁹ The work of the Gulbenkian Foundation was continued by the introduction of the C.A.S.'s Special Purchase Scheme, in 1979, and the C.A.S.'s subsequent long-term collection development schemes; the Foundation gave administration grants to the C.A.S. during its financial crisis of 1977-79.

⁸⁹ Lord Redcliffe-Maud (ed.). *Support for the Arts in England and Wales*, [Calouste] Gulbenkian Foundation, London, 1976, p.25.

CHAPTER 11: INDEPENDENT NATIONAL LOAN AND EXHIBITION SCHEMES

11.1. Museums Association Circulating Art Exhibitions 1922-37

Concurrent with the activities of the C.A.S.'s Prints and Drawings Fund were the touring exhibitions organized by the V. & A. Museum's Circulation Department and the Museums Association. The V. & A. Circulation Scheme had been established, in 1855, for loans to art schools or museums attached to these institutions. Its exhibitions only became generally available to local authority museums from 1880; by 1931 these loan exhibitions were available for a 12 to 14-month period. The collecting of works on paper by provincial art galleries and museums was, as we have seen in Chapter 2, promoted as a solution to limited interwar purchasing resources of particularly modest-scaled and small art galleries and museums. In support of this policy, the V. & A. Local Purchase Fund was restructured to include Fine Art works on paper, from 1934 onwards. It was an approach to provincial local authority collecting which persisted throughout the interwar years and was advocated by the prominent curator, Charles Holmes, who observed that:

The common practice of municipal authorities with small purchase funds at their disposal is to imitate the practice of the larger provincial art centres, and attempt to form collections of modern pictures. It would be more politic to devote the sum thus annually expended upon mediocre or popular paintings to the purchase of modern prints and drawings... This system has the further advantage that it can be linked up quite easily with the art of the past through the medium of the historical English School of Watercolour Painting.⁹⁰

In 1913 the V. & A. Museum's Circulation Department became a self-contained entity within the institution and acquired its own collections for loan to provincial art galleries and museums, as part of a provincial educational programme. The need to raise the quality of these exhibits, however, was raised by the Museums Association

⁹⁰ Charles Holmes, quoted by Henry A. Kennedy in *Local Museums: Notes on their Buildings and Conduct*, Museums Association and Oxford University Press, 1938, pp.17-18.

and the President of the Board of Trade, Charles F.G. Masterman (1873-1927), in the following year. During the First World War, the Circulation Scheme was suspended and matters were not improved when, in response to postwar central government demands for economic retrenchment, the V. & A. Museum doubled the Circulation Department's transport charges, in 1922. In an attempt to allay widespread criticism of the Scheme, its administration (by July 1922, there had been no Keeper for 18 months) and the quality of art works available for loan, the V. & A. Museum agreed to establish with the Museums Association a Joint Committee on Circulation. Prior to 1939, the V. & A. Museum was only permitted to lend duplicate art works and other objects to art schools and decorative art museums, while the British Museum was prohibited from lending any art works, other than duplicates of works on paper to provincial art galleries and museums; neither national institution, however, actively acquired duplicates of contemporary British works on paper. These limitations of the Circulation Scheme, therefore, brought about the creation of the Museums Association Circulating Art Exhibitions Committee, an organization which ran from 1922 until April 1937. This Committee administered touring exhibitions available for a modest hire fee to art galleries and museums which were institutional members of the Museums Association. As the founding aims of the loan scheme were the promotion of education and patronage, it had even been envisaged, at one point, that borrowing institutions would sign an undertaking to purchase works from the exhibitions.⁹¹

The involvement of the Museums Association in collection schemes was indicative of this body's growth and enhanced cultural authority. When the Association launched its touring exhibition scheme, in 1922, it had already attracted significant institutional membership which covered large and medium-scaled art galleries and museums. The large institutions included Birmingham Museum and Art Gallery, in 1890, Kelvingrove

⁹¹ See Edward Rimbault Dibdin, 'Report on Circulating Art Exhibitions Committee,' *Museums Journal*, Vol. xxiii, October 1923, pp.105-108.

Art Gallery, in 1890, Walker Art Gallery (as part of Liverpool Public Museums), in 1911, Manchester City Art Gallery, in 1905, Sheffield City Art Galleries and Museums, in 1889, but notably not Leeds City Art Gallery. The medium size institutions included Aberdeen Art Gallery, in 1908, Belfast Art Gallery, in 1905, Brighton Art Gallery, in 1893, Leicester Museum and Art Gallery, in 1908, Laing Art Gallery, in 1909, Castle Museum, Nottingham, in 1917, Oldham Art Gallery, in 1912, Harris Museum and Art Gallery, in 1901, and Glynn Vivian Art Gallery, in 1911. The Association's private membership was notably enhanced by the joining of influential figures in the art world, during the period 1930-32; these new members included Waldorf Astor, the 2nd Viscount Astor (1879-1952), and David Alexander Lindsay, the 27th Earl of Crawford and 10th Earl of Balcarres, in 1931, and Samuel Courtauld and John Rothenstein (then Director of Leeds City Art Gallery) in 1932.

The Museums Association Circulating Art Exhibitions Committee was based at 7 Garrick Street, London, W.C.2 and shared this premises with the Art Exhibitions Bureau. A close working relationship developed between these two organizations which were in turn linked to the activities of the V. & A Museums' Circulation Department and the C.A.S. Moreover, the Museums Association, in common with the C.A.S., used the term "collection" rather than "exhibition" to describe their touring loans, so as to convey a pattern of directed acquisitions. The founding-members of the Museums Association Circulating Art Exhibitions Committee naturally included representatives of the Museums Association. The Chairman, and from 1927 Organizing Director, of the Museums Association Circulating Art Exhibitions Committee, was Edward Rimbault Dibdin (1853-1941); a former curator at the Walker Art Gallery, from 1904-18, President of the Museums Association, from 1915-18, writer on art and artist. His role, as Chairman, was subsequently assumed by Joseph Bailey (1860-?), Editor of the *Museums Journal*, from 1921-26, former Secretary and Keeper of the V. & A. Museum's Circulation Department and a semi-professional artist, who had trained at the Royal College of Art. Another member with

touring exhibition experience was J. A. Charlton Deas (1874-1951), a librarian and pioneer of public library services, who had originated the idea of showing exhibits to the blind, in 1912, as Director of Sunderland Public Libraries, Museum and Art Gallery, from 1904-39. The Secretary of the Museums Association Circulating Art Exhibitions Committee was Charles R. Chisman (1874-1955), who acted as private secretary to two leading Royal Academicians, Hubert von Herkomer, from 1899-1912, and John Lavery, from c.1912-27, and as Secretary to the British Fine Art Section at White City, from 1911-14, and the Royal Society of Portrait Painters, from 1913. The then current President of the Museums Association, and Director of Leicester Museum and Art Gallery, from 1918-40, Edwin E. Lowe (1877-1958) also joined the Committee; he was a noted geologist, who had begun his studies at Warrington School of Art. Other members were Marian Frost; Thomas Sheppard (1876-1945), a geologist and then City Curator of the Hull Municipal Museum (from 1926, Director of the Municipal Museums); J. J. Simpson; Frederick Williamson, Curator of Derby Museum and Art Gallery, from 1914; Alderman Charles Squire (d. 1945), Chairman of the Museums Committee of the Leicester Corporation; C. C. A. Monro; and Frederick R. Rowley, Curator of the Royal Albert Memorial Museum, in Exeter, and former Editor of the *Museums Journal*, from 1909-14. Of these, Chisman and Dibdin were also Directors of the Art Exhibitions Bureau. In 1933, the Executive Committee included the prominent provincial art curators Frank Lambert, the new Director of the Walker Art Gallery, from 1932-52; William Grant Murray (1877-1950), former General Secretary of the Museums Association, from 1921-24, and as Director of Art for Swansea Corporation, from 1910-50, responsible for the Glynn Vivian Art Gallery; and Solomon Kaines Smith, Keeper of Birmingham Museum and Art Gallery, from 1927.

It was rightly envisaged from the out set, by Dibdin, that the scheme would attract smaller institutions which lacked the funds and staffing to stage their own independent sales exhibitions of contemporary art. The Museums Association Circulating Art

Exhibitions were available for tour to provincial art galleries and museums, and to the British Dominions and Colonies. During the period 1922-33, the Circulating Art Exhibitions Committee organized seven 'representative exhibitions of British Art: Oil Paintings, Watercolour Drawings, Sculpture, Colour Prints and Etchings'.⁹² The first of these to tour in Britain was a sales exhibition of contemporary British oil paintings entitled 'Modern British Art: Oil Paintings by Leading British Painters of the Day'; it was available for hire for £27.5s.⁹³ This exhibition opened at its first of eight provincial touring venues, Leicester Museum and Art Gallery, in July 1923. It was selected by 'an advisory sub-committee of eminent painters', who were the Royal Academicians Frank Brangwyn and Richard Jack, and Patrick W. Adam, Howard Somerville and Algernon M. Talmage.⁹⁴ These artists were associated with both English and Scottish Academies and established exhibiting societies and, therefore, these groups dominated the selection of over 100 exhibiting artists. Works were selected from artists' studios by Chisman and Dibdin, so as to facilitate direct financial support of artists. Despite the exhibition's title, more progressive elements such as the Camden Town artists, Bloomsbury and English abstract artists were excluded. Only a few examples of earlier "foreign influences" on British art were represented by artists such as E. A. Hornel, William Nicholson and Philip Wilson Steer. Originally it had been muted to include examples of the 'extremists', and subsequently to create an exhibition solely devoted to 'these pioneers and experimentalists', if a demand from art galleries and museums was forthcoming.⁹⁵ The exhibition was eventually toured to 16 art gallery and museum venues in the U.K. and South Africa, until 1927, when it was dispersed.

⁹² *The Year's Art*, Macmillan and Company, London, 1933, pp.96-97.

⁹³ Mappin Art Gallery Minutes, 9th July 1926: Sheffield City Art Galleries Records.

⁹⁴ 'Foreword' to Worthing Art Gallery, *Oil Paintings by British Artists of Today*, The Museums Association Circulating Collection and Borough of Worthing Art Gallery, 1924.

⁹⁵ Edward Rimbault Dibdin, 'Report on Circulating Art Exhibitions Committee,' *Museums Journal*, Vol. xxiii, October 1923, p.108.

This was followed by the 'Exhibition of Contemporary British Sculpture' which was for hire at £20. In 1927, it was shown at Sunderland Museum and Art Gallery, Leeds City Art Gallery and the Russell Coates Museum, with an accompanying catalogue, and in 1928 at Cheltenham Art Gallery.⁹⁶ The logistics and costs involved in touring sculpture limited the size and media that could be represented, and sculptors were specifically invited to provide or create small-scale works of 'durable decoration' for public collections, or as 'domestic ornament'.⁹⁷ The exhibition also functioned as 'a good general view of the genius and skill of our living national sculptors' which included the Royal Academician sculptors, Alfred Drury and Alfred Gilbert, and by contrast Jacob Epstein (represented by the bust 'Joseph Conrad' lent by the artist Muirhead Bone) and Benno Schotz (represented by the bust 'James McBey').⁹⁸ In 1927, a planned collection of 100 watercolours was launched by the Museums Association and lent to Harrogate Art Gallery (now the Mercer Art Gallery). British watercolours were chosen because they were 'a branch of pictorial art in which, now as always, we lead the world'.⁹⁹ Again art works were for sale, and purchases made by provincial art galleries and museums included works by the Royal Academicians D.Y. Cameron, George Clausen, William Russell Flint and Algernon Newton. This was followed in 1929 by a 'New Circulating Oils Collection' of '75 oil paintings by British artists of today' which was lent to Mappin Art Gallery, an institution which housed a collection of largely Victorian British art.¹⁰⁰

⁹⁶ Museums Association and Sunderland Art Gallery, *Exhibition of Contemporary British Sculpture*, The Museums Association Circulating Collection and Sunderland Art Gallery, 1927, u.p.

⁹⁷ *ibid.*

⁹⁸ *ibid.*

⁹⁹ Edward Rimbault Dibdin, 'Report on Circulating Art Exhibitions Committee,' *Museums Journal*, Vol. xxiii, October 1923, p.108.

¹⁰⁰ Letter: C. R. Chisman to Frank Lambert, 3rd October, 1929: 'Chisman', file in 'General Correspondence 1927', box: Leeds City Art Gallery Records.

In 1933, the Museums Association created two further collections for loan to provincial art galleries and museums. These were an 'Etchings Collection' (extended to include drypoints) and a 'Watercolour Collection' which featured further examples of affordable contemporary British art for sale. The 'Etchings Collection' consisted of 147 etchings and drypoints 'by the most representative British artists' and was available for hire for £16.13s.4d.¹⁰¹ This collection was shown at Sheffield, Oldham, Bootle, Burton-on-Trent and Halifax. The 'Watercolour Collection' proved more popular and was shown in England, Scotland and Wales: the recipient institutions were, respectively, Leicester Museum and Art Gallery, Stockport War Memorial and Art Gallery, Dunfermline Art Gallery, Dundee Art Gallery, Glynn Vivian Art Gallery, Usher Art Gallery, Barnard Castle Museum, Harrogate Art Gallery, Warwick District Council Art Gallery and Museum, Burton-upon-Trent Art Gallery, and Salford Museum and Art Gallery. At Leicester, the Gallery purchased 'The Weather Prophet' by Anna Airy.

The educational beliefs behind the scheme significantly focused on contemporary art ("living art") rather than "art of the past", as it was perceived as a more accessible vehicle for conveying aesthetic beauty to a broad public. In the *Museums Journal*, Dibdin proselytized:

You cannot make a people artistic by showing them the art of the past, which is aloof from the understanding of the man in the street, however eloquent it may be to the student and the connoisseur. It is only by the living art of their time that ordinary people are influenced, moved and awakened to a right sense of beauty. Art museums, therefore, cannot do a better service to the public and also to the art of our own day, in which the ideas of living men appeal to us with a vivid force no longer inherent in the noblest creations of past times.¹⁰²

¹⁰¹ 'Appendix', *Museums Journal*, Vol. xxxiii, September 1933, p.218.

¹⁰² Edward Rimbault Dibdin, 'Report on Circulating Art Exhibitions Committee,' *Museums Journal*, Vol. xxiii, October 1923, p.108.

11.2. Peter Stuyvesant Foundation

11.2.1. Origins

In 1963, Peter Stuyvesant, the Dutch cigarette manufacture, decided to establish a Foundation to encourage music and the visual arts in Britain. Its visual arts remit focused on young artists and the development of their careers. The decision to create a contemporary British art collection, as a form of 'industrial patronage of the arts', was a direct response to the decline in private patronage and limited central government support.¹⁰³ The Peter Stuyvesant Foundation policy included the creation of a contemporary art collection, travel bursaries and extensive exhibition sponsorship

11.2.2. Peter Stuyvesant Foundation Art Collection

In 1964, three advisors were appointed to form a purchasing art committee for a projected Peter Stuyvesant Foundation Collection. These were Norman Reid, the newly appointed Director of the Tate Gallery, who was also a member of the Arts Council's Art Panel, from 1964-74, the C.A.S.'s Executive Committee, from 1965-72, and the Fine Arts Committee of The British Council, from 1965-77; Alan Bowness, then a Lecturer in the History of Art at the Courtauld Institute of Art; and Lilian Somerville, Director of the Fine Arts Department, The British Council. The initial aim of the Peter Stuyvesant Foundation and its art committee was to form a collection which would represent the best of British art since 1950, and would constitute 'one of the largest and most important permanent collections of modern British painting in this country'.¹⁰⁴ In the event, however, the focus of the collection was restricted to the 'main tendencies in British painting since the late 1950s'.¹⁰⁵ The purchasing policy of

¹⁰³ 'Introduction' to Whitechapel Art Gallery and the Peter Stuyvesant Foundation, *Peter Stuyvesant Foundation: A Collection in the Making: 1965 Purchases*, Whitechapel Art Gallery, 1965, u.p.

¹⁰⁴ 'Peter Stuyvesant Foundation Press Release 1965' in 'Peter Stuyvesant Foundation: A Collection in the Making 1965', file: Whitechapel Art Gallery Archives.

¹⁰⁵ 'Preface' by Lilian Somerville, Alan Bowness and Norman Reid to Tate Gallery, *Recent British Painting: Peter Stuyvesant Foundation Collection*, Tate Gallery, London, 1967, p.7.

the Peter Stuyvesant Foundation, in common with the C.A.S.'s postwar acquisitions, covered artists both with international reputations, such as Francis Bacon and Ben Nicholson, and relatively unknown artists. Like the Arts Council Collection, the Peter Stuyvesant Foundation Art Collection was not formed for public display in a specific building, but was created as a storage-loan collection of primarily large-scale works. From 1964-67, the Foundation spent around £100,000 on the acquisition of some 100 works; the scale of the Collection was significantly enhanced by the Committee's influence, knowledge and links with the art market which secured reduced purchase prices.¹⁰⁶ Purchases were made from all the 'New Generation' exhibitions held at the Whitechapel Art Gallery, in London; the 'Painting and Sculpture of a Decade 1954-64', a joint Tate Gallery and Gulbenkian Foundation exhibition; and direct from artists themselves, such as Frank Auerbach, Derek Boshier, Roger Hilton, John Hoyland and Bridget Riley.

Sculpture had been excluded from the Collection's remit due to purchase, transport and storage costs. The 'New Generation' 1965 exhibition, however, featured large-scale sculpture for which it was difficult to find a private, commercial, or institutional purchaser, and the Peter Stuyvesant Foundation, therefore, extended its collecting remit to include this distinctive progressive development in British art. In 1965, Bryan Robertson became the official purchaser for the Peter Stuyvesant Foundation Sculpture Collection. He had previously compiled a list of sculptors whose work represented 'a definitive group of modern British sculpture': the sculptors were Kenneth Armitage, Ralph Brown, Reg Butler, Anthony Caro, Barbara Hepworth, Phillip King, Bryan Kneale, Bernard Meadows, Henry Moore, Eduardo Paolozzi, William Tucker and Brian Wall.¹⁰⁷ All these artists were subsequently purchased by local authority art galleries and museums, under the Gulbenkian Foundation's

¹⁰⁶ Norman Reid in conversation with the Author, June 1995.

¹⁰⁷ 'Peter Stuyvesant Foundation: A Collection in the Making 1965', file: Whitechapel Art Gallery Archives.

collection schemes, a development indicative of an art world consensus concerning the status and nature of contemporary British art. From the outset, the Peter Stuyvesant Foundation Sculpture Collection was intended to be available for loan to provincial art galleries and museums, and Robertson's selection, therefore, took account of the suitability of works for travel. By 1967, the Peter Stuyvesant Foundation Sculpture Collection included works by David Annesly, Anthony Caro, Colin Cina, Phillip King, Bryan Kneale, Justin Knowles, Victor Newsome, Eduardo Paolozzi, Roland Piché, Christopher Sanderson, Tim Scott, Richard Smith, William Tucker and Derrick Woodham; Justin Knowles (b.1935) was a self-taught sculptor, painter and printmaker, who taught at the Bath Academy of Art, at Corsham, and was appointed Director of the Peter Stuyvesant Foundation. These works, in common with the Alistair McAlpine's collection, represented non-pedestal, colourful abstract pieces made from industrial materials. They marked a dramatic departure from pre-1960s carved and cast-bronze sculpture which predominated in municipal sculpture collections. The loan of this new sculpture, to mainly Victorian and Edwardian-designed municipal institutions, challenged the idea of comfortable comparisons by promoting a demanding and at times aggressive dialogue with art and design of the past.

The Peter Stuyvesant Foundation purchasing art committee had complete artistic freedom in implementing its collecting policy for contemporary British paintings. This policy was outlined in the catalogue which accompanied the exhibition 'Recent British Painting: Peter Stuyvesant Foundation Collection' held at the Tate Gallery in 1967; this large-scale exhibition featured 97 paintings by 51 artists which was almost the entire Peter Stuyvesant Foundation Collection.¹⁰⁸ The Collection's original intention

¹⁰⁸ The artists represented were Frank Auerbach, Gillian Ayres, Francis Bacon, Peter Blake, Sandra Blow, Derek Boshier, Patrick Caulfield, Prunella Clough, Bernard Cohen, Harold Cohen, Alan Davie, Robyn Denny, Anthony Donaldson, Terry Frost, Anthony Fry, Richard Hamilton, Adrian Heath, Patrick Heron, Anthony Hill, Roger Hilton, Ivon Hitchens, David Hockney, Howard Hodgkin, John Hoyland, Paul Huxley,

was to track each artist's career by an equitable representation of three works, but this approach was subsequently modified as 'with some artists one needs to show a group of related works, but others make their mark well with a single canvas';¹⁰⁹ Richard Smith, however, was represented by four works. The Collection's scope covered the older established generation of artists, for example Francis Bacon, Ben Nicholson and Graham Sutherland, as well as artists associated with the 'New Generation' exhibitions, such as David Hockney, Alan Jones and Paul Huxley. Despite its survey-like character, the purchasing committee admitted, at the time, that certain artists had been excluded who did not fit into the 'general picture', with the aim 'to give point to the collection';¹¹⁰ the category, sculpture, was excluded due to escalating prices. Contemporary British art was, therefore, identified with consistent and common trends, and the exhibition presented to museum professionals the concept of focused professionally curated collecting of contemporary British art, as opposed to the C.A.S.'s process of selection which relied on informed but often unrelated personal preferences and interests.

The purchasing art committee's concern with identifying and representing 'main tendencies' was an early manifestation of Alan Bowness' art historical theory of a central tradition, whereby a powerful and pervasive network of individuals and institutions established and maintained cultural judgements.¹¹¹ There was a synergy

Gwyther Irwin, Tess Jaray, Allen Jones, Michael Kidner, R.B. Kitaj, Leon Kossoff, Peter Lanyon, Kenneth Martin, Mary Martin, Jeremy Moon, Henry Mundy, Ben Nicholson, Victor Pasmore, Peter Phillips, Ceri Richards, Bridget Riley, William Scott, Peter Sedgley, Jack Smith, Richard Smith, Ian Stephenson, Graham Sutherland, Joe Tilson, Keith Vaughan, John Wells and Bryan Wynter.

¹⁰⁹ 'Preface' by Lilian Somerville, Alan Bowness and Norman Reid to Tate Gallery, *Recent British Painting: Peter Stuyvesant Foundation Collection*, Tate Gallery, London, 1967, p.7.

¹¹⁰ *ibid.*

¹¹¹ See Alan Bowness, *The Conditions of Success: How the Modern Artist Rises to Fame*, Thames & Hudson, London, 1989, p.7, where Bowness states that 'there is a clear and regular progression towards artistic success' and that 'artistic fame is predictable', and p.11, where Bowness identifies the phases of success as 'peer recognition, critical recognition, patronage by dealers and collectors, and finally public

that existed between the 'New Generation' exhibitions and the Peter Stuyvesant Foundation, as these exhibitions were a source of art for the Peter Stuyvesant Foundation's paintings collection. Collectively both cultural activities aimed to stimulate the patronage of contemporary British art by art galleries and museums, and to ultimately enhance the international prestige of contemporary British art. Artists in the Collection had represented Great Britain at the prestigious 'Venice Biennale' and they were also to be found in collections directed or associated with Norman Reid, Lilian Somerville and Alan Bowness: these included the collections of the Arts Council of Great Britain, The British Council, Tate Gallery, Contemporary Art Society, Leicestershire Education Authority, Gulbenkian Foundation, and the Arts Council Committee Collections of Wales and Northern Ireland. The Peter Stuyvesant Foundation Collection bought works from both important exhibitions and commercial London art galleries which specialized in contemporary art, and marketed the creation of its Collection as a 'public cultural amenity' which was linked to the cultural activities of the Gulbenkian Foundation and the C.A.S.¹¹²

Concurrent with the development of a collection, was the Peter Stuyvesant Foundation's sponsorship of contemporary art exhibitions which were held in London and toured to provincial art galleries and museums. The first of these was the 'New Generation' exhibition of paintings, held at the Whitechapel Art Gallery in 1964, followed by similar exhibitions devoted to sculpture, in 1965, and painting and sculpture in 1966 and 1968. In 1965, the exhibition toured to the Ulster Museum (formerly Belfast Art Gallery) and the Whitworth Art Gallery, the university institution, in Manchester and, in 1967, a selection of 21 works was shown at Birmingham Museum and Art Gallery. The Foundation also sponsored the exhibition 'Northern Young Contemporaries' held at the Whitworth Art Gallery in 1965, 1966

acclaim'.

¹¹² David Thompson, 'Recent British Painting: The Stuyvesant Collection', *Studio International*, Vol. clxxiv, December 1967, p.256.

and 1967; the 'Young Contemporaries' exhibitions in London; and the C.A.S. exhibition 'British Sculpture in the 60s' held at the Tate Gallery in 1965. In 1967, an exhibition of 47 works by Josef Herman, from the Peter Stuyvesant Foundation Collection, was shown in London and toured to provincial art galleries and museums.

11.2.3. Peter Stuyvesant Foundation Art Loans to Local Authority Art Galleries and Museums

The Peter Stuyvesant Foundation purchasing art committee initially sought to establish 'an authoritative collection for public enjoyment which will also have some historical significance'.¹¹³ In 1965, a Loan Distribution Scheme was launched by the Peter Stuyvesant Foundation to coincide with the exhibition 'Peter Stuyvesant Foundation: A Collection in the Making' held in London at the Whitechapel Art Gallery. The Loan Distribution Scheme aimed, under Bryan Robertson's direction, to 'fill temporary gaps' in provincial art gallery and museum collections.¹¹⁴ Directors of provincial art galleries and museums were invited to view this exhibition, in order to select works for loan to their institutions.¹¹⁵ The 52 works on display represented 39 contemporary British artists of which 27 were already represented in the Tate Gallery's collection; the majority of the works in the Tate Gallery collection had been purchased, while several had been presented by the C.A.S. This exhibition, therefore, reinforced a consensus as to what constituted significant contemporary British art and the nature of institutional collecting. From 1966-68, 49 paintings from this exhibition were lent to 21 provincial art galleries and museums.¹¹⁶ By far the largest selection, some 87

¹¹³ Whitechapel Art Gallery and Peter Stuyvesant Foundation, *Peter Stuyvesant Foundation: A Collection in the Making: 1965 Purchases*, Whitechapel Art Gallery, London, 1965, u.p.

¹¹⁴ 'Peter Stuyvesant Foundation: A Collection in the Making 1965', typescript: Whitechapel Art Gallery Archives.

¹¹⁵ Letter: Justin Knowles, Director of the Peter Stuyvesant Foundation, to Vincent Smith, Director of Bolton Museum and Art Gallery, 10th November, 1965: Bolton Museum and Art Gallery Records.

¹¹⁶ The 17 recipient local authority institutions were the Walker Art Gallery, Bolton Museum and Art Gallery, Ferens Art Gallery, Glynn Vivian Art Gallery, Wakefield Art

works, was shown at the Whitworth Art Gallery; a selection of works also toured to the National Gallery of Scotland and National Museum of Wales. Examples of sculpture, which had been acquired by the Foundation from the exhibition 'New Generation' 1965, were also added to the Loan Distribution Scheme.

In 1967, the majority of loans were recalled in time for the exhibition 'Recent British Painting: Peter Stuyvesant Foundation Collection' which traced the history of the Peter Stuyvesant Foundation Collection. In the accompanying exhibition catalogue, the contribution made by both the Foundation's Collection and Loan Distribution Scheme was defined collectively as 'a conscientious catalyst'.¹¹⁷ The Foundation's involvement in both the exhibitions at the Whitechapel Art Gallery and the Tate Gallery, and the touring of what was then one of the largest permanent collections of contemporary British art was, therefore, presented as a sustained accumulative process which aimed to promote "collective patronage" (a combination of private, industrial and institutional support) and to educate provincial audiences in general. In 1968, Bryan Robertson made his own assessment of the contribution made by the Peter Stuyvesant Foundation in relation to contemporary British art, and concluded that:

There is no precedent for their benign gesture in England. It is just conceivable that their optimism in implementing the New Generation scheme, as well as their other concerns, has indirectly but decisively affected the course of art in England'.¹¹⁸

Gallery, Manchester City Art Gallery, Oldham Art Gallery, Temple Newsam (a branch museum of Leeds City Art Gallery), Bristol City Museum and Art Gallery, Castle Museum, in Nottingham, Castle Museum, in Norwich, Middlesbrough Art Gallery, Towner Art Gallery and Local Museum, Sheffield City Art Galleries, Leicester Museum and Art Gallery, Plymouth City Museum and Art Gallery, and Birmingham Museum and Art Gallery.

¹¹⁷ 'Introduction' by Michael Kaye, Director of the Peter Stuyvesant Foundation, to Whitechapel Art Gallery and the Peter Stuyvesant Foundation, *Peter Stuyvesant Foundation: A Collection in the Making 1965: 1965 Purchases*, Whitechapel Art Gallery, London, 1968, u.p.

¹¹⁸ 'Preface' by Bryan Robertson to *The New Generation: 1968: Interim*, Whitechapel Art Gallery, London 1968, u.p.

In the previous year, a proposal was considered to make the Peter Stuyvesant collection a 'permanent loan' to one provincial art gallery.¹¹⁹ This was followed by Alan Bowness' proposal, in 1971, that the collection should become part of a study collection at the Whitworth Art Gallery.¹²⁰ A limited distribution took place c.1974 when several works were presented to public art collections in Basildon and Hull, the Scottish National Gallery of Modern Art, and the Contemporary Art Society for dispersal. The Peter Stuyvesant Foundation Collection, however, proved itself to be a lucrative investment commodity, an aspect of independent collecting, and in 1974 the first sales from the Collection were also made, followed by mixed property sales at Sotheby's of London, in 1987 and Bonham's of London, in 1989.¹²¹

11.3. Alistair McAlpine Loan Collection

The art collector and art dealer, Alistair McAlpine (b.1942), also sponsored a nationwide touring scheme for contemporary British art; it was administered by the Institute of Contemporary Prints.¹²² McAlpine was one of the first private collectors to extensively purchase the new progressive British art of the 1960s. The collection, based on his 'knowledge at that particular time, coupled with the availability of works', was similar in character to the Peter Stuyvesant Foundation's collections of paintings and sculpture;¹²³ collectively, both loan collections served to promote and reinforce the collecting of specific types of contemporary British art. During the years 1972-92, McAlpine lent 132 contemporary British paintings and 8 sculptures from his private art

¹¹⁹ David Thompson, 'Recent British Painting: The Stuyvesant Collection', *Studio International*, Vol. clxxiv, December 1967, p.256.

¹²⁰ Letter: Alan Bowness to Michael Kaye, Director of the Peter Stuyvesant Foundation, 2nd April, 1971: Alan Bowness Papers, Box 834 LON COI - UNESCO, Tate Gallery Archive.

¹²¹ More precise information is currently unavailable due to the long "stop" notice that has been placed on the Peter Stuyvesant records deposited at the Tate Gallery Archive.

¹²² For further background information on the Institute of Contemporary Prints see pp. 85-87.

¹²³ 'Introduction' by Alistair McAlpine to *The Alistair McAlpine Gift*, Tate Gallery, London, 1971, p.7.

collection to 21 public collections which included national, local authority art galleries and museums, and university institutions.¹²⁴ The scope of the touring scheme was also wide-ranging in terms of its geographical coverage and the range of major to modest-scaled institutions involved. The local authority art galleries and museums were Aberdeen Art Gallery, Bolton Museum and Art Gallery, Cartwright Hall Art Gallery, Bristol City Museum and Art Gallery, Herbert Art Gallery, Dundee Art Gallery, Kelvingrove Art Gallery, Leeds City Art Gallery, Leicester Museum and Art Gallery, Walker Art Gallery, Newport Art Gallery, Reading Art Gallery, Graves Art Gallery, Southampton City Art Gallery and Glynn Vivian Art Gallery; the national institutions were the Tate Gallery, Arts Council, National Museum of Wales and Scottish National Gallery of Modern Art; while two university institutions, the Fitzwilliam Museum and the Whitworth Art Gallery, also received loans.

While the loans were partially generated by Alistair McAlpine's need for storage and display space, he also aimed to influence the acquisition of contemporary art by provincial art galleries and museums. Long-term, similar acquisitions by public collections would serve to validate the cultural significance and monetary worth of private prescient collecting undertaken by McAlpine. Loans were made for a minimum period of three years and were sometimes specified as "indefinite" with the idea that returns would be on the basis that the borrowing institution wished to acquire similar works. There was also the imaginative provision, under the scheme, for works to be bequeathed to the borrowing institution, under central government's Acceptance-in-Lieu provisions, should McAlpine die during the loan scheme period. Only one example, however, from McAlpine's private collection became part of a public provincial collection, and then only inadvertently. This was William Turnbull's painting

¹²⁴ 'Paintings and Sculptures from the collection of Mr. R.A. McAlpine', typescript, u.d. but c.1973: Alistair McAlpine Papers 7812, Tate Gallery Archive.

'2- 1967' which was bought by Cartwright Hall Art Gallery, following an insurance claim.

The Alistair McAlpine Collection loans played an important role in supplementing displays, such as at Birmingham Museum and Art Gallery, where a painting by Kim Lim was borrowed in 1982.¹²⁵ A decade earlier, in 1974, Leeds City Art Gallery used the McAlpine loan of paintings by Alan Green, Patrick Heron, John Hoyland and Mark Lancaster, along with works from the Arts Council and other private collectors, in order to present 'an impressive display of British abstract art of the sixties to supplement the Gallery's own modern collection'.¹²⁶ These loans, like acquisitions, however, could still be blocked by a local authority committee. In 1975, for example, the Alistair McAlpine loan of paintings by William Turnbull proved too radical and were withdrawn from display, in response to objections from the Bolton Museum and Art Gallery Sub-Committee.

11.4. Royal Academy: 'Primitives to Picasso: An Exhibition from Municipal and University Collections in Great Britain' 1962

The Gulbenkian Foundation provided research funds for the exhibition 'Primitives to Picasso' which was held at the Royal Academy in 1962. This was the first major exhibition to highlight the collection strengths of provincial art institutions. It was the brain-child of Philip James who, in 1960, had proposed that the Museums Association and the Arts Council should jointly organize an exhibition entitled 'Pictures from the Provinces'; since 1945, both organizations had worked in co-operation through a Joint Committee for Consultation. The exhibition 'Primitives to Picasso' was deliberately conceived as a show which would significantly contribute to the debate on provincial

¹²⁵ Letter: Michael Diamond to Alistair McAlpine, 23rd February, 1982: Box 191, Birmingham Museum and Art Gallery Records .

¹²⁶ Miranda Strickland-Constable, 'Some Recent Loans' [Alistair McAlpine Loans], *Leeds Arts Calendar*, No.75, 1974, p.6

collecting and its future, particularly in relation to contemporary British art. Its aims were 'to draw attention to the great importance of these collections, to induce more people to visit them and to encourage their development'.¹²⁷ The selectors were Philip James; Benedict Nicolson (b.1914), an art historian and former Deputy Surveyor of the King's Pictures; and Kenneth Garlick (b.1916), who was a lecturer (Senior Lecturer from 1960) in art history at the university institution, Barber Institute of Fine Arts, Birmingham, from 1951-68, who replaced Lawrence Gowing. Additional advice was also provided by Arthur E. Popham (1889-1970), former Keeper of the Department of Prints and Drawings at the British Museum, from 1945-54, and Francis Hawcroft, then Keeper at the Whitworth Art Gallery.

In total 65 art galleries and museums lent to the exhibition which featured 45 examples of modern British art. This selection aimed to illustrate an early and sustained commitment to represent progressive Twentieth-Century British Art in provincial collections, and to emphasize this point, the dates when art works were created and acquired were recorded in the exhibition catalogue. These exhibits included Paul Nash's painting 'Mushrooms' 1927 bought by the Castle Museum, in Nottingham, in 1933; Paul Nash's watercolour 'The Pine' bought by the Laing Art Gallery, in 1928; Francis Bacon's painting 'Study for the Magdalene' (now known as 'Figure Study II') presented by the C.A.S. to Batley Art Gallery, in 1952; and Lucian Freud's major realist-phase painting 'Interior at Paddington' bought by the Arts Council from the exhibition 'Sixty Paintings for '51' and presented to the Walker Art Gallery. Other twentieth-century British artists represented in the exhibition were David Bomberg, Reg Butler, Lynn Chadwick, Alan Davie, Jacob Epstein, Mark Gertler, Harold Gilman, Spencer Gore, Duncan Grant, Barbara Hepworth, Patrick Heron, Ivon Hitchens, Paul Jenkins, Gwen John, David Jones, Peter Lanyon, Wyndham Lewis,

¹²⁷ 'Primitive Records', u.p.: Committee Files A-Z, Royal Academy Exhibition Department Records, Royal Academy.

Henry Moore, Ben Nicholson, Victor Pasmore, John Piper, William Scott, Matthew Smith and Graham Sutherland; the youngest of these were Lucian Freud, Alan Davie and Paul Jenkins. Due to the limited exhibition space available to show Twentieth-Century British Art, Royal Academicians were deliberately excluded from the exhibition, as these artists could be seen regularly in the annual Summer Exhibitions.¹²⁸ 'Primitives to Picasso' also drew attention to the growing role of London art dealers, such as Marlborough Fine Art and the Hanover Gallery, by including fourteen works which had been bought from such sources in the last four years. These included Keith Vaughan's painting 'Warrior' 1960 and Ceri Richards' painting 'La Cathédrale Engloutie' 1960 bought by Glynn Vivian Art Gallery in 1960; Henry Moore's bronze sculpture 'Falling Warrior' bought by Huddersfield Art Gallery in 1959; and Peter Lanyon's gouache 'Abstract Sea Study' 1958 bought by the Cecil Higgins Art Gallery, a trustee-status art gallery, in 1958. Marlborough Fine Art was, by this stage, playing a leading role as a "knowledge-broker" which established the reputation of both artists and curators. It directly influenced critical debate through special arrangements with art critics, as well as the offer of gifts of works and special prices to public collections.

In response to the exhibition, *The Economist* conducted a survey of purchase funds available for a number of selected provincial art galleries and museums in England and Scotland. It concluded that the creation of collection schemes, which it disparagingly described as a 'profusion of purchasing props', was leading to the dissipation of cultural resources.¹²⁹ In its place, *The Economist* proposed that a 'regional network' of art collections should be established which would involve provincial specialization and

¹²⁸ The Royal Academy agreed to the exclusion of all Royal Academicians which included Augustus John, Walter Sickert, Stanley Spencer and Carel Weight. See 'Editorial', *Museums Journal*, Vol. cli, December 1961, pp.150-152, and 'Primitive Records', u.p.: Committee Files A-Z, Royal Academy Exhibition Department Records, Royal Academy.

¹²⁹ *The Economist*, 'Provincial Primitives', *The Economist*, 10th February, 1962, p.523.

the centralization of the best works in one provincial centre.¹³⁰ To facilitate this arrangement, curators would be granted greater freedom from local authority control and financial stringencies, and comprehensive legal powers which would enable art galleries and museums to 'sell when they have too many examples of one artist or school'.¹³¹ The influential *Burlington Magazine*, whose readership covered the curatorial profession, art historians and collectors, proposed a different strategy which focused on the needs of the vast majority of art galleries and museums. It argued that these lacked the financial resources associated with major institutions, such as Birmingham Museum and Art Gallery, which enabled 'imaginative buying' to be pursued.¹³² As a solution, the *Burlington Magazine* proposed that non-national art galleries and museums nation-wide should introduce formal written collecting policies which focused on the 'relatively cheap and unfashionable'.¹³³

130 *ibid.*

131 *ibid.*

132 Editor, 'Editorial: Public Collecting in the Provinces', *Burlington Magazine*, Vol. civ, March 1962, pp.95-96.

133 *ibid.*

CHAPTER 12: INDEPENDENT PROVINCIAL SCHEMES

12.1 Charles Rutherston Loan Scheme

The Charles Rutherston Loan Scheme was established in 1925, and from 1927 it was based at the then newly opened Platt Hall, a branch gallery of Manchester City Art Gallery. Its creation dramatically changed the character of Manchester City Art Gallery's representation of contemporary British art. In 1925, the Bradford-based collector, Charles Rutherston (1866-1927), presented 50 paintings, over 500 works on paper and 12 sculptures by British artists to Manchester City Art Gallery; Charles Rutherston, it should be recalled, was brother of the artists William Rothenstein and Albert Rutherston, and John Rothenstein's uncle. His gift was a major representation of British art created during the period 1890-1925 and was intended both to form part of Manchester City Art Gallery's permanent displays and to be available for loan, principally to art galleries and schools throughout Lancashire and Yorkshire. In 1935, for example, a loan exhibition of 29 works from the Charles Rutherston Loan Collection was organized at Graves Art Gallery, in Sheffield. This exhibition included works by artists associated with progressive groupings, such as Charles Conder, Raymond Coxon, Jacob Epstein, Eric Kennington, Wyndham Lewis, John and Paul Nash, C.R.W. Nevinson, Lucien Pissarro, William Rothenstein, Albert Rutherston, Philip Wilson Steer and Edward Wadsworth.

In 1928, the Charles Rutherston Loan Scheme became an independent subscribing member of the C.A.S. which presented Mark Gertler's painting 'Still Life' to the Scheme, in the same year. This association augmented Manchester City Art Gallery's pre-existing membership of 1911, and the link was maintained until the C.A.S.'s final gift to the Scheme in 1988. In 1929, the 'Exhibition of Contemporary Art' at Leeds City Art Gallery included several loans from the Rutherston Loan Scheme alongside works from the C.A.S.'s collection. This was followed by a C.A.S. loan exhibition at Platt Hall, in 1930, which offered an instructive comparison with acquisitions made by the Charles Rutherston Loan Scheme. In reviewing this exhibition, Eric Newton, as

the art critic for *The (Manchester) Guardian*, from 1930–47, and the art adviser to the Charles Rutherston Loan Scheme, questioned the appropriateness of a public art gallery setting for what were small-scale and domestically conceived works: the exhibits included a Paul Nash flower-piece, John Nash's painting 'Canal', portraits by Mark Gertler and a decorative panel by Duncan Grant.¹³⁴ In his review, Newton noted that:

the bulk of the pictures are in a lower and subtler key. And here one wonders whether the C.A.S. is not occasionally doing the artist a disservice by condemning to a place on the walls of our public galleries pictures which have an intimacy that makes them more suitable for domestic use.¹³⁵

In assessing the public appreciation of art, Newton drew an important distinction between the intrinsic formal qualities and domestic-scale of much of progressive contemporary British art, and the aesthetic character and scale of public art gallery rooms. This development in British art had been noted by Roger Fry, in his introduction to the catalogue for the exhibition 'London Group Retrospective 1914-28' 1928, where he observed that 'large-scale compositions have given place to works more suitable to the exiguity of modern apartments'.¹³⁶

12.2. National Museum of Wales Loan Scheme

A complement to the acquisitional activities and touring exhibitions of the Contemporary Art Society for Wales, examined in Chapter 9, was the touring scheme of the 1960s, which was established at the National Museum of Wales as a result of the Margaret Davies Bequest. Davies, who had trained as an artist, at the Slade School of Art, was a wealthy pioneering collector and social benefactor, who together with

¹³⁴ No exhibition catalogue has been traced.

¹³⁵ Eric Newton, 'Modern Pictures at Platt Hall: A Vigorous Outlook', *The (Manchester) Guardian*, u.d. but c. 1930: Eric Newton Papers, Press-Cuttings 8015, Tate Gallery Archive.

¹³⁶ Roger Fry, 'The Modern Movement in England', in *London Group Retrospective Exhibition 1914-28*, New Burlington Galleries, 1928, u.p.

her sister, Gwendoline, established the outstanding basis of the Nineteenth and Twentieth-Century French Art collection at the National Museum of Wales. In addition to collecting French pictures, like her sister, Margaret had, as early as 1912, begun purchasing contemporary British works by the Royal Academicians George Clausen and Frank Brangwyn. During the period 1934-62, Margaret made more adventurous purchases of contemporary British paintings, which included a significant Welsh grouping, although her selection of French works were more whimsical. The Davies sisters' art advisor, Hugh Blaker, died in 1936, but it is conceivable that he did influence the early choice of British artists, as they were also bought by the C.A.S., of which Blaker was a prominent member: the English artists were Vanessa Bell, R.O. Dunlop, Walter Sickert, Harold Gilman, Matthew Smith, Ethel Walker and Christopher Wood; Wales was represented by Augustus John, Alan Gwynne-Jones and J.D. Innes; alongside Derwent Lees, an Anglo-Australian artist, who like Innes, was a close associate of John. Margaret Davies subsequently gained informal advice from many quarters which included the artist Murray Urquhart, a pupil of Walter Sickert, and whose work Davies also bought. Her role as Art Purchaser for the Contemporary Art Society for Wales, in 1954, also impacted upon her choices for her own collection; in 1935 both the Davies sisters had attended the inaugural meeting of the Contemporary Art Society for Wales. Postwar acquisitions were a medley of figurative artists and styles which included the British Pop artist Terry Frost, Kitchen Sink School artist Derrick Greaves, alongside a selection of Welsh artists, such as Ceri Richards and Kyffin Williams, and here the Keeper of Art at the National Museum of Wales, John Steegman, gave informal advice. The guiding principles behind the formation of the collection were that the works were an expression of informed personal taste and interests, and that as a selection of in-expensive, small-scale works would, as a touring exhibition, 'introduce painting on the level of pleasure to people normally deprived of the opportunity to see pictures'.¹³⁷ In 1963, 41 works

¹³⁷ National Museum of Wales, *Pictures from the Margaret Davies Collection*,

were bequeathed to the National Museum of Wales and the subsequent touring scheme was administered by the Welsh Committee of the Arts Council. After the scheme ceased, the works were subsumed into the National Museum of Wales' permanent collection, where they are now seen, in the main, as important gap-fillers.

12.3. The 'John Moores'¹³⁸

In the 1950s, leading local authority art galleries in Manchester, Leeds and Liverpool sought to establish major competition-exhibitions for contemporary British art, as provincial alternatives to London's burgeoning contemporary art scene of exhibitions, studios, magazines and commercial dealers. In 1955, Manchester City Art Gallery introduced the short-lived 'Artists with North Country Associations' exhibitions which included oil paintings, sculpture and drawings.¹³⁹ This competition-exhibition had been created in an attempt to offset national negative press coverage of the local authority's refusal to support the purchase of Henry Moore's sculpture 'Draped Torso'.¹⁴⁰ The exhibition of 1955 featured the St. Ives artists Terry Frost and Patrick Heron; the sculptor Reg Butler; alongside an older established generation of artists, such as Matthew Smith and Henry Moore. Several independent purchases of oil paintings and drawings by Anthony Butler, Roger de Grey, Lawrence Gowing, Walter Hoyle, Edward Middleditch, Graham Sutherland, Robert Tuson, and the local artist, William Lennie Stevenson, were made by the Manchester City Gallery from this exhibition. In 1957, Leeds City Art Gallery also introduced the short-lived 'Northern Young Artists' Exhibition' from which works were purchased by Leeds City Art Gallery, the L.A.C.F. (the Gallery's friends group), and other provincial art galleries

National Museum of Wales and the Welsh Committee of the Arts Council, 1964, u.p.

¹³⁸ Only partial historical records for the 'John Moores' survive at the Walker Art Gallery, and therefore information here is based on these and other art gallery's and museum's organizational records, as well as published sources.

¹³⁹ See Manchester City Art Gallery, *Annual Report*, Manchester City Art Gallery, 1955.

¹⁴⁰ For a wider discussion of Henry Moore's sculpture 'Draped Torso' see Vol.I, pp.199-200.

and museums. The launch of the 'John Moores', a competition-exhibition, at the Walker Art Gallery, in Liverpool, in 1957, with its substantial independent sponsorship, effectively brought both the Manchester and Leeds initiatives to an end.

The restricted postwar collecting of contemporary art by the Walker Art Gallery, encouraged the wealthy local businessman, John Moores, to co-sponsor with the local authority one of the first examples of postwar corporate art patronage, the biennial 'John Moores' competition-exhibition. In the early 1950s, the Walker Art Gallery had begun to make occasional independent purchases of contemporary British art. These acquisitions included Anthony Butler's painting 'Web' 1952, purchased in 1953, and Prunella Clough's painting 'Man with a Blow Lamp' 1950, purchased in 1956; Butler was a local artist who had been born in Liverpool and trained at the local art school. In 1957, the annual local authority purchase grant for the Walker Art Gallery was £3,000, while comparable large local authority institutions had much greater local purchase funds; for example Birmingham Museum and Art Gallery's combined local funding was £12,700 and Manchester City Art Gallery received £5,000 from its local authority.

The 'John Moores' was conceived as an authoritative, institutionally-linked alternative to the 'over-centralization of the arts in London' which mirrored the Walker Art Gallery's earlier collaborative initiative, the large-scale Autumn Exhibition, which had represented, in turn, an alternative to the Royal Academy's Summer Exhibition.¹⁴¹ It also sought to revitalize the contemporary role of provincial art galleries and museums. These dual aims were outlined in John Moores' announcement of the scheme, in August 1957, where he observed that:

Living in the provinces as I do, I am one of those deeply concerned with the plight of provincial museums and art galleries. But I have often thought that their decline has something to do with the

¹⁴¹ Walker Art Gallery, *Annual Report 1957*, City of Liverpool, 1957, p.55.

concentration of art shows, art criticism and the like in London. Surely, to be a living thing a provincial gallery must play a real part in the cultural life of the town, it serves, and not merely a pale and distant reflection of what is going on in the metropolis.¹⁴²

By providing a substantial changing display of progressive contemporary British art, as part of a gallery's regular programme, the Walker Art Gallery would both stimulate postwar provincial audiences and support the career of contemporary British artists. These objectives were highlighted in the first exhibition catalogue, where it was stated that the joint role of the competition-exhibition was to:

1. Give Merseyside the chance to see an exhibition of painting and sculpture embracing the best and most vital work being done today throughout the country,
2. Encourage contemporary artists, particularly the young and progressive.¹⁴³

In addition to this support, in 1957, John Moores also began to donate groups of contemporary British paintings and constructions to the Walker Art Gallery. These included Victor Pasmore's construction 'Abstract in Black, White, Maroon and Ochre', Ceri Richards' painting 'Trafalgar Square II' and Jack Smith's painting 'Creation and Crucifixion', all of which he purchased from the first 'John Moores' exhibition.

As a general objective was to revive the contemporary character of the Walker Art Gallery's collection, and so add to the status of the institution, the selectors for the 'John Moores' were drawn from key figures in the national and international art world. In 1957, for example, the selectors were Lawrence Gowing (1918-91), the artist and art historian, Eric Newton, John Rothenstein and the Walker Art Gallery's Director, Hugh Scrutton.; Lawrence Gowing was then Professor of Fine Art at the University of

¹⁴² John Moores quoted in *The Sunday Times*, August 1957, cited by Andrew Brighton, 'The John Moores and its Critics' in Walker Art Gallery, *John Moores (18)* 1993-94, Liverpool, 1993, u.p.

¹⁴³ Walker Art Gallery, *John Moores (1)* 1957-58, Liverpool, 1957, p.3.

Durham, from 1948-58, a Trustee of the Tate Gallery, from 1953-64, and as an artist was represented by Marlborough Fine Art. In 1965, the influential American art critic Clement Greenberg, the leading apologist for hard-edge abstract painting, was a selector. During the first five years of the 'John Moores' its structure varied. The competition-exhibition was directed at 'all living artists working in the United Kingdom', with the exception of the exhibition held in 1959. There was a range of prizes which included purchase prizes, whereby the art work became part of the Walker Art Gallery's collection, and monetary prizes. Competition sections also varied: for example the junior artists' sections (artists up to 36 years of age, and from 1963-64, under 26 years of age) were successively suspended and re-introduced; a French painting section was created for the competition-exhibition in 1959; and after 1963 the sculpture section ceased. In 1959, the Hors Concours, a merit award, was created and selected established artists were invited to exhibit and participate competitively in the 'John Moores', 'as an innovation, designed to enhance the range and importance of the Exhibition by attracting to it artists whose distinction is such that they may be said to be above the battle'.¹⁴⁴ The introduction of a specified maximum painting size of 10 x 7ft for the 'John Moores (3)' 1961 encouraged the idea that the 'John Moores' was concerned with encouraging large-scale painting only. The concept of a purchase prize reinforced the standing of the Walker Art Gallery's collection. In 1957, the three main prizes were purchase prizes, but in 1959 these were abolished, re-introduced for the 'John Moores (4)' 1963-64 and abolished again for the 'John Moores (7)' 1969-70; from the 'John Moores (11)' 1978-79 onwards, the first prize became the only purchase prize for the Walker Art Gallery.

Initially, the 'John Moores' included sculpture, but this category was subsequently dropped due to the transit and handling costs involved. Despite the removal of

¹⁴⁴ 'Preface' by W.R. Maylor and John Moores to Walker Art Gallery, *John Moores (2)* 1959, Liverpool, 1959, p.4.

sculpture, then of rising significance in terms of progressive contemporary British art practice, the 'John Moores' rapidly achieved an unprecedented status in the contemporary art world. In 1959, for example, Eric Newton, a recent selector, heralded the 'John Moores' as 'an avant garde academy, a phenomenon that can be seen nowhere else in England, including London'.¹⁴⁵ The influential *Burlington Magazine* also carried a euphoric review which noted that:

nowhere else outside London is there any comparable cross-section of modern British painting, nor in the capital itself, with the possible exception of the 'Young Contemporaries' exhibition, is there ever quite the same concentration of works by established and by aspiring young artists. It is, in fact, the nearest equivalent we have to the Biennales of Venice and Sao Paulo, with the important distinction that no foreign artists are usually represented at Liverpool.¹⁴⁶

The 'John Moores' represented a more accessible venue for local authority art galleries and museums in northern England, and these were the main institutional purchasers.¹⁴⁷ In addition, the Walker Art Gallery represented a non-commercial venue (no sales commission was levied) and its location outside London encouraged lower purchase prices. Exhibitors represented by commercial London galleries, such as Waddington's, were also encouraged to offer a 10% reduction on purchase prices to art galleries and museums. In support of this provincial initiative, a selection of paintings and sculpture from 'John Moores (1)' 1957-58 was exhibited at Birmingham Museum and Art Gallery in 1958. Ten outstanding works from the 'John Moores (3)' 1961 were also shown at Oldham Art Gallery, in 1962, from which that Gallery bought Philip Morris' 'Crowd Scene' and Michael Sandle's 'No Title'.¹⁴⁸

¹⁴⁵ Eric Newton, 'Art: A Successful Experiment in Patronage', *Time and Tide*, 28th November, 1959.

¹⁴⁶ Dennis Farr, 'The John Moores Liverpool Exhibition Number 3', *Burlington Magazine*, Vol. civ, 1962, p.30.

¹⁴⁷ See Appendix A.11.

¹⁴⁸ For a wider discussion see Chapter 13: England, 'Oldham Art Gallery', pp.158-164.

Several provincial local authority art galleries and museums made purchases from the John Moores.¹⁴⁹ These included the Williamson Art Gallery, in Birkenhead, and the Atkinson Art Gallery, in Southport, both of which were located in the same north-west region of England as the Walker Art Gallery. Despite this interest, no further purchases were made by municipal collections from the 'John Moores', during the period 1985-98.¹⁵⁰ The 'John Moores', however, had a notable impact on the collection development at Oldham Art Gallery which from 1961-67, assisted by Gulbenkian Foundation grants, formulated a contemporary British art collecting policy directly linked to this competition-exhibition;¹⁵¹ this purchasing was assisted by the award of several Gulbenkian Foundation grants. Works purchased by art galleries and museums from the 'John Moores' covered various categories: these were prize-winning pictures; works by junior artists, such as Philip Morris, Peter Coker and Euan Uglow; examples of invited artists' works, such as Carel Weight; and works by Hors Concours nominated artists, such as Jack Smith. Supportive purchases were also made by several national institutions and organizations. The C.A.S. made purchases from 'John Moores (1)' 1957-58 followed by additional purchases in 1980, 1982 and 1991. In 1957, the Tate Gallery offered to buy Jack Smith's painting 'Creation and Crucifixion' through the Chantrey Bequest; the painting, however, was awarded a Walker Art Gallery purchase prize. The Arts Council made purchases in 1959, 1976, and 1978, and the Peter Stuyvesant Foundation Collection is known to have purchased a work in 1965.

The 'John Moores' had a major impact on the Walker Art Gallery's contemporary British art collecting. From 1957 to the 'John Moores (20)' 1997-98, the Walker Art Gallery acquired 63 works from this source which constituted the major part of the Gallery's representation of Twentieth-Century British Art, and in particular its

¹⁴⁹ See Appendix A.11.

¹⁵⁰ *ibid.*.

¹⁵¹ *ibid.*

contemporary aspect, in the Gallery's collection.¹⁵² In addition to the purchase prizes, the Walker Art Gallery also made independent acquisitions; for example from the 'John Moores (4)' 1963-64, which was dominated by British Pop Art, the Gallery purchased seven works. As part of its provincial collecting remit, the Walker Art Gallery purchased occasional works by local artists from the 'John Moores'; for example Sam Walsh's 'Pin Up 1963 - For Francis Bacon' bought in 1963. In addition to purchases made by the Gallery, acquisitions from the 'John Moores' came in the form of immediate gifts from John Moores himself, the Friends of Merseyside County Museums and Art Galleries, participating artists and later bequests. Non-prize-winning works were purchased and presented to the Walker Art Gallery by John Moores and the friends group, as part of a policy to acquire examples of contemporary art from which 'time will sift out a masterpiece'.¹⁵³

12.4. The 'International Print Biennale'

The (British) 'International Print Biennale' was established in 1968 at Cartwright Hall Art Gallery, as a means to raise the profile of the Gallery by rapidly developing a new concentrated area of contemporary art collecting which would include both British and international artists; it was conceived under Peter Bird (1924-89), the then Director and later Director of Art at the Arts Council. The 'Biennale' functioned on several levels: it encouraged contemporary print practice and its collecting; created a regular survey of contemporary printmaking, which as a form of knowledge largely dispensed with the need for costly and time-consuming extensive gallery and studio visits; and attracted leading printmakers as participants. The competition-exhibition, like another northern region initiative, the 'John Moores', also included complementary displays of

¹⁵² For a complete list of works purchased by the Walker Art Gallery, or presented as a gift to the Walker Art Gallery from the 'John Moores' exhibitions see the 'John Moores' exhibition catalogues 1957-97 and Walker Art Gallery, *The Walker Art Gallery, Liverpool*, Scala Books and the National Museums and Galleries on Merseyside, 1994.

¹⁵³ Hugh Scrutton in Walker Art Gallery, *Annual Report 1963-4*, City of Liverpool, 1964.

work by an invited established artist, while its international character created a further comparative context for contemporary British art.

Under the Gulbenkian Foundation-assisted Modern Prints Purchase Scheme, 199 prints were bought by Cartwright Hall Art Gallery, from 1972-76. These works ranged in price from £12 to David Hockney's etching series 'A Rake's Progress' at £5,000; contemporary prints, despite their affordable-art status, had already started to rise in price and value. Bradford's contemporary print collection drew heavily on the 'Biennale' which rapidly developed a strong international profile. A consequence of this was that less than 25% of the purchases made by the Gallery were prints by British artists. Unlike other provincial local authority art galleries and museums, which acquired prints to represent otherwise unaffordable artists, the Cartwright Hall Art Gallery's contemporary print collection was formed to represent printmaking as a medium comparable in status with painting and sculpture. Works by Britain's foremost printmakers, such as Norman Ackroyd, Anthony Gross and Michael Rothenstein, were therefore purchased alongside examples by leading contemporary artists who worked in other media, such as Peter Blake, Derek Boshier, Boyd and Evans, Patrick Caulfield, Richard Hamilton, Ian Hamilton-Finlay, David Hockney, R.B. Kitaj, Brendon Neiland and Victor Pasmore. From 1972-76, Bolton Art Gallery also purchased 57 prints, largely from the 'International Print Biennale', under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme.¹⁵⁴

The Institute of Contemporary Prints (I.C.P.) gave substantial and complementary support to both the specific development of a contemporary print collection at Cartwright Hall Art Gallery and to contemporary print collecting by local authority collections in general. In March 1973, the Institute of Contemporary Prints was formally created by Stewart Mason, following his retirement as Director of Education

¹⁵⁴ For a complete list of prints purchased see Appendix A.12.

for Leicestershire, as a charitable trust 'to establish a collection of contemporary prints in association with the Tate Gallery';¹⁵⁵ it had, however, already begun to acquire prints in 1972. The I.C.P. was funded by Alistair McAlpine, and its management council was an influential body of art critics, art historians, collectors, curators, printmakers and dealers. These were Christopher Bailey; Alan Bowness, then Vice-Chairman of the Arts Council's Art Panel, from 1973-75; Alistair McAlpine; Richard Morphet (b.1938), then Assistant Keeper at the Tate Gallery, from 1966-73; the Anglo-Australian artist Sidney Nolan; Christopher Prater (1924-96), printer and owner of the Kelpra Studio which played a pivotal pioneering role in promoting silkscreen printing as an art form, used by British and foreign artists, in the 1960s and 1970s, and whose gift of prints to the Tate Gallery, in 1975, established, alongside the Curwen Studio Gift, the Tate Gallery's modern print collection; Norman Reid, then a member of the Royal College of Art's Council, from 1974-77; Rosemary Simmons (b.1932), a printmaker and Managing Director of Curwen Prints, from 1971-75; William Turnbull, the painter and sculptor; and Leslie Waddington (b.1934), Chairman of Waddington Galleries, since 1966. Acquisitions were made in consultation with other national bodies, such as the British Museum, V. & A. Museum, The British Council and the Arts Council and, in addition, major contemporary print studios, publishers, dealers and artists presented prints.¹⁵⁶ Prints by established artists were requested as gifts, while younger and relatively unknown artists were bought, thus replicating an aspect of the C.A.S.'s patronage. The Institute of Contemporary Prints also purchased duplicates of some prints, in order to create a loan collection of 500 works, administered by the V. & A. Museum's Circulation Department, which again helped to encourage institutional collecting in this area.

¹⁵⁵ 'Tate Gallery Press Notice: The Institute of Contemporary Prints', u.d.: Alistair McAlpine Papers, Press Cuttings, Tate Gallery Archive.

¹⁵⁶ 'Management Committee 25.9.72': Note Book of the Institute of Contemporary Prints [in process of accession], Tate Gallery Archive.

In 1974, 50% of the I.C.P. loan collection was lent to Cartwright Hall Art Gallery on "permanent loan", in order to consolidate the institution's role as the leading Fine Art print centre outside London; in 1975, the prints which made up this "permanent loan" were categorized as indefinite loans, withdrawn, or presented as gifts to Cartwright Hall Art Gallery.¹⁵⁷ The intention was that core works from the I.C.P. loan would be put on display at Cartwright Hall Art Gallery, while the remaining prints were lent to non-gallery local venues, in order to promote favourable provincial support for the 'Biennale' and the Gallery's collecting policy. Following the winding-up of the Institute of Contemporary Prints and the disposal of its assets, the Institute presented an additional 72 prints to Cartwright Hall Art Gallery, in 1976, as outright gifts; other duplicates were presented to the V. & A. Museum and the Leicestershire Education Authority, with the idea of promoting the establishment of loan schools' collections, and to public art galleries abroad.

¹⁵⁷ Letter: Stewart Mason to Alistair McAlpine, 19th May, 1975: Alistair McAlpine Papers, Tate Gallery Archive.

SECTION 4

THE GROWTH AND DEVELOPMENT OF LOCAL AUTHORITY COLLECTIONS OF TWENTIETH-CENTURY BRITISH ART 1957-79

The following two chapters survey the growth and development of twenty-seven local authority collections of Twentieth-Century British Art, which benefited from public and independent schemes previously discussed. These are arranged in alphabetical order under the headings 'England', 'Scotland', 'Wales' and 'Northern Ireland'. The period 1957-79 is focused upon, because it was a particularly formative era for the development of local authority collections of Twentieth-Century British Art, and in particular its contemporary aspect, and was enhanced by national and provincial measures to decentralize the arts.

This development was facilitated by the emergence of a considerable and dynamic network of new postwar commercial art galleries, predominantly in London, which both specialized in international twentieth-century art and supported progressive contemporary British art. Art dealers were keen to cultivate public collections, because these were seen as playing a crucial role in validating the cultural and monetary value of artists. Reference is made to these commercial galleries in the following chapters, but an in-depth examination of their associations with public art galleries and museums lies beyond the scope of this thesis, as these local authority acquisitional records remain confidential. This development included, for example, Rowland, Browse and Delbanco, founded in 1945; Gimpel Fils and Marlborough Fine Art, which both opened in 1946; Hanover Art Gallery which opened in 1948; Waddington's which opened in 1958; the re-establishment of the Grosvenor Gallery by the collector and art dealer, Eric Estorick, in 1960; Waddington Galleries which opened in 1966; New Grafton Gallery in 1968; and the D'Offay Gallery in 1971. At these new West End venues, emerging artists from London's leading art schools and colleges could be seen. At the pioneering Hanover Gallery, for example, sculpture and paintings by Reg Butler, William Turnbull, Eduardo Paolozzi and Richard Hamilton were promoted,

while the Grosvenor Gallery promised to show-case 'twentieth-century modern masters and the developing talent of young artists where ever they may be found'.¹⁵⁸ Gimpel Fils showed progressive art from the start, and these exhibitions included soon to be leading international figures in Twentieth-Century British Art: Henry Moore, Ben Nicholson (formerly represented by the Lefèvre Gallery) and Barbara Hepworth. During the 1950s, Gimpel Fils played a pivotal role in the advancement of contemporary British art. The painters Alan Davie, Peter Lanyon, Louis Le Brocqy and Ivon Hitchens were those shown alongside a new generation of ground-breaking sculptors which included Bernard Meadows, Kenneth Armitage, Reg Butler, Lynn Chadwick and Anthony Caro. In sharp contrast, radical non-figurative art, some of which was a response to Tachism and American Action Painting was to be seen at the New Vision Centre Gallery, established in 1956. In the 1960s the international art dealers, Marlborough Fine Art, began to heavily promote contemporary British painting and sculpture; in the previous decade, Nineteenth and Twentieth-Century French Art had been a main feature of the gallery's exhibitions. During the period 1960-63 alone, shows at Marlborough Fine Art could be found devoted to Francis Bacon, Victor Pasmore, Henry Moore, Lynn Chadwick, Kenneth Armitage, R. B. Kitaj, and Ceri Richards. A notable aspect of their catalogues of this period were the listings headed 'Some museums and public galleries that have purchased works of art from Marlborough Fine Art Limited'.

Postwar older commercial galleries too continued their ground-breaking initiatives. The Lefèvre Gallery organized pioneering exhibitions in the 1940s, and in 1945 exhibited paintings by Francis Bacon. During the late 1920s, the Beaux Arts Gallery had shown works by the 'Seven and Five Society' artists and given John Skeaping, Barbara Hepworth and Christopher Wood their first solo exhibitions. In the 1950s,

¹⁵⁸ *The Daily Telegraph*, 'Eric Estorick', [Obituary], *The Daily Telegraph*, 12th January, 1994.

under Helen Lessore's direction, the Gallery was revitalized and promoted postwar British Realism which included the new phenomenon, the Kitchen Sink School of painters, notably Edward Middleditch, Derrick Greaves and Jack Smith. The Gallery also gave Frank Auerbach and Leon Kossoff their first solo exhibitions, in 1956 and 1957 respectively. By 1966 there were over 100 commercial art galleries in London which were officially recorded as dealing specifically in contemporary art.¹⁵⁹

As has been noted in previous chapters, the period 1957-79 encompassed enhanced funding provisions for Twentieth-Century British Art purchasing by public collections: notably the introduction of the V. & A. Purchase Grant Fund's oil painting category, in 1959; the C.A.S.'s introduction of 'special grants' and 'grant-in-aid' in the 1950s; the N.A.C.F.'s postwar grants; and the Gulbenkian Foundation's collection development grant schemes, from 1959-79. Alongside these provisions were major exhibitions staged at London venues, as well as touring exhibition programmes and competition-exhibitions, which all promoted contemporary British art. These included the Tate Gallery's five-year Loan Distribution Schemes, administered by the Arts Council; the Arts Council's 'Sixty Paintings for '51', widely-toured from 1951-52, and their postwar touring programme in general; 'British Painting in the '60s' organized by the C.A.S., in 1963, which was shown at the Tate Gallery and the Whitechapel Art Gallery; 'British Sculpture in the Sixties', in 1965, organized by the C.A.S., Peter Stuyvesant Foundation and the Tate Gallery, and held at the Tate Gallery; the issue-raising 'Primitives to Picasso' held at the Royal Academy, in 1962; the launch of the 'John Moores', in 1957, at the Walker Art Gallery, in Liverpool, and the 'International Print Biennale', in 1968, at Cartwright Hall Art Gallery, in Bradford; and the creation of contemporary British art collections by the Arts Council, Peter Stuyvesant Foundation, Gulbenkian Foundation and Alistair McAlpine, works from which were lent to British public collections.

¹⁵⁹ See G. S. Whittet, *Art Centres of the World*, Michael Joseph, London, 1967.

Although there were many individuals who contributed to this development there was one key curator, Bryan Robertson (1925-2002), Director of the Whitechapel Art Gallery, from 1952-68, who gave a great impetus to collecting, art practice and art education through exhibitions, catalogues and published articles, notably for *The Spectator*; his obituary, in *The Times*, described him as 'the leading impresario of the renaissance of British art'.¹⁶⁰ He had started his career as a staff-writer for *The Studio*, had subsequently become a protégé of Kenneth Clark, and in 1948 worked at the Lefèvre Gallery which had brought him into contact with an older generation of British artists, such as Ben Nicholson, Barbara Hepworth, L. S. Lowry, Edward Burra and John Tunnard. Robertson's exhibition programme, at the Whitechapel Art Gallery, encompassed great British artists of the past, alongside contemporary British art and other international developments in, for example, American and Australian painting. His 'New Generation' shows, in the 1960s, funded by the Peter Stuyvesant Foundation, became the major London showcase for contemporary British art and featured artists such as John Hoyland, David Hockney, Allen Jones, Patrick Caulfield, Paul Huxley, Phillip King, Bryan Kneale and Tim Scott. In addition, he played a vital role as a member of both the Arts Council's Art Panel, from 1958-61 and 1980-84, and the C.A.S.'s Executive Committee, from 1958-73.

¹⁶⁰ *The Times*, 'Bryan Robertson', [Obituary], *The Times*, 19th November, 2002.

CHAPTER 13: ENGLAND

13.1. Birmingham Museum and Art Gallery

The establishment of Birmingham Museum and Art Gallery, in 1885, was preceded by the forming of an embryonic art collection in 1864. The considerable private wealth of local art benefactors led to the creation of the Public Picture Gallery Fund, in 1871, and private gifts such as the Alfred Leadbeater Bequest. A consequence of this local support was that no annual local authority purchase grant was thought necessary until 1946. In addition to the Fund, the creation of the Association of Friends of Birmingham Museum and Art Gallery, in 1931, was, as at Bristol City Museum and Art Gallery, to prove instrumental in enabling Birmingham to develop a representation of Twentieth-Century British Art. The Association of Friends was constituted as a charity and modelled on the National Art Collections Fund. Its ability to raise substantial funds was, in part, due to the competitive nature which existed amongst the industrial city corporations of northern England in the 1930s. Birmingham vied with these to be 'the second capital' with the 'second gallery in the Empire'.¹⁶¹ During the years 1931-37, the Friends were able to spend a considerable sum, £1,300, on purchases which included gap-filling works, such as Philip Wilson Steer's watercolour 'Coast Scene', that were then put on long-term loan to the Gallery.¹⁶² The majority of these purchases were contemporary works which were reviewed at ten-yearly intervals, and this collection process allowed for both the eventual presentation of works to the Gallery and disposals by sale. This notable support was under the guidance of the Gallery's Keeper, from 1927-41, Solomon Kaines Smith, whose interwar publications on historic and modern British art included *An Outline of Modern Painting*, published in 1932, which omitted any reference to the impact of Cubism and Abstraction on British art in general.

¹⁶¹ 'Friends of City Art Gallery: Value of Purchase Fund', *Birmingham Post*, u.d. but 1937 in 'Correspondence: England (not London)', file: National Art Collections Fund Archive 93228.13.5, Tate Gallery Archive.

¹⁶² Author in conversation with Dr. Dennis Farr, 1994.

During the pre-war period, additional support for Birmingham Museum and Art Gallery came from the C.A.S. The Gallery was an early institutional member of the C.A.S., from 1928, having received its first and notable gift, the drawing 'Jews Praying' by William Rothenstein, from the C.A.S., in 1924; J. R. Holliday (?-1927) was then Director of the Gallery, and from 1917-27, was the first curator to represent provincial art galleries on the Tate Gallery's Board of Trustees.¹⁶³ During the postwar period, Birmingham Museum and Art Gallery enjoyed an enhanced profile, under the dynamic directorships of Trenchard Cox, from 1944-55, and Mary Woodall (1901-88), from 1956-64, formerly Keeper of Art, from 1945-55; Woodall had trained as an artist, at the Slade School of Art, studied art history at the Courtauld Institute of Art, and was the first woman President of the Museums Association, in 1962.

By 1960, the Gallery had examples of works by three major figures in twentieth-century British sculpture: Jacob Epstein, Barbara Hepworth and Henry Moore. This representation, however, was largely due to private gifts which included five Epstein sculptures and Barbara Hepworth's 'The Cosdon Head' 1949 which had been presented by the private collector James Archdale. Only Henry Moore's 'The Warrior' 1954 had been an independent purchase made by the Gallery, for £1,500, as a contemporary expression of the 'dumb resistance to the battery of war'.¹⁶⁴ This Cold War theme was continued in the purchase of Lynn Chadwick's 'Maquette for Winged Figure II' in 1961 by the friends group; the sculpture was formally presented to the Gallery in 1973. In 1963, the friends group also presented Elisabeth Frink's bronze sculpture 'Cat' 1954 (cast in 1962). These acquisitions were reinforced by the friends group's loan of sculptures and constructions by John Hoskin, Lynn Chadwick, Austin Wright and Dennis Hawkins, from 1961-63. While the friends continued to make often adventurous purchases of contemporary British art, there was a concurrent decline in

¹⁶³ D'Aberton Papers, 48931, British Library Manuscripts Division.

¹⁶⁴ 'Henry Moore Bronze for Birmingham', *The Times*, 4th March, 1955.

the Gallery's own purchasing in this area, noted by the Assistant Keeper of Fine Art, Frances Greenacre in 1966. He advocated an active purchasing policy for contemporary British art, and as a result, the Gallery applied to the Gulbenkian Foundation in the same year.¹⁶⁵

During the years 1966-69, the Gallery's sculpture collection was extended by a series of grants under the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme. These grants were used in conjunction with funds from the Association of Friends of Birmingham Museum and Art Gallery to purchase contemporary British sculpture by Kenneth Armitage, John Hoskin and Kenneth Hughes; the Foundation refused to fund the purchase of three non-British sculptures by Henri Gaudier-Brzeska, Gunter Haese and Carel Visser. The sculptors Armitage and Hoskin were already represented in the Tate Gallery's and Arts Council's collections and this, together with the professional standing of the Fine Art curators at the Birmingham Art Gallery, ensured that the maximum two-third grants were offered by the Foundation.¹⁶⁶ The Kenneth Armitage sculpture, 'The Forest', one of a series of small-scale models, was purchased under the Foundation's Scheme. It was bought from Hughes' one-man exhibition held at the Ikon Gallery, the progressive Arts Council-sponsored contemporary exhibition venue in Birmingham, which had recently opened in 1966. The Keeper of Art at Birmingham Art Gallery, Peter Cannon-Brookes, had, in the role as art advisor to Burton-on-Trent Public Library, Museum and Art Gallery, previously unsuccessfully recommended the purchase of Hughes' sculpture; despite the offer of a £225 grant from the Gulbenkian Foundation, Burton-on-Trent's local authority had blocked its purchase.

¹⁶⁵ 'Internal Memorandum, 19th December, 1966': Birmingham Museum and Art Gallery Records.

¹⁶⁶ For a comparison with the Tate Gallery and Arts Council collections see Vol. III, Appendix A. 9.

The support of the Friends was crucial in securing more progressive examples of contemporary British art for Birmingham Art Gallery, as the newly appointed Dennis Farr, Director from 1969-80, noted when discussing the work by Kenneth Hughes:

The Friends have in mind to acquire this work and offer it on loan to the Museum and Art Gallery as a preliminary step to the work being considered for eventual outright presentation to the Art Gallery. In this way any acquisition that might be regarded as controversial can be displayed in the Art Gallery without there being any kind of direct repercussion from the Libraries and Museums Committee.¹⁶⁷

Additional outside cultural support for a broadly-based contemporary British collection came from paintings lent by the Peter Stuyvesant Foundation and the Gulbenkian Foundation. These were Henry Mundy's 'Red Rover 1966', Robyn Denny's 'For Ever', Jeremy Moon's 'Golden Age', John Hoyland's '21.8.63' and Allen Jones' 'Buses' lent by the Peter Stuyvesant Foundation from 1966-67, followed by Terry Frost's 'Yellow Suspense' lent by the Gulbenkian Foundation in 1972.

13.2. Bolton Museum and Art Gallery

In 1946, Bolton Art Gallery opened to the public as one of the first new postwar purpose-built art galleries; work had begun on the Gallery's construction in 1939. Its original floor-plan consisted of specifically designated spaces which were two large exhibition rooms for oil paintings, a sculpture gallery and four gallery rooms for the display of watercolours. Until 1960, Bolton Art Gallery had few examples of Twentieth-Century British Art, and works that it did possess had come mainly from the Frank Hindley Smith Bequest. Hindley Smith was a wealthy Bolton industrialist, art collector, and a member of the C.A.S. He was influenced by Roger Fry's ideas, who as a friend had designed a decorative scheme for Hindley Smith's house, 'Chyngton Way', at Seaford in Sussex. Hindley Smith developed a private art

¹⁶⁷ Letter: Dr. Dennis Farr to Jesse Bruton, Director, Ikon Art Gallery, 31st October, 1969 in 'Curatorial File: Kenneth Hughes': Birmingham Museum and Art Gallery Records.

collection of mainly Nineteenth and Twentieth-Century French Art and Twentieth-Century British Art which was inspired by Fry's artistic interests and theories. Hindley Smith's collection, therefore, contained examples of works by Walter Sickert and Philip Wilson Steer, as well as by Roger Fry and other Bloomsbury-associated artists. On his death, Hindley Smith stipulated that his collection of modern art and oriental ceramics should not be sold, but carefully distributed by his executor, Percy Moore Turner, a London art dealer, to public art galleries in Great Britain and Ireland, either to form a nucleus from which a future collection could be formed, or to fill gaps in collections. Hindley Smith, it should be noted, was keenly interested in the educational role of public art collections and had been an individual member of the Museums Association since 1930. Under the Frank Hindley Smith Bequest of 1940, several institutions not then actively acquiring modern British art received gifts: these were Bolton Museum and Art Gallery, Castle Museum, in Norwich, Royal Albert Memorial Museum and Peterborough Art Gallery. Britain's then leading local authority collection of Twentieth-Century British Art, Manchester City Art Gallery, also received a selection of works, as did two university institutions, the Fitzwilliam Museum and the Ashmolean Museum, and two national art galleries, the National Gallery and the Tate Gallery.

In 1963, the Bolton Art Gallery signalled its commitment to contemporary British art by subscribing to the C.A.S. and, in 1967, an active contemporary art collecting policy was introduced as a result of the *Purchase Policy Review* undertaken by Professor John White of the nearby Whitworth Art Gallery.¹⁶⁸ The Whitworth Art Gallery had already started to actively collect contemporary British art and its curatorial staff had previously acted as art advisers to Salford Museum and Art Gallery. In support of Bolton Art Gallery's new policy, the C.A.S. presented its first gift to the Gallery, the

¹⁶⁸ 'Supplement to Art Gallery Report', u.d. but c.1967: Bolton Museums and Art Gallery Records.

watercolour 'Figure 1956' by Robert Clatworthy, in 1964. The *Purchase Policy Review* recommended a highly-focused approach to collecting and advocated the development of Bolton Art Gallery's holdings of twentieth-century British sculpture, as it already owned several examples by Jacob Epstein. Sculptors' drawings were also recommended as part of this collection development, as they constituted educational comparative material and were relatively inexpensive. It was noted that this collecting policy could then be extended to include works on paper in general and to paintings, although 'many galleries are collecting early twentieth-century paintings; also these works are expensive'.¹⁶⁹ The Keeper of Art at the Whitworth, Francis Hawcroft, the watercolour specialist, was appointed as art adviser to Bolton Art Gallery to provide specialist advice and to counteract a perceived conservative outlook of the local authority Art Gallery Sub-Committee. In support of this collecting policy, the local arts charity, the J.B. Gass Trust, also presented Bolton Art Gallery with a large Jacob Epstein bronze 'Zeda Pasha' in 1963. This was followed, in 1967, by grants from the Gass Trust towards the purchase of three Henry Moore sculptures 'Head Lines' 1955 (a grant of £1,500), 'Mother and Child' 1959 (a grant of £2,500) and 'Helmet Head No.5' 1966 (a grant of £2,000); these purchases also attracted substantial 50% grants which in total amounted to £2,875 from the V. & A. Purchase Grant Fund, although this support had to be subsequently reimbursed by the J.B. Gass Trust, as under the V. & A. Purchase Grant Fund regulations, joint purchase schemes were ineligible which resulted in the shared ownership of a work with a local charitable funding source

In 1970, the J.B. Gass Trust agreed to support the purchase of one major example of contemporary British sculpture. Bolton had no examples of Barbara Hepworth's work and it was, therefore, agreed that this artist should be approached. After direct negotiations with the artist, Hepworth offered two sculptures, the bronze 'Two Forms (Divided Circle)' 1969 and the lignum vitae 'Three Forms' c.1969. The financial

¹⁶⁹ *ibid.*

support of the J.B. Gass Trust persuaded Hepworth to substantially reduce the original combined purchase price of these two sculptures from £24,800 to £14,250;¹⁷⁰ the original high-prices for the sculptures were due to both the artist's recent retrospective at the Tate Gallery and the fact that the sculpture 'Three Forms' was created as a unique work; the artist made a second version of the latter as a reference copy only. The J.B. Gass grant of £6,875 also secured a 50% V. & A. Purchase Grant Fund, towards the purchase of both sculptures, once the issue of ownership had been resolved. In 1970, Bolton Art Gallery applied for a "last resort" purchase grant under the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme. This Scheme had, however, already ceased in 1968, but as Bolton had previously unsuccessfully applied for grants from the Gulbenkian Foundation, in 1963 and 1965, the Foundation decided to support this application under the Contemporary Purchase Fund. A grant, however, was refused for 'Two Forms', as the Fund was not intended to assist the purchase of major and therefore expensive art works. In addition, despite the curatorial freedom which the Gulbenkian Foundation's collection development schemes outwardly encouraged, Philip James was unsympathetic to Barbara Hepworth's art and described her as 'essentially a carver', whose larger works and bronzes were 'generally unsatisfactory'.¹⁷¹ The Foundation, however, did provide a matched-funding grant of £500 for 'Three Forms', in the absence of an N.A.C.F. grant. Despite the lack of a Foundation grant for 'Two Forms', this sculpture was nevertheless purchased by Bolton Museum and Art Gallery using funds from the J.B.Gass Trust and a 50% grant from the V. & A. Purchase Grant Fund. In 1983, the Gallery was required to refund the V. & A. Purchase Grant, as the sculpture was permanently re-sited outside the art gallery. Under the V. & A. Purchase Grant Fund regulations, only art works displayed in situ, that is within the structure of an art

¹⁷⁰ Letter: Bolton Museum and Art Gallery to Bradshaw Gass and Hope, 26th February, 1970: Bolton Museum and Art Gallery Records.

¹⁷¹ 'Bolton Art Gallery: Sculpture Purchases': Gulbenkian Foundation, Box 6 'Trustee Committee 8.5.70-31.8.73', Gulbenkian Foundation Records.

gallery or museum, or as part of its structure were eligible for purchase grants; this stipulation excluded what could be defined as Public Art.

In 1971, Bolton Art Gallery again applied to the Gulbenkian Foundation with the aim to increase funding for modern art collecting and to acquire more progressive works for the collection. In support of this application, the Fine Art curator, Vincent Smith, stated that:

we are over-balanced with early English watercolours, the Baroque oils and the London Group of the 1920s in sculpture. I would say that to enliven the collection, to make it informative, educational and attractive it is essential, at this stage, that Bolton now makes a policy of acquisition of modern art.¹⁷²

The purchase of paintings was beyond the financial resources of the Gallery which, by 1971, only had an accumulation capital fund of £3,000 from which annual interest could be used for acquisitions. The curator, therefore, proposed to concentrate on the purchase of drawings by more established twentieth-century British artists, and to extend this collection to include works in 'gouache and similar materials' by young artists.¹⁷³ In pursuit of this development, purchasing sources were identified which focused on commercial London art galleries and leading provincial alternatives in northern England, such as the 'John Moores' competition-exhibition held at the Walker Art Gallery. In November 1971, this collecting policy was broadened to cover affordable twentieth-century graphics for Bolton Art Gallery's newly created Picture Loan Scheme; a development which followed the successful precedent established by Leeds City Art Gallery.

During the years 1972-76, Bolton Art Gallery received a four-year annual grant of £1,000 under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase

¹⁷² Letter: Bolton Art Gallery Application to the Gulbenkian Foundation, 3rd August, 1971: Gulbenkian Foundation Records.

¹⁷³ *ibid.*

Scheme. This grant was used to cover all aspects of the Gallery's modern British art collecting, and through this support Bolton Art Gallery purchased ten oil paintings, thirteen watercolours and drawings, fifty-seven prints and one sculpture by contemporary British artists.¹⁷⁴ The sources for these purchases were wide-ranging and covered London commercial art dealers and artists' studios; the Royal Academy Summer Exhibitions; the two leading provincial competition-exhibitions the 'John Moores' and 'International Print Biennale'; and provincial and local commercial art galleries which showed progressive contemporary art, such as Gallery 39 in Manchester. All the oil paintings bought by Bolton Art Gallery, under the Gulbenkian Foundation's Scheme, were by young contemporary British artists, while the drawings represented an older generation of established artists, such as William Roberts and Keith Vaughan.

The cultural value of Gulbenkian Foundation-assisted purchases was reinforced by loans of contemporary British paintings. From 1966-67, the Peter Stuyvesant Foundation lent Terry Frost's 'Blue, Black Arrow' and Sandra Blow's 'Composition' to Bolton Art Gallery. This was followed by a further loan of 13 paintings from the Peter Stuyvesant Foundation, from 1975-79: these were Sandra Blow's 'Abstract', Terry Frost's 'Red and Black', Patrick Heron's 'Blue November Painting', Roger Hilton's 'The Aral Sea', John Hoyland's 'Untitled No. 66', William Scott's 'Blue Form on White', Robyn Denny's 'Gully Foyle', Bridget Riley's 'Crest', Kenneth Martin's 'Blue Tangle', Ivon Hitchens' 'Blue Lake and Sky', Peter Lanyon's 'Wreck', Jack Smith's 'Various Activities No.1' and the Ceri Richards' 'La Cathédrale Engloutie'. The Gulbenkian Foundation also lent William Tucker's sculpture 'Beulah 3', and this loan was followed by Alistair McAlpine's loan of several paintings, in 1975, which included Jeremy Moon's 'Painting'.

¹⁷⁴ For a complete list of prints purchased see Appendix A.12.

13.3. Cartwright Hall Art Gallery, Bradford

Cartwright Hall Art Gallery was an early institutional member of the C.A.S. having first subscribed in 1927, following the incentive gift of two paintings in 1924: these were 'Muncian Woman' by Darsie Japp, a Slade-trained artist, and 'Blue Pool' by Squire, an obscure artist. In 1959, the C.A.S. presented Ceri Richards' painting 'Orange' to the Gallery. This gift acted as a catalyst for a renewed commitment to collecting contemporary British art at the Gallery. In 1960, therefore, the Gulbenkian Foundation offered the Gallery a grant of £750 under the Regional Galleries Contemporary Purchase Scheme (First Allocation). The five paintings purchased under this Scheme were all contemporary British works, with the exception of the painting by the Irish artist Roderic O'Connor which was dated 1905. The paintings by Colville Barclay, Frederick Brill and William Townsend were purchased from the 'Spring Exhibition' 1961 held at Cartwright Hall Art Gallery. This exhibition was an annual event which attracted artists from throughout northern England, and represented provincial and curatorial-generated knowledge, as opposed to a reliance on the London commercial art market. The sculpture 'Two Figures' 1960 by Austin Wright, a local Yorkshire artist, was also purchased under the Scheme. The local authority Art Sub-Committee, however, blocked the purchase of contemporary paintings by Trevor Bell and Terry Frost, on account of their cost and progressive non-figurative character.

In his assessment of the Gulbenkian Foundation-assisted purchases made by Cartwright Hall Art Gallery, Philip James criticized the locally-oriented selection of works and as a result, in 1966 and 1968, the Foundation rejected further grant applications for acquisitions from the (British) 'International Print Biennale' organized by the Gallery. In 1968 and 1970, however, the V. & A. Purchase Grant Fund provided grants towards acquisitions from the 'International Print Biennale' by Cartwright Hall Art Gallery. This involvement encouraged the Gulbenkian Foundation to reverse its earlier decision and, in 1972, the Foundation allocated a four-year annual

grant of £1,000 under the Regional Galleries Contemporary Purchase Scheme towards the creation of a Modern Prints Purchase Scheme at Cartwright Hall Art Gallery. The nearby Bradford Art School, which had a specialist printmaking course, also significantly benefited from this collection development and the 'Biennale' as they both represented accessible educational resources.

13.4. Bristol City Museum and Art Gallery

Bristol Art Gallery was not established as an independent purpose-built art gallery, but was one of the many examples of an extension to a pre-existing city museum. The Wills family, the local cigarette manufacturers, financed the erection of the art gallery and an extension in 1928; in addition, part of the Wills art collection was presented in 1911. When the Gallery opened, in 1905, it had no permanent collection, but had to rely on a loan exhibition like Cartwright Hall Art Gallery. At the Bristol Art Gallery's opening, the Royal Academician, Hubert von Herkomer, in his inaugural address, stressed that the focus of the Gallery's activities should be contemporary British art for 'the British School of Painting is not a myth; it is a reality!'¹⁷⁵ In pursuit of this policy, Bristol Art Gallery relied on the Royal Academy's Summer Exhibitions and local sources, such as the Royal West of England Academy and exhibiting societies at the Gallery, from which to purchase examples of contemporary British art. In common with the majority of local authority art galleries, Bristol Art Gallery purchased patriotic examples of First World War art, but it was not until its first incentive gift from the C.A.S., in 1924, the painting 'Lilies' by Roger Fry, that more progressive examples of contemporary British art were acquired by Bristol Art Gallery; the Gallery subsequently became an early institutional member of the C.A.S. in 1927.

¹⁷⁵ Quoted in Karin M. Walton, *Bristol Art Gallery 1905-1980: 75 Years of Bristol Art Gallery*, City of Bristol Museum and Art Gallery, 1980, p.19.

Prior to 1945, Bristol Art Gallery's purchase funds had come from several local sources which specifically encouraged the acquisition of contemporary local art. The A. Capper Pass Bequest Fund of 1905, for example, provided £1,000 for the purchase of works by artists born or educated in Bristol. This local focus was maintained by the Reserve Fund which was established in 1914 for the purchase of works from the Royal West of England Academy. In addition, under an arrangement of 1910, the Gallery was obliged to make annual purchases of up to £500 from the Academy's annual Autumn Exhibition. In 1922, the H. H. Wills Fund was established for Fine Art purchases and this remained the principal source for Fine Art purchases until 1946, when an annual local authority purchase grant was established to coincide with the appointment of the Gallery's first specialist art curator, Hans[on] Schubart (1903-c.72). Schubart was an educated cosmopolitan, who had studied art and picture restoration in Vienna, Berlin, London and Philadelphia. Collection development, therefore, relied heavily on gifts and bequests, such as the Alfred de Pass Bequest, in 1936, and the Estate of Ernest E. Cook presented through the N.A.C.F. in 1955. In 1931, the purchase of a large number of works from the Royal West of England Academy collection formed the basis of the Gallery's collection of Twentieth-Century British Art.

The Gallery's post-1945 display space was substantially reduced by the shared occupancy of its premises by the Museum, whose galleries had been destroyed during the Second World War, and this arrangement placed additional restrictions on acquisitions, particular sculpture. In 1951, Hans Schubart introduced an imaginative phased collecting policy. His idea was that, at first, more affordable works would be acquired which focused on English and contemporary pictures in general, especially those with a local association. This would then create the basis for future collecting which could include the usually more costly form of art, sculpture. The creation of the Friends of Bristol Art Gallery, in 1948, played a crucial role in the Gallery's implementation of this policy, due to the refusal of the local authority to fund

progressive art purchases; it should be noted, however, that Bristol had been badly bombed during the Second World War and the local authority's expenditure priorities understandably lay elsewhere. The Friends aims were:

- (a) To secure by purchase, gift, exchange, bequest or otherwise works of art for presentation (loan to the Bristol Art Gallery)
- (b) to raise money
- (c) to promote exhibitions
- (d) to co-operate with other associations and institutions.¹⁷⁶

Under the guidance of Hans Schubart, the Friends adopted a collecting policy, in 1949, which focused primarily on contemporary British art. The Friend's progressive acquisitions represented key aspects of Twentieth-Century British Art and were part of a gap-filling process, albeit on a "permanent loan" basis. These works included Barbara Hepworth's painting 'The Hands' bought in 1949; Matthew Smith's painting 'Three Pears' bought in 1950; John Craxton's painting 'Four Figures in a Mountain Landscape' and Ben Nicholson's painting 'Oval and Steeple' both bought in 1952; Lynn Chadwick's sculpture 'Idiomorphic Beast' and Reg Butler's sculpture 'Girl' bought in 1954; and John Bratby's painting 'Self Portrait' bought in 1958. The Friends also provided purchase grants to enable the Gallery to buy outright works without reference to the local authority and its blocking powers. Major works were bought under this arrangement which included John Craxton's painting 'Four Herdsmen at Poros, Greece' bought in 1951 and William Scott's painting 'Still Life: Fish, Mushrooms, Knife and Lemons' bought in 1957; as Scott was then teaching nearby at the Bath Academy, Corsham, the purchase of his work also functioned as representing the regional contemporary art scene. Progressive exhibitions of contemporary British art held at the Gallery were also sponsored by the Friends, such as the innovative 'Contemporary English Painting', in 1950, which featured the latest phase of the St. Ives School and as such was dominated by abstract-oriented art; the Friends

¹⁷⁶ 'Friends of Bristol Art Gallery', typescript, u.d.: Bristol City Museum and Art Gallery Records.

purchased Bryan Wynter's painting 'Newlyn Harbour' and Paul Feiler's painting 'The Quarry, Cornwall' from this exhibition. In response to increasing national interest in contemporary British printmaking, the Friends funded the basis of a new print collection at Bristol Art Gallery in 1964: works were bought by Peter Blake, Bernard Cohen, Peter Phillips, Eduardo Paolozzi, Allen Jones and Richard Smith, alongside David Hockney's series of 16 etchings, a 'Rake's Progress'. The Friends had previously applied directly to the Gulbenkian Foundation for funding towards this collection development, but the Foundation had declined on the grounds that it could not support local schemes where the ownership of works was unclear.

The Gulbenkian Foundation nevertheless did provide a series of key grants to Bristol Art Gallery over the period 1959-79. The Foundation's support of the Gallery has an interesting history and sheds new light on the Foundation's policy-making. In 1954, the Bristol local authority had blocked the purchase of Henry Moore's 'Torso', despite Hans Schubart's recently enhanced status as Director of Bristol Art Gallery, from 1953. The thwarted acquisition was widely publicized by the C.A.S. and, having gained a certain notoriety, acted as a catalyst to the Gulbenkian Foundation's provision of specific provincial purchase grants.¹⁷⁷ In 1958, the Gulbenkian Foundation's Committee of Enquiry, under the chairmanship of Edward Bridges, identified Bristol Art Gallery as a 'centre for the south-west region' worthy of support and agreed to make a non-scheme grant towards the purchase of a significant gap-filling work, Matthew Smith's painting 'Reclining Nude with a Rose' 1934.¹⁷⁸ The Gulbenkian Foundation continued to deliberate, in the following year, between the provision of

¹⁷⁷ Letter: Gulbenkian Foundation to Bristol Museum and Art Gallery, 3rd August, 1960: 'As you know, the purpose of the offer to the half-dozen galleries was to induce local organisations and authorities to subscribe towards the purchase of modern works of art, which many galleries find difficult to do, because of the obstinate reluctance of many local authorities to appreciate contemporary art': Bristol City Museum and Art Gallery Records.

¹⁷⁸ 'Discussion notes with Lord Crawford, Chairman of the N.A.C.F.' 1958: Gulbenkian Foundation Records.

purchase grants for heritage-type art, such as Old Masters, and modern art. Bristol Art Gallery's request for financial help towards the acquisition of modern British art, however, together with several other similar requests from non-national provincial art galleries, encouraged the Foundation to make this area the focus of future purchase grants.

Due to Bristol local authority's well-publicized hostility towards contemporary British art, the Gulbenkian Foundation allocated its very first scheme grant to Bristol Art Gallery, which was £750, under the Regional Galleries Contemporary Purchase Scheme (First Allocation). As no local authority funds were available to match-fund this grant, the Foundation agreed to vary its rules and allowed the Friends of Bristol Art Gallery to act as the guaranteed local source. The first intended purchase under the Scheme, John Bratby's painting 'David in the Doorway' 1959-60, was, however, bought independently by the Gallery in 1960 with funds from the Friends and private donations. This money had originally been raised as the whole local source required by the Gulbenkian Foundation as the matched-funding, but the Foundation's grant towards the Bratby was delayed for internal administrative reasons. In 1960, the Gallery also attempted to purchase directly from Henry Moore a major sculpture, 'Draped Seated Woman', at the discounted price of £7,500. The Gulbenkian Foundation's Scheme, however, was not conceived to provide substantial grants, in this instance £3,500, and the Gallery therefore was unable to implement the later phase of its collecting policy at this stage. In an attempt to engender local authority support for contemporary art purchases under the Gulbenkian Foundation's Scheme, Hans Schubart created a sub-committee of three younger members from the local authority's Art Gallery Sub-Committee. The local authority, however, continued to refuse to match-fund the Scheme, and local funding of £1,500 came from the Friends, private donations and the local Dyer Bequest Fund. Under the Gulbenkian Foundation's Scheme, three contemporary paintings by Josef Herman, Bryan Wynter and Ivon Hitchens were purchased from the London art dealers Waddington's, and Roland,

Browse and Delbanco. This was followed by a second grant of £500 to Bristol Art Gallery, under the Foundation's Regional Galleries Contemporary Purchase Scheme (Second Allocation). It was used towards the purchase of a single costly work of art, a construction by Victor Pasmore, which was bought from the New London Gallery, a branch of Marlborough Fine Art.

In 1960, the local authority agreed to provide an accumulation fund for the purchase of art works under the Bristol Corporation Act. The creation of this fund allowed for a more planned and structured approach to collection development. The Dyer Bequest was also used by Hans Schubart to make seven independent purchases of contemporary paintings, from 1961-62: these were Terry Frost's 'Three Graces' 1960, Henry Mundy's 'Cluster' 1961, Peter Lanyon's 'High Moore' 1962, William Scott's 'Black, Grey and Blue' 1960, Adrian Heath's '61' 1961, Keith Vaughan's 'High Easter' 1960 and Paul Feiler's 'Summer Coast, Cornwall' 1961. The Mundy had been purchased as the First Prizewinner in the Open Painting Section of the 'John Moores (3)' 1961 and the Feiler had been included in the influential Tate Gallery exhibition 'British Painting in the 60s'. These acquisitions were reinforced by C.A.S. gifts, such as Richard Smith's 'Salem' in 1962 and John Hubbard's 'Old Epidaurus' in 1964, and the loan of the Prunella Clough painting 'Electrical Landscape' by the Peter Stuyvesant Foundation, from 1966-67.

Further Gulbenkian Foundation grants in 1966, under the Provincial Galleries Sculpture Purchase Scheme, enabled Schubart to implement the later phase of his collecting policy which was the representation of twentieth-century British sculpture and in particular its contemporary aspect. The Foundation again agreed to treat Bristol Art Gallery as a special case and varied its rules concerning both local funds and its own size of grants. In order to secure Kenneth Armitage's sculpture 'Moon Figure' 1948, the Gulbenkian Foundation exceeded its two-thirds grant limit, while Marlborough Fine Art agreed to a "special price". The second example of

contemporary sculpture bought under the Scheme, Bernard Meadows' 'Help Opus' 1966, also attracted a 20% discounted price from Gimpel Fils in 1968. Finally, in 1969, the local authority's Cultural Committee (formerly the Art Gallery Sub-Committee) agreed to support one purchase, Kenneth Martin's 'Screw Mobile' 1964, under the Provincial Galleries Sculpture Purchase Scheme, although this Scheme had officially ceased in 1968. A further grant request to the Gulbenkian Foundation, in June 1969, towards the purchase of a Barbara Hepworth sculpture, 'one of the carved wooden stringed forms', however proved unsuccessful, as her retrospective exhibition at the Tate Gallery, in 1968, had caused prices to escalate beyond the scope of the Foundation's purchase funding.¹⁷⁹

In 1968, Hans Schubart retired as Director and was replaced by Arnold Wilson, who continued to seek examples of contemporary sculpture. Although these purchases retained a reliance on the financial support of the Friends, the Gulbenkian Foundation agreed to provide a two-thirds grant, in 1969, towards the purchase of Bryan Wynter's kinetic sculpture 'Mobile IMIV' 1968, under the shortly to be launched Contemporary Purchase Fund; Bryan Wynter had been born in the West Country and therefore his work had regional associations. In 1971, the Foundation provided a further 50% grant from the Contemporary Purchase Fund towards the cost of Ralph Brown's bronze sculpture 'Swimming (Lovers)'. The Gallery already owned a related work, 'Seated Queen', and again Brown had local associations as he taught at Bristol Polytechnic. In 1973, the Gulbenkian Foundation provided a third grant from the Fund towards the purchase of Hubert Dalwood's bronze 'Blue Temple'. Brown, Dalwood and Wynter were already represented in the Tate Gallery's collection, a factor which assured the national significance of their work.¹⁸⁰ In 1972, the Friends of Bristol Art Gallery also purchased and presented to the Gallery several contemporary works in addition to

¹⁷⁹ Letter: Bristol Museum and Art Gallery to Gulbenkian Foundation, 26th June, 1969: Gulbenkian Foundation Records.

¹⁸⁰ See Appendix 9.

their support of the Gulbenkian Foundation's purchase grant schemes. These works included David Inshaw's construct 'Our Days were a Joy' and Anne Redpath's painting 'Micono'.

Under the curatorship of Arnold Wilson, the Gulbenkian Foundation grants towards the purchase of sculpture enabled the Gallery to use its own private sources and local authority accumulation fund to acquire examples of twentieth-century British painting and in particular its contemporary aspect. These acquisitions included gap-filling works by early twentieth-century artists, such as Duncan Grant, Tristram Hillier, Roderick O'Connor, Walter Sickert, and contemporary works by artists such as Malcolm Hughes, Victor Pasmore, Arthur Wilson and Bryan Wynter. No twentieth-century British paintings, however, were bought during the years 1967-71, as local sources were largely needed for the additional funding towards sculptures purchased under the Gulbenkian Foundation's schemes.

In 1974, the "permanent loan" of British paintings and sculpture of the 1960s, from the Alistair McAlpine collection, enhanced the representation of Twentieth-Century British Art at Bristol Art Gallery and under-pinned curatorial policy: these loans were William Turnbull's painting '66', Joe Tilson's construction 'Navona II', John Hoyland's painting '5.2.67', Patrick Heron's painting 'Orange in Deep Cadmium' and William Tucker's sculpture 'Mercur 1'. Bristol Art Gallery's own collection of Twentieth-Century British Art was consolidated by the Dyer Bequest of works in 1974. This gap-filling gift allowed the Gallery to direct its local (and potential national) purchase funds towards the acquisition of contemporary British art from both national and local sources such as the Arnolfini Gallery, an Arts Council-funded exhibition space which had opened in Bristol in 1965. In 1975, the Gallery received a four-year annual purchase grant of £1,000, under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme, which attracted matched-funding from Bristol's local authority. Wilson decided to use these substantial funds to purchase one major work

each year. Commercial art galleries and exhibition venues in London were regularly consulted from which the Gallery purchased two paintings by Howard Hodgkin and Ian Stephenson, and one photograph by Richard Long. Under this Scheme, Bristol Art Gallery also bought a non-contemporary gap-filling painting by Gilbert Spencer, from the Royal Academy, by using the local Penraven Bequest to provide the required local matched-funding.

13.5. Herbert Art Gallery and Museum, Coventry

In 1938, Sir Alfred Herbert, a local industrialist, offered £100,000 for the construction of a purpose-built art gallery and the establishment of an art collection in Coventry. The outbreak of the Second World War, however, delayed these plans and Herbert subsequently made a further postwar gift of £100,000 to ensure the gallery's construction; it eventually cost £500,000. This effectively meant that no endowment fund to establish a collection could be created by Herbert. Before he died, Herbert expressed the wish that the art gallery should be primarily concerned with loan exhibitions and that purchases should be restricted to works of local interest. A local bequest of £1,000, made in 1939, was therefore used to purchase local topographical drawings as the basis of a collection for the new art gallery. In 1949, the basement to the Herbert Art Gallery, the only completed part of the building, was opened in a patriotic gesture as the Herbert Temporary Art Gallery for the display of loans and exhibitions, and the Gallery's collection of local topographical art works. The city of Coventry had been severely bombed during the Second World War and the creation of the Herbert Art Gallery was closely linked to the morale-boosting psychological needs of the local population and its regional historical identity. The C.A.S., in support of the new Gallery, presented the painting 'Stackyard' by Paul Nash, in 1952, and the Gallery subsequently became an institutional subscriber. In 1957, John Hewitt was appointed as the Art Director, a post he occupied until 1972, and the Gallery received the Gulbenkian Foundation's very first non-scheme grant made towards a provincial art gallery in the same year; Hewitt was previously a long-standing curator at Belfast Art

Gallery, which he had joined as an Art Assistant, in October 1930, and had subsequently become its Keeper. The Gulbenkian Foundation had deliberately chosen to support the new Gallery, as it symbolized a new era of optimism for the arts and cultural life in Britain. This role of the Gallery is recorded in its contemporary correspondence records:

The launching of a new provincial art gallery is an event of national significance and that, if it is worthily undertaken, it may be (as had proved to be the case with the civic theatre) other municipalities may be led to reconsider their positions as modern patrons of the arts and so, in the ultimate, serve the purpose which the Foundation and Lord Bridge's Committee no doubt have in mind.¹⁸¹

The Gulbenkian Foundation grant of £2,000 was used to purchase pictures and to fund the Herbert Art Gallery's inaugural exhibition; the Gallery had only inherited a very small pre-war art collection from Coventry local authority. When the completed Gallery opened, in 1960, it was decided to respect the intention of the Gallery's principal benefactor, Herbert, by displaying and collecting art with a strong social profile. A themed collecting policy was adopted, in 1957, which focused on twentieth-century figurative works depicting British life and landscapes by established artists. The patronage of contemporary local and regional artists, such as Derek Southall, Jane Sutton and David Tindle, was also incorporated into this policy, and a designated display space was allocated to these artists as a distinct group. By September 1960, the Gallery had acquired paintings by John Bratby, Peter Coker, Peter de Francia, Joan Eardley, Carel Weight and Kyffin Williams, alongside two bronzes by Jack Greaves and a metal and concrete sculpture by Peter Peri, the Anglo-Hungarian artist. The Gulbenkian Foundation grant was used to purchase bronze portrait sculptures which were Jacob Epstein's 'Rabindranath Tagore' and William Chattaway's 'Portrait of Jan Albertini'. The Chattaway purchase also fulfilled the Gallery's local remit, as the sculptor had been born in Coventry. In 1962, the

¹⁸¹ Letter: Art Gallery Sub-Committee, Herbert Art Gallery to Gulbenkian Foundation, 21st July, 1959: Gulbenkian Foundation Records.

Foundation contributed to part of the cost of a further sculpture by Chattaway, 'Portrait of Paul Woolfenden' 1961 (also known as 'Homme Debout').

The basis of a regionally-linked contemporary art collection, established by the financial support of the Gulbenkian Foundation, was developed by the Herbert Art Gallery throughout the 1980s by using a combination of local and central government funds. A strong purchasing commitment to local artists was maintained primarily through the use of purchase prizes from the 'Mercia Arts Open Exhibition', a competition-exhibition held at the Gallery. Works purchased for the collection included Linda Drury's oil on paper 'Four Hands', Anuradha Patel's monoprint 'Fighting Elephants' and Jacqueline Wood's drawing 'Dog on Top, Boy Below'. The Gallery also purchased works by regional artists, such as Alan Dyer and Mary Riley, from its own curated exhibitions. The representation of regional contemporary artists occasionally attracted the financial support of the Regional Arts Association. In 1983, for example, West Midlands Arts gave a grant for the purchase of a controversial drawing by Jane Eillis from the exhibition 'Midland View Two'; the Arts Council, which part-funded these Associations, was constitutionally prevented from making direct purchase grants to local authority art galleries and museums. More contentious still, was the overtly political decision by Herbert Art Gallery to purchase two works by Terry Atkinson and Susan Hiller from the Miners's Support Group Auction in Leamington in 1984.

The expansion and clearly defined collecting policy at the Gallery attracted considerable support from the V. & A. Purchase Grant Fund which, during the years 1981-93, made 13 purchase grants towards the purchase of early twentieth-century and contemporary British art works. These included Robert Bevan's painting 'Brimley Hill' 1915, Frank Dobson's terracotta maquette sculpture 'Study for Head of Pax' (the finished stone sculpture by Dobson had previously been on long-term loan to the Gallery) and a mixed media work, 'Kaphoozelum', by the local artist Barry Burman.

13.6. Towner Art Gallery and Local Museum, Eastbourne

During the years 1958-64, the Scottish painter, William Gear, was the curator of Towner Art Gallery. He had trained at Edinburgh School of Art and worked in Paris between 1947-50, and was particularly interested in contemporary semi-abstract paintings and printmaking. Gear introduced a collecting policy which focused on contemporary British art by young and up-and-coming artists, with where possible regional links with Sussex, and contemporary prints in general. His idea was that this approach would combine valuable patronage with the need for the local authority collection to maintain its regional significance. Despite the prosperity of the locality, the local authority only provided around £350 from an annual purchase fund and interest from a capital fund. In 1954, the C.A.S. appears to have made incentive gifts to the Gallery which were the paintings 'The Group of Figures' by the non-figurative Bloomsbury-associated artist, Frederick Etchells, and 'View of Midhurst', a regionally-associated Sussex scene by the obscure C. Dane. As purchasing funds at the Gallery were limited, alternative means by which to make contemporary British art visible at the Towner Art Gallery were membership of the C.A.S., in 1958, and temporary exhibitions: these included 'Place', a progressive environmental art exhibition held in 1959 which featured works by Robyn Denny, Ralph Rumney and Richard Smith, and the pioneering exhibition 'Situation: British Abstract Art 1960' previously shown at the R.B.A. in London. Gear's reputation as an artist gave him useful contacts and, despite the limited funds available, he rapidly purchased 21 contemporary paintings for the Gallery within 18 months: these included works by Elizabeth Blackadder, Robert Colquhoun, Alan Davie, Ivon Hitchens and William Turnbull. By November 1960, however, Gear was faced with having to draw on the local authority capital fund, in order to make further advantageous purchases; initially, curators in general thought that contemporary art purchases were excluded from the new oil painting category of the V. & A. Purchase Grant Fund.

The offer of a Gulbenkian Foundation grant of £750, under the Regional Galleries Contemporary Purchase Scheme (Second Allocation), was a much needed solution to the Towner Art Gallery's financial problems rather than, as elsewhere, acting as incentive funding. In order to participate in this Scheme, Gear resorted to raising public subscriptions; the public subscribers included the distinguished painter Duncan Grant and the writer Clive Bell, two local Bloomsburyites. Under the Gulbenkian Foundation's Scheme, all the works bought were by British artists previously unrepresented in the collection. These acquisitions included the latest examples of contemporary St. Ives paintings by Patrick Heron, Roger Hilton and Peter Lanyon; other sea-related paintings by Kit Barker and Alan Davie which accorded with Eastbourne's coastal-setting; and Edward Burra's watercolour 'Soldier Backs' 1942-43, a gap-filling purchase. Gear used the Gulbenkian Foundation's purchase grant in combination with the oil painting category of the V. & A. Purchase Grant Fund to maximize the number of works which could be purchased; using only £375 from the local authority rates, Gear bought ten paintings with a total catalogue value of £2,219.25s. In addition, he also secured discounted prices from commercial London art galleries, such as Waddington's and Gimpel Fils. At the conclusion of the Gulbenkian Foundation Scheme, however, Gear's innovative acquisition and exhibition programme generated outcries in the local press and a local authority vote of censure, in September 1962. In his defence, William Gear stated that:

Most of this adverse criticism has been uninformed and even neglectful of the evidence. Good taste is something which is very difficult to define but it is surely demonstrated that works of art which are approved by such authorities as the Arts Council, the V. & A. Museum, the Tate Gallery and the Gulbenkian Foundation are sound.

There are those who will always resist change of any kind, but art is a living force, evolving, sensitive to the climate of its time. The art gallery is part of the new image of Eastbourne; an image which is reflected in the new blocks of flats, the Congress Theatre, the Sun Lounge and similar projects; an image which is of our time,

progressive and enlightened, shattering the traditional lassitude which has dominated the town for so long.¹⁸²

Here, Gear outlined the important authoritative role that national collecting institutions and charities could play, but despite this concurrence the Eastbourne local authority voted against any future purchases of contemporary British art by the Towner Art Gallery, in October 1962; as a result, the Chairwoman of the Art Gallery Sub-Committee, Mrs K. J. Underhay, resigned. Despite the enhanced status William Gear had established for the Gallery within the art world, this episode showed the need for local consultation groups so as to avoid the charges of 'a waste of public money' and the 'exhibiting of unpleasant and unnatural freaks'.¹⁸³

Central to the Gulbenkian Foundation's financial commitment to the arts in the provinces was the aim to establish a secure basis of local support. The Gulbenkian Foundation, therefore, decided to make the Towner Art Gallery a test-case by continuing to support William Gear's contemporary art initiatives. In pursuance of this policy, Philip James gave a lecture on Henry Moore at the Towner Art Gallery, in November 1962, to coincide with the 'Artists International Exhibition'; this show of contemporary pictures and sculpture included the artists Anthea Alley, Sandra Blow, Peter Blake, Bernard Farmer, Adrian Heath, Malcolm Hughes, Julian Trevelyan, Fred Uhlman and Kyffin Williams. In 1963, the Towner Art Gallery also showed the touring Arts Council exhibitions 'New Painting 1958-61', 'Recent Trends in Painting' and 'Young Contemporaries 1963'.

The second Gulbenkian Foundation grant of £500 was offered in 1963, under the Provincial Galleries Purchase Scheme, on the condition that William Gear was allowed complete curatorial freedom. The local authority was only prepared to match-fund this grant if it was administered by a local committee and not the curator; a decision that

¹⁸² 'A Look at the Art World', *Herald Chronicle*, 29th September, 1962.

¹⁸³ 'Letters', *Herald Chronicle*, 1st September, 1962.

was contrary to the spirit and intention of the Gulbenkian Foundation's schemes. As a result, the local authority was the first council to refuse a Gulbenkian grant on the grounds that it was 'completely contrary to the law and custom of English democratic local government'.¹⁸⁴ A declaration which highlighted a distinction between central government and its arms-length policy for national collecting institutions, and local government's powers to prevent art purchases. Matters were only resolved in February 1964 when, following William Gear's advice, a sub-committee was appointed as under the first Gulbenkian Foundation's grant allocation. Due to this delay, the acquisitions made by the Towner Art Gallery came under the Gulbenkian Foundation's Purchase Contribution Scheme for Provincial Galleries. The local authority agreed to provide £150 and a public appeal raised the remaining £350 for the local matched-funding. This second grant was used to purchase four contemporary paintings by the established artists Ceri Richards, Charles Howard, William Townsend and Robert Medley. All the works were semi-figurative as opposed to pure abstract works and, therefore, represented a less challenging form of contemporary British art; the V. & A. Purchase Grant Fund made grants towards the purchase of the works by Richards and Howard. An example of local contemporary painting by Lewin Bassingthwaighe, which had a formal figurative character, was purchased by Gear's successor, David Galer, under the Gulbenkian Foundation's Scheme.

In December 1965, Philip James completed his Gulbenkian Foundation *Report* on the Towner Art Gallery and concluded that the Foundation's grants had created 'a nucleus of modern art which could never have otherwise existed'.¹⁸⁵ Under William Gear, the Towner Art Gallery rapidly acquired a sizeable collection of contemporary British art largely of an abstract character which accorded with Gear's own paintings. When Gear

¹⁸⁴ Letter: Eastbourne Town Clerk to Gulbenkian Foundation, 15th August, 1963: Gulbenkian Foundation Records.

¹⁸⁵ Philip James, 'Report December 1965', manuscript: Gulbenkian Foundation Records.

left, in 1964, these acquisitions amounted to twenty-eight oil paintings, sixty prints and seven watercolours. This development was extended by gifts from the C.A.S. which presented paintings by Ivon Hitchens in 1959, Trevor Bell in 1961 and Keith Vaughan in 1964. The Gulbenkian Foundation also lent paintings from its expanding contemporary British art collection: these were Harold Cohen's 'Pallas' 1961, Joe Tilson's 'Summer 1' 1959 and Ian Stephenson's 'Maculate' and 'Guistis'. The Peter Stuyvesant Foundation made a supplementary loan of Ivon Hitchens' painting 'River Rother Dark Evening' to the Gallery, from 1966-67. A retrogressive consequence of the limited financial support from the local authority was that, following Philip James's assessment of the Towner situation, the Gulbenkian Foundation decided to consider in future relating the size of purchase grants to a gallery's existing local authority purchase fund.

Due to its limited local funding and modest-scale gallery rooms, the Towner Art Gallery owned only a few examples of modern British sculpture: the handful of sculptors represented were Elisabeth Frink, John Skelton and Maurice Lambert. As the Gallery lacked a major example of sculpture, in 1962 The British Council took the unusual step of lending on long-term loan the full-scale plaster sculpture 'King and Queen' by Henry Moore; The British Council art collection was specifically created for only overseas exhibitions and loans. In 1968, the Gulbenkian Foundation offered the Gallery the maximum two-thirds grant under the Provincial Galleries Sculpture Purchase Scheme. This grant was used to purchase Roy Rasmussen's beaten aluminium sculpture 'Binary Form' 1963, a strikingly contemporary work which had previously been on loan to the Gallery.

13.7. Royal Albert Memorial Museum, Exeter

In 1966, the Museum became a member of the C.A.S. following major political and policy changes in the City Council, and at the beginning of 1968 Patrick Boylan was appointed Director. Though a geologist by training, he arrived with a strong

commitment to contemporary art, having been in close contact with Michael Compton and then John Bradshaw at the Ferens Art Gallery, Hull, while he was a Keeper in the Hull Museums Service. On Boylan's recommendation, a policy of collecting both contemporary art and early Twentieth-Century British Art was quickly adopted, and active purchasing in both areas started immediately, beginning with one of Mary Martin's new coloured perspex constructions, bought with the assistance of a V. & A. Purchase Grant in 1968; a second version of this work was acquired by the Tate in 2005. This new policy called for the creation of a specialist post, and Jane Baker, who was John Bradshaw's deputy at the Ferens Art Gallery, was appointed in 1969 as the first Fine Art curator. In the same year, the C.A.S. presented its first gift which was the painting 'Rippled Water' by William Hayter. During the years 1968-73, the Museum made significant retrospective purchases and regularly bought contemporary British art. These acquisitions included paintings by Walter Sickert, Harold Gilman and Duncan Grant, and Patrick Heron, Terry Frost, Gavin Robbins, William Scott and John Wells; in addition, the London art dealers Agnew's and Anthony D'Offay held major stocks of Camden Town artists and pre-1950 British art, from which the Museum made several purchases. These developments were made possible by the use of a greatly increased local authority purchase grant, with some support from the capital and interest from the local Veitch Bequest, a local accumulation fund, and the frequent allocation of grants from the V. & A. Purchase Grant Fund; during the years 1968-78, the Fund made 11 grants towards the purchase of gap-filling twentieth-century British pictures. In addition to contemporary gifts from the C.A.S., such as Bryan Illsley's painting 'Study in Green and Red with Black and Brown', in 1972, the Museum also purchased examples of contemporary local art such as Michael Gorman's aquatec painting 'Flowers for the Composer (Stravinsky)' which was bought from 'Westward T.V. Art', a competition-exhibition organized by the Museum.

The Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme supported notable acquisitions for the Museum. Under this Scheme, the Museum

received the maximum two-thirds grant towards William Pye's sculpture 'Triple Loop' 1968 which was purchased in 1969. This was followed, in 1974, by a further Gulbenkian Foundation grant from the Contemporary Purchase Fund towards the acquisition of Michael Ayrton's bronze sculpture 'Carapace' 1972. The Museum purchased this sculpture at a discounted price from the Bruton Gallery, a regionally-linked commercial art gallery based in Somerset. The sculpture was bought as an example of 'the romantic-naturalistic style' which 'would contrast well with the modelled and welded abstractions' of the Pye sculpture.¹⁸⁶ A series of etchings by Ayrton, which thematically complemented his sculpture, were also purchased independently by the Museum as a contextual educational tool. These purchases of progressive sculpture encouraged private gifts to the Museum which included four sculptures by John Angel, in 1978.

13.8. Ferens Art Gallery, Hull

The Ferens Art Gallery collection was formally launched in 1905, although the purpose-built Gallery was only opened in 1927. In 1905, Thomas Robinson Ferens, the local M.P. and benefactor, established a five-year purchase fund of £5,000. The Director of Manchester City Art Gallery acted as an art adviser to this fund, followed by Isidore Spielmann (1854-1925), the London art dealer, collector and former Editor of the *Magazine of Art*. Spielmann had considerable contacts in the art world, as he was the Board of Trade's Director for Art, and as such responsible for the Fine Art sections of international exhibitions, and a founder member of the N.A.C.F.; following the launch of the C.A.S., in 1910, Spielmann also became involved in this organization, from c.1912-14. In 1927, Ferens established an Endowment Fund of £20,000 and presented £2,500 as immediate purchase funding for the Ferens Art Gallery. This was followed, in 1928, by the appointment of a specialist Fine Art

¹⁸⁶ Extract from Curator's correspondence recorded in '75th Meeting Arts Advisory Committee, 7th May 1973': Box 7 Trustee Committee 5.9.73 to 8.6.77, Gulbenkian Foundation Records.

curator, Vincent Galloway (1894-1977), a portrait painter who had been born in Hull. As the long-standing Director of the Ferens Art Gallery, from 1928-60, Galloway initiated a collecting policy which focused on maritime subject matter, particularly captured by local artists, and historical portraiture, thus uniting the local relevance of the institution with his own personal artistic interests; Hull at that time was still a bustling trading port and the fishing industry prospered at nearby Grimsby. In 1930, the Ferens Art Gallery joined the C.A.S., but in order to encourage more progressive purchasing by the Gallery, the C.A.S. had to take the then unusual step of purchasing two paintings from the 'Hull Autumn Exhibition' 1931 which was organized and held at the Ferens Art Gallery; Galloway was very active in the local art scene and was Vice-President of the Hull Art Club. These pictures, the first gifts from the C.A.S., were 'Still Life: Vegetables' by Louise Pickard, a Slade-trained artist who had been bought by the Chantrey Bequest before her death in 1928, and an unidentified work by the obscure N. Philip, no longer extant.

During the 1950s, the local authority agreed for the first time to provide public funds for art purchases and a local authority picture fund was established. The C.A.S.'s presentation of gifts, such as Victor Pasmore's painting 'Triangular Motif' 1949 and Alan Davie's painting 'Discovery of the Staff' 1957-58, had been instrumental in bringing about this change in policy. In 1960, Michael Compton (b.1927) was appointed the Director at Ferens Art Gallery, where he remained until 1965 when he left to become Assistant Keeper of the Modern Collection at the Tate Gallery, from 1965-70. He was the first art historian to be a curator at the Gallery, having studied at the Courtauld Institute of Art, and had previously worked as Assistant to the Director at Leeds City Art Gallery, from 1954-57, and subsequently as Keeper of the Foreign Schools at the Walker Art Gallery, from 1957-59. In 1956, the C.A.S. had presented Henry Moore's bronze sculpture 'Mother and Child in a Ladderback Chair' 1956 to Ferens Art Gallery. Compton's first collecting aim was to acquire a complementary major work of sculpture which would then act as a catalyst for the rapid development

of a contemporary art collection at the Gallery.¹⁸⁷ In 1961, the Ferens Art Gallery successfully applied under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme (Second Allocation) for a grant of £750, and the local authority agreed for the first time to provide substantial funds towards a contemporary art purchase. This grant was used, in 1961, to purchase Barbara Hepworth's carved marble sculpture 'Icon II' 1960 at a discounted price from Gimpel Fils; a related work, the carved wood sculpture 'Icon I' 1957, had previously been purchased by the Arts Council in 1958. This acquisition was followed by the Gallery's independent purchase of sculptures by Eduardo Paolozzi and Kenneth Armitage, alongside contemporary British paintings by Donald Hamilton-Fraser, Peter Lanyon and Alan Davie from Gimpel Fils. Like Gear at the Towner Art Gallery, Compton deliberately sought to develop the basis of a contemporary British art collection by seeking close working relationships with London art dealers, in order to secure more favourable purchase prices.¹⁸⁸ In 1961, Compton also established the Friends of the Ferens Art Gallery which purchased works under his guidance for subsequent loan and gift to the Gallery. To reinforce this rapid development, the Gulbenkian Foundation lent paintings to the Ferens Art Gallery in 1962: these works were Robyn Denny's 'Painting 10' 1961, Ian Stephenson's 'Guisti Allusion', Joe Tilson's 'Vertical Diptych' 1966 and Joe Tilson's 'Wood Relief No.10'.

In 1963, the Gulbenkian Foundation made a second grant of £500 to Ferens Art Gallery, under the Purchase Contribution Scheme for Provincial Galleries. The Gallery used this grant to purchase three contemporary oil paintings and one sculpture in 1964. These were a painting by the American artist Paul Jenkins; Victor Pasmore's painting 'Blue Development III' 1963 which complemented an earlier example of his work, 'Triangular Motif', presented to the Gallery in 1952 by the C.A.S.; and a

¹⁸⁷ Author in conversation with Michael Compton, June 1994.

¹⁸⁸ *ibid.*

politically-controversial sculpture by Hubert Dalwood 'O.A.S. Assassins' 1962. In his *Report* for the Gulbenkian Foundation, Philip James praised these purchases by the Gallery as being of the 'highest quality' and noted that the curator involved, Michael Compton, had subsequently been appointed to the Tate Gallery as an Assistant Keeper.¹⁸⁹

In 1964, the Ferens Art Gallery purchased from Henry Moore his controversial bronze sculpture 'Draped Torso' 1953, by using funds from the Ferens Endowment Fund and a 50% grant from the V. & A. Purchase Grant Fund.¹⁹⁰ Under the new direction of John Bradshaw (1930-2001), Director from 1965-74 (and subsequently Curator of Gallery and Museums and Art Services, from 1974-92), the Ferens Art Gallery pursued its representation of twentieth-century sculpture, an area which Bradshaw had previously helped to develop at Leeds City Art Gallery.¹⁹¹ This significant purchase was followed by an application to the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme, so that the Gallery could extend its representation of contemporary British sculpture. In 1968, the Ferens Art Gallery received a grant of £400 which was the maximum two-thirds grant available under this Scheme. The Gulbenkian Foundation's sustained support persuaded the local authority art gallery sub-committee to also financially support the purchase of Roland Piché's radical resin, fibreglass and steel sculpture 'Suicide in Costume II' 1966 from Marlborough Fine Art at a discounted price; Piché had been included in the Welsh Arts Council exhibition 'Structure 66' and the 'New Generation' 1965 exhibition at the Whitechapel Art Gallery. To complement these acquisitions, the Peter Stuyvesant Foundation lent several paintings which were Richard Hamilton's 'My Marilyn', Tess Jaray's 'Capital

¹⁸⁹ Philip James, 'Report, December 1965', manuscript: Gulbenkian Foundation Records.

¹⁹⁰ For the background to the controversy see Vol. I, pp. 199-200.

¹⁹¹ See Chapter 13: England, 'Leeds City Art Gallery', p.129-132.

Blue', and Anthony Donaldson's 'Zig Zag Towards an Aurelia' and 'Bring it to Jerome', from 1966-67.

Local authority art galleries, as has been noted earlier, showed a commitment to contemporary local art. Throughout the 1960s and 1970s, the Friends funded these purchases which were then immediately presented to the Ferens Art Gallery. These acquisitions were made from London art dealers and exhibitions held at the Gallery, such as the 'Winter Exhibition' in 1972 from which John Clark's painting 'Still Life with a Sassetta', Graham C. Hillier's construction 'Night IV' and James Neal's painting 'Number 7' were bought. The advantage of this arrangement, as opposed to an external funding scheme, was that gifts from the Friends could not be easily refused by the local authority. In 1970, there were proposals for a sculpture gallery and open-air space to be added to the Ferens Art Gallery, in relation to a proposed expansion of its collection of twentieth-century British sculpture. In 1973, the Gulbenkian Foundation made a maximum two-thirds grant, from the Contemporary Purchase Fund, towards the purchase of Anthony Benjamin's chrome and perspex sculpture 'Nimbus Arch' 1970; matched-funding was provided by the local authority purchase fund and the Ferens Endowment Fund. This sculpture was purchased at a discounted price from Gimpel Fils which was then actively promoting contemporary British sculpture; in the summer of 1970, for example, Gimpel Fils had organized the exhibition 'Open Air Sculpture II' at Syon Park, in London. The Ferens Art Gallery also made independent purchases of progressive contemporary British sculpture using the Ferens Endowment Fund. One example was George Fullard's sculpture assemblage 'Night Crossing' 1966 which had featured in the major exhibition 'British Sculptors'72' at the Royal Academy, in London. In 1972, the C.A.S. presented David Hall's welded-steel sculpture 'Throwaway-Too' 1965, as a work which complemented Fullard's sculpture.

Loans played a considerable augmentative role in the Ferens Art Gallery's presentation of contemporary British sculpture. Henry Moore lent, through the V. & A. Museum,

the plaster works 'Reclining Figure', 'Interior/Exterior Forms' and 'Goat's Head', during the years 1962-67. This was followed by the Friends of the Tate Gallery's loan of Henry Moore's 'Reclining Figure' 1957, from 1968-72, and Gimpel Fils' loan of Barbara Hepworth's marble sculpture 'Two forms (reflection)' 1967, from 1968-75, in expectation of a sale to Ferens Art Gallery. Sculpture loans from the Peter Stuyvesant Foundation, during the period 1971-89, further extended the Gallery's presentation of progressive contemporary British sculpture: these were Tim Scott's polyurethane, glass and fibreglass 'Agrippa' 1964 and Colin Cina's cellulose enamel on perspex 'Vikings Delight'. Additional gap-filling loans of 1960s British sculpture, by the artists John Dee, Michael Kenny, Kim Lim, Brian Wall and Issac Witkin, were also lent by the Arts Council.

13.9. Wolsey Art Gallery (now Ipswich Museum)

The Wolsey Art Gallery opened to the public in 1932, but it was not until 1966 that the Gallery received its first annual purchase grant from the local authority; this, however, was only £550 as interest from an accumulation fund. In the same year, the Gallery subscribed to the C.A.S. and the curator, Patricia Butler, introduced a five-year collecting policy which focused on contemporary prints as an affordable collecting area; in 1968 the C.A.S. presented its first gift to the Gallery, the painting 'Landscape' by Michael Ayrton. The Tate Gallery's Keeper of the Modern Collection, Ronald Alley, was asked to act as an art advisor to Wolsey Art Gallery, and he played a key role in laying the foundations of a print collection by securing additional outside purchase grants, in order to enhance the limited local purchase funds available. Alley's expertise, knowledge and contacts in the commercial London art world proved crucial in the implementation of the Gallery's collecting policy and so, by 1971, 27 prints had been purchased with the additional assistance of purchase grants from the V. & A. Purchase Grant Fund.

This support encouraged Alley to propose the creation of a small collection of modern sculpture which would be displayed primarily out of doors, due to the lack of exhibition and storage space at Wolsey Art Gallery. Following curatorial practice at the Tate Gallery, Alley compiled a "wants list" of sculptors who were Michael Ayrton, Jacob Epstein, Elizabeth Frink and Henry Moore; two local sculptors, Bernard Reynolds and John Green, were also included to take account of the local and regional cultural role of the Gallery. The decision to collect sculpture was feasible because the core annual funding provided by local sources had risen to £2,000; this consisted of capital from the accumulation fund, annual interest of around £1,000 from a local bequest fund and approximately £30 from the Friends of Ipswich Museum. The Friends also made a supplementary subscription to the C.A.S., for the years 1970-76, in order to attract more substantial gifts to the Gallery, such as sculpture, from the C.A.S.

This injection of funds and the launch of the Gulbenkian Foundation's four-year Regional Galleries Contemporary Purchase Scheme encouraged Alley to pursue the idea of purchasing major works, either in terms of size or the artist's reputation. Under this Scheme, Wolsey Art Gallery was able to represent several distinct leading British sculptors in its collection. The first acquisitions were two bronze sculptures 'Cat' and 'Google Man (Standing Man with Goggles)' by Elisabeth Frink, which were bought during 1972-73. Frink, after her meteoric rise to fame and acquisition by the Tate Gallery in 1952 and 1963, thus making her at 22 years of age the youngest artist ever to be represented in the Tate Gallery, had been neglected by this national institution. By acting as an art adviser, curators of national art galleries, such as Alley, could ensure that artists or particular works rejected by their own Director or Board of Trustees would still be represented in a public but local authority collection.¹⁹² The Gulbenkian grant scheme permitted the transfer of a balance to the next year and this

¹⁹² Author in conversation with Ronald Alley, August 1994.

made possible a major purchase, in 1974, which was Henry Moore's bronze 'Maquette No. 4 for Time-Life Screen' 1952 bought for £3,400; a purchase secured by an additional V. & A. Purchase Grant Fund grant of £453.

In his role as art adviser to Wolsey Art Gallery, Alley deployed the principle of a close-working relationship with a commercial London art dealer, in order to secure reduced purchase prices, and all three sculptures acquired under the Gulbenkian Foundation's Scheme were bought from Waddington's. In 1973, the Gallery also purchased independently its first example of contemporary British industrial-type large-scale sculpture. This was Stephen Collingbourne's 'Nine Strips Waving', but shortly after its installation in an open-air space the sculpture was vandalized and, as a result, no further large-scale works were bought by Wolsey Art Gallery. During 1974-76, under Alley's guidance the Gallery purchased two gap-filling works: a traditional full-length bronze by Uli Nimpf, a Royal Academician, and a small-scale work by Barbara Hepworth at a discounted price of £2,000 from Marlborough Galleries. To give balance to this collecting, two contemporary contrasting works, Michael Ayton's bronze 'Geode' and Edward Barker's installation piece 'Growth of Stones', were also bought; residue funds from the Gulbenkian Foundation's Scheme were used to purchase examples of contemporary British prints.

13.10. Leeds City Art Gallery

Leeds City Art Gallery was created as part of an impressive complex of nineteenth-century municipal buildings. It was opened, in 1888, by the Royal Academician Hubert von Herkomer, as a large-scale purpose-built art gallery and was originally designed for exhibition purposes, rather than to house a permanent art collection. The Gallery was, therefore, largely dependent on regular gifts and bequests, in order to form a collection of British art, such as the Samuel Wilson Bequest of 1925. The establishment of the Leeds Art Collection Fund (L.A.C.F.), a friends group modelled on the N.A.C.F. and the C.A.S., in 1912, was the first attempt to secure more

progressive examples of contemporary British art for the Gallery. Under this arrangement, as at Birmingham Museum and Art Gallery, ownership was retained by the friends. The L.A.C.F. was one of the first friends groups to make a supplementary subscription to the C.A.S., in 1936, with the aim of securing more substantial gifts; the Gallery had become an early institutional member, in 1927, following the incentive gift from the C.A.S., in 1923, of the painting 'Landscape' by Charles Collins Baker who had trained at the Royal Academy Schools and was Honorary Secretary of the New English Art Club, from 1921-25. The Gallery also benefited, like Birmingham, from several local trusts and bequests, such as the Alfred Bilbrough Bequest of 1915 and the Harding Trusts of 1925 and 1927. These provided substantial capital purchase funds, before the introduction of an annual local authority purchase grant in 1937; prior to this, the local authority had made erratic provisions for purchase funding. In 1946, the L.A.C.F. introduced a formal "permanent loan" policy by which works were purchased by the L.A.C.F. for long-term display and possible presentation to Leeds City Art Gallery.¹⁹³ The advantage of this collection development structure was that prescient contemporary purchases could be made and re-evaluated outside the professional ethical framework governing de-accessions. The L.A.C.F. was also instrumental in providing the local funds which made it possible for Leeds City Art Gallery to participate in the Gulbenkian Foundation's schemes. In 1968, the legal status of the L.A.C.F. was transformed, so that its funds could be used as a local source in conjunction with the V. & A. Purchase Grant Fund.

Almost from its outset, Leeds City Art Gallery attracted a series of innovative and energetic directors, some of whom were more successful than others in subverting local authority opposition. The first of these was George Birkett, Director from 1888-1911, a follower of John Ruskin and a supporter of Pre-Raphaelite artists. He was followed by the very radical Frank Rutter, from 1912-17, a proponent of Modernism,

¹⁹³ Leeds Art Collections Fund Trust Deed: Leeds City Art Gallery Records.

who together with Michael Sadler established the Leeds Art Collections Fund and revived the fortunes of Leeds Art Club, membership of which had a profound impact on the young Herbert Read. After Rutter resigned, due to local authority opposition to his aim to establish a progressive collection of contemporary art, no curator was appointed until 1924, when Solomon Kaines Smith joined initially as a curator and, from 1926-27, as Director. His main collecting aim was to establish a major collection of British watercolours outside London and during his tenure he published two studies on this subject which were *John Crome*, in 1924, and *John Sell Cotman*, in 1926. He also circumvented Rutter's earlier proposal to establish a major study centre of works by Frank Brangwyn at the Gallery. Kaines Smith was followed by Frank Lambert (1884-1973), a specialist in Staffordshire Pottery and modern painting, who as the Director, from 1928-31, promoted the exhibition of modern paintings at the Gallery.

Exhibitions and individual loans played a vital role in the presentation of contemporary British art at Leeds City Art Gallery from its inception. The Gallery had been one of the first provincial art galleries to receive a touring exhibition from the C.A.S., in 1912, and its display of the Jacob Epstein sculpture 'Genesis', in 1931, had caused a sensation. Under the direction of John Rothenstein, Director from 1932-34, the representation of progressive Twentieth-Century British Art at Leeds City Art Gallery relied extensively on loans, many of which came from private collectors living in Yorkshire, C.A.S. members, commercial London art dealers and the Tate Gallery. Rothenstein's successor, Philip Hendy, Director from 1934-45 (he resigned briefly in 1939), continued and broadened this policy to include adventurous small exhibitions of contemporary and progressive British artists, and opportunistic wartime purchases of progressive art. In 1941, for example, the Gallery purchased its first sculpture by Henry Moore, the carved stone 'Reclining Figure' 1929, with assistance from the V. & A. Purchase Grant Fund, from the Temple Newsam exhibition devoted to Henry Moore, John Piper and Graham Sutherland; the selection of 28 sculptures by Moore in this exhibition represented a complete retrospective of his career. This important

acquisition, which Hendy had hoped to achieve as early as 1937, was followed by the purchase of Jacob Epstein's bronze bust 'Peggy Jean Laughing' 1921, in 1942, and two sculptures by Gaudier-Brzeska and Barbara Hepworth's teak wood carved sculpture 'Conicoid' 1939, in 1943; the latter was bought from her first retrospective in Britain which was shown at Temple Newsam. Prior to 1939, the Gallery also functioned as an important cultural focus for regional art, and hosted several annual and biannual exhibitions such as the 'British Artists' Exhibition' and the 'Yorkshire Artists' Exhibition'.

Following the outbreak of war, the Gallery was closed until its partial re-opening in November 1946, and subsequently in September 1949 (although the Gallery even then was not fully operational); exhibitions, however, continued to be held at Temple Newsam, a Tudor country house on the outskirts of the city, which was under the administration of Leeds City Art Gallery. To mark a new era, the C.A.S. included Leeds City Art Gallery in its nation-wide distribution of art works in 1946. The gift received was an important early work by Henry Moore, the wood sculpture 'Maternity' 1924. In 1951, the L.A.C.F. made the radical purchase of Francis Bacon's 'Painting' 1950 for the Gallery. This was followed, in 1952, by the Arts Council's touring exhibition 'Sixty Paintings for '51' which was shown at Leeds City Art Gallery 'as an example of patronage by the state (or rather by a state subsidized body)' which aimed 'to encourage living artists to produce paintings on a large and even monumental scale'.¹⁹⁴

Under the direction of Ernest Musgrave (1901-57), Director from 1946-57, the display and acquisition of twentieth-century British sculpture was significantly expanded; a significant postwar development in which the young Michael Compton, as Assistant to the Director, from 1954-57, and John Bradshaw, as Keeper of Art, both played a part.

¹⁹⁴ *Leeds Arts Calendar*, No.17, Winter 1952, p.9.

This expansion, as has been noted elsewhere, coincided with the rising international status of contemporary British sculpture in the 1950s. Several key sculptors of this period, however, also had a Yorkshire regional and local artist-status for Leeds, either through their place of birth, study, or the Gregory Fellowship. The Gallery also made prescient purchases, such as Austin Wright's 'Female Figure' acquired in 1951. This purchase was followed by a group of exhibitions at the Gallery which featured contemporary sculpture and aimed to promote its patronage. These were the Arts Council's 'Sculpture in the Home' in 1953, 'Contemporary Painters, Sculptors and Craftsman' in 1955 and 'Painting and Sculpture by Jewish Artists' in 1956. The L.A.C.F. made several purchases from the Arts Council's touring exhibition 'Modern Sculpture', in 1958, which it presented on "permanent loan" to the Gallery in 1959: these were Barbara Hepworth's guarea wood carving 'Configuration (Phira)'; Ralph Brown's small-scale bronze sculptures 'Tragic Group' and 'Running Girl with Wheel'; and Leslie Thornton's welded-metal rod construction 'Gladiators'. Despite the national and international prominence of several Yorkshire sculptors, Leeds City Art Gallery Sub-Committee favoured a policy of acquiring paintings, rather than contemporary British sculpture in its most progressive forms. It was the L.A.C.F. which played a crucial role from the mid-1950s in securing sculpture acquisitions for the Gallery. These works were offered to the Gallery under a permanent loan arrangement (of 1946), whereby ownership was retained by the L.A.C.F.; an arrangement which made possible the cultural evaluation of an artist outside the professional ethical framework governing deaccessions. In 1958, Frank Lambert also presented 'Emerging Form' by Austin Wright, alongside the Gallery's purchase of 'Mother and Child' by Ralph Brown. All these artists had a connection with Yorkshire: Hepworth, Brown and Thornton were born in the region and had studied at Leeds College of Art, while Wright held the Gregory Fellowship from 1961-64. The Gregory Fellowship based at Leeds University, which had been established by Eric C. Gregory, the art collector and a member of the C.A.S.'s Executive Committee, further raised the visibility and status of contemporary British sculpture in the city. From this source, Stanley Burton, a local

private collector, purchased Hubert Dalwood's aluminium 'Icon' 1958 and 'Object Open Square' which were presented to the Gallery via the L.A.C.F. in 1960. The Gregory Fellowships awarded by Leeds University validated British sculpture as an important and serious discipline. This Fellowship programme had been established, in 1950, as another postwar initiative to decentralize contemporary art activity focused on London. During the period 1950-68, for example, residency awards were made to the sculptors Kenneth Armitage, Reg Butler, Hubert Dalwood, Neville Boden and Austin Wright. Musgrave's launch of the short-lived exhibition 'Northern Young Artists', from 1957-58, was also an attempt to establish a regular contemporary art forum outside London. Its joint aims were to secure public patronage and encourage artists to remain in the region as opposed to relocating to London.

In 1962, Leeds City Art Gallery introduced several initiatives to raise the profile of contemporary British sculpture at the Gallery, under the direction of Robert Rowe the then Director (1958-83). Rowe was a silver specialist, amateur artist, the former Deputy Director of Manchester City Art Gallery, and prior to that an Assistant Keeper at Birmingham Museum and Art Gallery. He passionately believed in the educational role of art and the raising of Leeds' national profile as a cultural centre; a significant result of this policy was the opening of the Print Room and Art Library as a regional study centre at the Gallery, in December 1959. Under Robert Rowe, a regular series of exhibitions which featured Gregory Fellowship recipients was launched and two new exhibition galleries were created specifically for the display of sculpture and watercolours. The annual local authority purchase grant was used to acquire F.E. McWilliam's bronze 'Resistance II' from the 'John Moores Exhibition (3)' 1961, where it had received the second prize in the Open Sculpture Section, and Austin Wright's aluminium sculpture 'Moon'. To complement these acquisitions the L.A.C.F. purchased two reliefs on wood by the young artist Matt Rugg, during 1962-63. These acquisitions were reinforced by sculpture loans, in 1964, such as Henry Moore's

'Composition' 1933 lent by The British Council for one year, and Henry Moore's 'Three-Piece Reclining Figure No 2: Bridge-Prop' 1963, a "permanent loan" from the L.A.C.F. which was presented to the collection in 1965.

In 1964, the Gallery decided to purchase a major example of non-British sculpture, Jean Arp's bronze 'Seuil Profil' 1960, as a response to the expansion of the Tate Gallery's collection in the field of contemporary foreign art. The Gulbenkian Foundation supported this acquisition with a grant of £750, under the Provincial Galleries Purchase Scheme, but a small remaining sum from this grant was also used to purchase a work by a young up-and-coming British artist whose work incorporated the current use of industrial materials. This was Harry Seager's glass sculpture 'Chopper and Changer' 1965 which was bought for the discounted price of £213 from Gimpel Fils, the commercial London art gallery. In 1965, Leeds City Art Gallery embarked upon independent sculpture purchases, such as Kenneth Armitage's small-scale bronze 'Tower' and Winslow Foot's aluminium relief 'Three by Fifteen', both of which were bought from the 'Yorkshire Artists' Exhibition' held at the Gallery; in the same year the L.A.C.F. also bought and presented to the Gallery the mobile sculpture 'Chicago Black' 1948 by Alexander Calder, an important American artist. Collectively, by the mid-1960s these acquisitions made the sculpture collection at Leeds City Art Gallery 'one of the most extensive in England, outside London'.¹⁹⁵

Back in March 1960, Leeds City Art Gallery had received a three-year non-scheme grant of £1,500 from the Gulbenkian Foundation to establish a loan collection of twentieth-century prints, contemporary paintings and watercolours, and reproductions. The first phase focused on the acquisition of prints and, by 1964, more than 350 works had been purchased. To reinforce the Gallery's growing collection of contemporary British art, the C.A.S. began to present works to the L.A.C.F. in 1964. The Peter

¹⁹⁵ See John Bradshaw, 'Modern Sculpture at Leeds', *Leeds Arts Calendar*, No.57, 1964, pp.4-11.

Stuyvesant Foundation also lent Patrick Heron's painting 'Big Violet with Red and Blue' and Gillian Ayres' painting 'Piranha 1964' to Leeds City Art Gallery, from 1966-67. In 1967, the Gulbenkian Foundation offered Leeds City Art Gallery a second grant of £500, under the Purchase Contribution Scheme for Provincial Galleries, and stipulated that this grant should be used to acquire paintings as opposed to sculpture. The L.A.C.F. agreed to match the grant, but under this arrangement all works purchased could only enter the Gallery on "semi-permanent loan" as the L.A.C.F. retained ownership; the L.A.C.F. was constituted as an educational charity and therefore could not make a direct grant to the Gallery or relinquish ownership of works purchased. This arrangement proved unacceptable to the Foundation and the grant to the Gallery was not taken up.

In 1974, the Gulbenkian Foundation offered a four-year annual grant of £1,000 to Leeds City Art Gallery under the Regional Galleries Contemporary Purchase Scheme. The local authority agreed to match-fund this grant and also provided an additional £1,000 in April 1975. Under this Scheme, the Gallery purchased an example of sculpture by Robert Morris, an American artist, at a discounted price from the artist Keith Milow, and a Richard Long photograph at a discounted price from the Lisson Gallery, a commercial London art gallery; the work by Long was the first example of conceptual art to enter Leeds City Art Gallery's collection. In 1976, the Arts Council's one-man exhibition devoted to Eduardo Paolozzi was shown at Leeds City Art Gallery. After the close of the exhibition, Paolozzi's sculptures 'Poem for the Trio MRT' 1964 and 'Wittgenstein at Casino' 1963 remained at Leeds City Art Gallery on the understanding that one of these sculptures would be purchased by the Gallery using several funding sources; each sculpture cost £6,000, then a substantial sum. The Gulbenkian Foundation was reluctant for the Scheme to be used in this way, as the primary purpose of the Gulbenkian Foundation's grant schemes was to ensure increased local authority funding. The purchase prices led the Foundation to modify this stipulation and to offer a combined two-year grant of £2,000. In 1977, Leeds City

Art Gallery purchased Paolozzi's aluminium sculpture 'Poem for the Trio MRT' by using grants from the Gulbenkian Foundation and the V. & A. Purchase Grant Fund, together with local authority funds. The Foundation and the V. & A. Museum agreed to support this purchase because of the official sanction of Paolozzi's reputation through both the Tate Gallery's exhibition of his work, in 1971, and his subsequent Arts Council show.

The development of a key provincial twentieth-century sculpture collection led to the Arts Council's award of £100,000 towards a sculpture gallery extension at Leeds City Art Gallery. Under the Gulbenkian Foundation's Scheme, a further example of contemporary British sculpture by Nicholas Pope (since destroyed) and a series of photographic prints by Simon Read were bought in 1978. The V. & A. Purchase Grant Fund's award of £6,000 towards the purchase of Richard Long's slate sculpture 'Delabole Slate Circle', in 1981, highlighted the financial limitations of the Gulbenkian Foundation's grant-making schemes, particularly in relation to the more costly art form, sculpture, and the need for further independent substantial funding. This was a measure of support subsequently provided by the Henry Moore Foundation.¹⁹⁶

13.11. Leicester Museum and Art Gallery

In 1885 a substantial purpose-built art gallery was added to the pre-existing museum, and in 1888 George Frederick Watts, the Royal Academician, presented his painting 'Orlando Pursuing the Fata Morgana' to the reconstituted Leicester Museum and Art Gallery. During the Gallery's early history it received several sizeable private bequests for the purchase of paintings. These included the William Billings Bequest of £5,000 in 1890; the Emily Dalton Bequest of £1,000 in 1900; and the Samuel Mather Bequest of £1,050 in 1902. In 1907, Edwin E. Lowe, formerly the Curator at Plymouth City Museum and Art Gallery, from 1901-07, was appointed Curator, from 1907-18, and

¹⁹⁶ See Vol.I, Chapter 9, 'Henry Moore Foundation', pp.255-258.

subsequently Director, from 1918-40, of Leicester Museum and Art Gallery; in 1922 he was elected President of the Museums Association. Lowe had a scientific background, but had also studied at Warrington Art School. In 1911, the Gallery became one of the first institutional members of the C.A.S. and, in 1924, the Gallery received its first gifts from the C.A.S. which were the paintings 'Girlhood of Thisbe' by Vanessa Bell and 'Fruit Sorters' by Mark Gertler, and the watercolour 'On the Orwell' by David Muirhead. In 1930 the Friends of the Museum was established under the energetic chairmanship of Alderman Charles Squire (?-1945), who had previously been a member of the Museums Association's Circulating Art Exhibitions Committee.¹⁹⁷ At the same time, the Art Development Sub-Committee was established which led to the creation of an Art Department and the introduction of designated rooms for the display of art in 1934. This Sub-Committee also recommended the appointment of an Art Assistant, the second of whom was Albert C. Sewter (1912-c.55) in 1935. He was an economics graduate, who was also one of the first art history-trained students from the recently established Courtauld Institute of Art. Sewter was very active in both organizing progressive exhibitions of contemporary art at the Gallery and promoting purchases in this area. In 1939, he briefly joined the *Burlington Magazine* as its Editor, before becoming Assistant Director at the Barber Institute of Fine Arts, in 1940; postwar, Sewter briefly renewed his links with the Gallery when he acted as Honorary Art Advisor to Leicester Museum and Art Gallery, from 1948-49.

During the Second World War, pioneering collecting of international modern art was pursued by Trevor Thomas, Director from 1940-46. Following his removal from office, a formal collecting policy was introduced which focused on the creation of a representative collection of English paintings. In 1947, this plan was reviewed and a 'Reserve Collection' of works, which did meet display standards, was established; this

¹⁹⁷ See Chapter 11, pp. 55-61.

Reserve Collection included several gifts from the C.A.S.¹⁹⁸ Despite Leicester Museum and Art Gallery's forward-looking independent purchases of several Epstein bronzes, in the 1930s, Leicester Art Gallery Sub-Committee rejected four drawings by the artist in 1948.¹⁹⁹ The Friends, as elsewhere, was instrumental in securing otherwise controversial works for the Gallery's post-1945 collection. In 1951, for example, the Friends purchased Sylvia Gosse's 'A Nun with Children' and L.S. Lowry's 'Industrial Landscape', from the exhibition 'Sixty Paintings for '51', and Henry Moore's bronze maquette 'Reclining Female Figure' 1938, all of which the Art Gallery Sub-Committee had rejected. In an attempt to encourage this Sub-Committee's support of British sculpture acquisitions, the V. & A. Museum lent three Henry Moore sculptures to the Gallery during the 1950s: these were an unspecified plaster cast dated 1954-55, the 'Warrior Head' 1953 and 'Reclining Figure' 1953. Around this date, Peter Bird (1924-89) joined Leicester Museum and Art Gallery as the new Keeper of Art and remained until approximately 1959. In 1955, the Leicester Art Gallery Sub-Committee agreed to the purchase of Henry Moore's drawing 'Standing Figure' 1930, and in 1958 local authority funds were used, in combination with a 33 $\frac{1}{3}$ % grant from the V. & A. Purchase Grant Fund, to purchase Barbara Hepworth's stone carving 'Head' 1930 at a discounted price of £450.²⁰⁰

Over the years 1924-62, Leicester Museum and Art Gallery acquired significant examples of pre-and postwar twentieth-century British painting. These included works by Vanessa Bell, Mark Gertler, Roger Hilton, John Piper, William Roberts, Matthew Smith and Keith Vaughan which were presented by the C.A.S. The Gallery also actively purchased paintings by Robert Bevan, Charles Ginner, Duncan Grant, Paul Nash and Graham Sutherland, during and immediately after the Second World War.

¹⁹⁸ See Leicester City Museum and Art Gallery, *Exhibition of Recent Acquisitions*, City of Leicester Museum and Art Gallery, Leicester, 1947.

¹⁹⁹ Information abstracted from the 'Day Book': Leicester Museum and Art Gallery Records.

²⁰⁰ *ibid.*

These acquisitions were followed in the 1950s by the purchase of several paintings which included examples by Martin Bloch, Josef Herman and William Townsend. In 1960, under the direction of Trevor A. Walden (1916-79), Director from 1951-72, the Gallery purchased Francis Bacon's controversial painting 'Lying Figure' 1959 from Marlborough Fine Art at a discounted price of £900; an acquisition only made possible by a 40% grant from the recently introduced oil painting category of the V. & A. Purchase Grant Fund.

The offer of a Gulbenkian Foundation grant of £750, under the Regional Galleries Contemporary Purchase Scheme (First Allocation), in 1961, highlighted the limitations of this and subsequent schemes which were supposed to engender local support. The Leicester Art Gallery Sub-Committee refused to support the proposed purchases under this Scheme, which were paintings by Roderic O'Connor, the Irish artist, Terry Frost and William Scott, despite all three artists being represented in the Tate Gallery's collection. In October 1961, this Sub-Committee also refused to purchase Henry Moore's bronze sculpture 'Two Piece Reclining Figure No.4' 1960-61 (edition casting number unknown) at a price of £2,000, despite the fact that the Finance Committee had agreed to support the recommendation of the Fine Art Curator, Miss P. Downes, and 85% of the purchase price had been offered by the Gulbenkian Foundation and the Friends of Leicester Museum. Henry Moore had also offered the sculpture at a supposedly discounted price, but unknown to Leicester Museum and Art Gallery a cast was concurrently under consideration by Wakefield Art Gallery at a lower purchase price.²⁰¹ The Leicester Art Gallery Sub-Committee's divided opinion as to the sculpture's merits highlighted varying objectives as to the role and function of a local authority art collection. The acquisition of the sculpture was promoted by several council members as an example of prestige purchasing which would enhance Leicester's role as an important Midlands city and, with this in mind, a proposal was

²⁰¹ See Chapter 13: England, 'Wakefield Art Gallery', p.175.

made to site the sculpture as an example of Public Art rather than within the Gallery. Other members of the Sub-Committee, however, dismissed the work as 'a piece of junk, a mediocrity masquerading as the magnificent' and as part of the 'cult of Moore'.²⁰² In response to the local authority's refusal to support the purchase of the Moore sculpture, the Gulbenkian Foundation stipulated that all future grants 'are now made only if the Museums and Galleries committee and the local authority are prepared to give their curator complete freedom in the choice of works to be purchased with the help of the Gulbenkian Foundation's contribution'.²⁰³

At the end of 1961, John Hawood Morley (1933-2001) was appointed the Keeper of Art, a post he held until 1965. He was succeeded by Lionel Lambourne with among others Norman Rosenthal as an assistant, who curated a major exhibition of contemporary St. Ives artists. After Lambourne's appointment to the V. & A. Museum, in around 1969, the substantive post of Keeper was vacant for more than two years, during which time the duties were at least partly covered by temporary appointees, such as David Elliott, later Director of the Oxford Museum of Modern Art, and by graduate student trainees. From 1962-63, Leicester Museum and Art Gallery used the Gulbenkian Foundation grant to purchase abstract works by Sandra Blow, Ben Nicholson and Michael Sandle. The work by Sandle was also an example of local art, as the artist, together with Victor Newsome and Terry Setch, was a member of the Leicester Group which held an exhibition at the Gallery in 1963. To complement these acquisitions, the C.A.S. presented Roger Hilton's painting 'Spiral' to Leicester Museum and Art Gallery in 1962. In addition, the Peter Stuyvesant Foundation made reinforcing loans of paintings from its collection which were Alan

²⁰² Councillor W. Merrill: microfiche entry 'Leicester': Gulbenkian Foundation Records.

²⁰³ Letter: Gulbenkian Foundation to Leicester Museum and Art Gallery, 1st November 1961: Gulbenkian Foundation Records.

Davie's 'Thoughts of a Giant Bird', Gillian Ayres' 'Sind' and Tess Jaray's 'St. Stephen's Green', from 1966-67.

In January 1964, the Gulbenkian Foundation offered a delayed second grant of £500, under the Regional Galleries Contemporary Purchase Scheme (Second Allocation), on condition that the local authority was the local funding source. The Foundation insisted that contemporary works (executed within the last 15 years) should be purchased under this Scheme, as it was noted by the Foundation that Leicester Museum and Art Gallery had recently purchased a major gap-filling painting, Stanley Spencer's 'Adoration of Old Men' 1937, for £2,000 with a grant from the V. & A. Purchase Grant Fund. A further stipulation was made that 'it is not thought desirable that undue prominence should be given to the work of local artists',²⁰⁴ in response to this requirement works by Arthur Boyd and Roy de Maistre, two contemporary non-British artists, were purchased by the Gallery.

In 1968, the Gulbenkian Foundation offered a grant of £750 under the Provincial Galleries Sculpture Purchase Scheme. The Leicester Art Gallery Sub-Committee approved the purchase of Eduardo Paolozzi's sculpture 'Caracas' 1965 at £3,000 under this Scheme, but the local authority refused to support the acquisition and this contributed to the subsequent destruction of the sculpture by the artist. Nevertheless, the Foundation's grants encouraged Leicester Museum and Art Gallery to focus on an increased representation of twentieth-century British sculpture. In 1970, the Gallery acquired sculptures by Bryan Kneale and Jacob Epstein and, during the years 1971-79, the Gallery also received sculpture loans from the Arts Council Collection: these were Elisabeth Frink's 'Head of Horse' and 'Bird Figure', and works by F. E. McWilliam, Christopher Hayson and Kenneth Draper.

²⁰⁴ Letter: Gulbenkian Foundation to Leicester Museum and Art Gallery, 4th August, 1964: Gulbenkian Foundation Records.

In 1972, Patrick Boylan, Director of the Exeter Museums and Art Gallery, succeeded Trevor Walden as Director and (under Leicestershire County Council governance from 1974) was Director of Arts, Museums and Records to the latter part of 1990. He quickly moved to re-establish the staffing and activities of the Art Gallery. Barry Herbert, a former graduate trainee under Lionel Lambourne, was recruited as Keeper of Fine Art from the leading London art dealers, Thomas Agnew & Sons, with another former graduate trainee, Julia Collieu, as Assistant Keeper; in c.1978 Herbert was succeeded by Robin Paisey, Keeper of Plymouth Art Gallery. A very active art acquisitions and exhibition policy was re-established from 1972, with a strong emphasis on contemporary and early Twentieth-Century British and international art; in the latter area, German Impressionism and Expressionism figured strongly. During the period 1972-90, the already notable collection of Twentieth-Century German Art was more than trebled in size, and in total around 300 paintings, sculpture and works on paper were added to the collection.

The continued acquisition of sculpture was sustained by the Gulbenkian Foundation which made grants to Leicester Museum and Art Gallery, under the Contemporary Purchase Fund, towards the acquisition of the acrylic painted 'Pole' by Allan Baker, a non-British artist, which was bought from a touring commercial exhibition held at the Gallery in 1972, and a brass maquette by Bernard Schottlander purchased in 1973; a residue from this Fund's grants was used by the Gallery to purchase non-British (mainly American) contemporary prints, particularly through the annual Bologna Arte Fiera and direct from New York art dealers. Between 1975-79, Leicester Museum and Art Gallery received a four-year, annual grant of £1,000 under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme. The four-year Scheme enabled the Gallery to purchase six paintings, four sculptures, twenty-six prints and three drawings. This selection focused on contemporary art, particularly sculpture, with regional associations. The sculptor Stephen Collingborne, like Bernard Schottlander, had worked on local public art commissions during the years 1973-75.

In addition, Malcolm Woodward had studied at Leicestershire College of Art; Judith Downie taught at Leicester Polytechnic and Michael Harrison lived in Leicestershire. The works by Jeremy Jessel and Malcolm Woodward were also purchased from the in-house curated exhibition 'Jeremy Jessel, Bernice Sydney, Malcolm Woodward: Paintings, Prints and Sculpture' held at Leicester Museum and Art Gallery in 1975. Several local artists whose works were purchased also had national reputations. Derrick Greaves and David Leverett had featured in the major exhibition 'British Painting '74' at the Hayward Art Gallery; Stephen Collingbourne was a recent exhibitor and prizewinner at the 'John Moores'; and both Jeremy Jessel and David Leverett were represented in the Gulbenkian Foundation's art collection.

Concurrent with these contemporary art purchases were acquisitions of works by more established contemporary artists and earlier twentieth-century British practitioners. From 1975-77, paintings, prints and drawings by Frank Auerbach, Prunella Clough, Mark Gertler, Patrick Heron and Terry Frost were purchased by Leicester Museum and Art Gallery. The enhanced reputation of the collection attracted an increasing number of 50% grants from the V. & A Purchase Grant Fund, from 1976 onwards, towards both early twentieth-century gap-filling acquisitions, such as paintings by Harold Gilman and Christopher Wood, and contemporary works by established artists such as Leon Kossoff and Tom Phillips. In 1991-92, as part of the wide-ranging County Council budget and staffing cuts, the Council's annual purchase grant fund contribution, more than £73,000 in 1990, was reduced to zero, and only very limited acquisitions were possible after that date, with the Friends or other benefactors and external grants mainly funding these.

13.12. Walker Art Gallery, Liverpool

Before 1900, the Walker Art Gallery's representation of contemporary British art had been given a considerable boost by the 15th Earl of Derby's Bequest of £2,000 in 1893

'for the encouragement of rising artists'.²⁰⁵ The principal source for these purchases was the annual Autumn Exhibition held at the Walker Art Gallery; the Gallery had initially been created largely to stage this event. To encourage more adventurous contemporary British art purchases, the C.A.S. presented the painting 'Aldbourne' c.1910 by Derwent Lees, the Australian-born and Slade-trained artist, in 1923. In 1932, the Walker Art Gallery, under the new direction of Frank Lambert, Director from 1932-52, embarked upon a collecting policy which focused on British art and gap-filling purchases, such as Robert Bevan's painting 'Under the Hammer' 1914; Lambert was previously the Director of Leeds City Art Gallery. In 1929 the local authority had made its first allocation from the rates, £750, for the purchase of pictures by the Gallery, and in 1931 the Gallery joined the C.A.S. as an institutional member. The implementation and development of Lambert's collecting policy was given significant impetus by the Lord Wavertree Bequest of £20,000 and the re-opening of the Walker Gallery with a major extension in 1933. In the same year, the staging of a large survey exhibition, which covered both eighteenth and nineteenth-century, and modern and contemporary British Fine and Decorative Art, served to reinforce the survey-like collecting policy which the Gallery intended to pursue;²⁰⁶ this exhibition combined in-house works with loans from both national and local authority art galleries and museums, and notable private collectors, such as Michael Sadler and Frank Hindley Smith. In 1934, the Walker Art Gallery was the provincial venue for the ground-breaking 'Unit One Show' which included Barbara Hepworth, Henry Moore and its instigator Paul Nash. The C.A.S. presented to the Gallery the progressive painting 'Summer Room' by Ivon Hitchens, in the following year.

²⁰⁵ Walker Art Gallery, *Illustrated Catalogue of the Permanent Collection*, Liverpool Corporation, 1927, p.viii.

²⁰⁶ The 'Re-opening Exhibition 1933' was combined with the '59th Autumn Exhibition'.

Despite the wartime closure of the Walker Art Gallery, from 1939-51, and its occupation by the Ministry of Food, from 1939-45, the Gallery continued to pursue its collecting policy and made opportunistic gap-filling purchases during and immediately after the Second World War: for example Eric Gill's painting 'Prenton Claypits' 1940 and Carel Weight's painting 'The Thames, Chiswick' 1940 were purchased in 1940; Harold Gilman's paintings 'Mrs. Mounter' 1916 was purchased in 1943; and his 'Interior with Flowers' 1918 was purchased in 1945. In 1955, the Walker Art Gallery publicized its collecting remit through the exhibition 'Loan Exhibition: Selected Acquisitions of the Walker Art Gallery, Liverpool 1945-55, in aid of the N.A.C.F.'. Here the Gallery declared that its policy was 'the expansion of what was, in the main, an accumulation of academic art from 1880 to 1930 into a representative collection of the British School, from Tudor times onwards'.²⁰⁷ British art, therefore, would be collected as part of a survey-like representation modelled on the Tate Gallery's original collecting remit of 1897.

Under the direction of Hugh Scrutton, Director from 1952-1970, the Walker Art Gallery introduced two postwar innovations, the 'John Moores' biannual competition-exhibition, launched in 1957, and the Special Appeal Purchase Fund in 1961. The 'John Moores' had a major impact on the Walker Art Gallery's long-term representation of modern British art, and was the main source of contemporary British art acquisitions for both the Walker Art Gallery and several other northern England local authority art galleries and museums. The creation of the 'John Moores' allowed the Gallery to use its Special Appeal Purchase Fund for the acquisition of a major work of art created in the last 100 years; local firms, trusts and private individuals contributed to this Fund.

²⁰⁷ 'Foreword' to Walker Art Gallery, *Loan Exhibition: Selected Acquisitions of the Walker Art Gallery, Liverpool 1945-55 In Aid of the National Art Collection Fund*, Liverpool Libraries, Museums and Arts Committee and T. Agnew and Sons, London, 1955.

From 1959, the Walker Art Gallery began to use its local authority and independent local purchase funds to extend its collecting of contemporary sculpture; the 'John Moores' was regarded by the Gallery as its principal source of contemporary painting. The first examples acquired were by artists with local connections and these included Neville Bertram's 'Quadripartite Form' bought from the Liverpool Academy in 1959, and Arthur Dooley's 'Soldier' purchased in 1965. John Moores also bought Roger Dean's sculpture 'Triptych Panel No. 3' from the Liverpool Academy and presented it in 1959 to the Gallery. In 1962, the Gallery purchased its first Henry Moore sculpture, 'Fallen Warrior', by using the Special Appeal Purchase Fund, and Elisabeth Frink's 'Small Winged Figure' from Waddington's, the commercial art gallery in London. This was followed by a private gift to the Walker Art Gallery which was Matt Rugg's 'Machine Construction' in 1965. In 1968, the Gallery acquired two examples of contemporary foreign sculpture by Vasiliakis Takis, a Greek artist, and Gunther Uecker, a German artist. More experimental examples of contemporary British sculpture were purchased by the Gallery, in 1970, which were David Morris' 'Cube Multiple (Series 1)', Rod Murray's 'Landscape with Two Figures' and Peter Sedgley's 'Video Disque'.

During the 1960s, the Walker Art Gallery began to purchase examples of contemporary British prints as part of a picture loan scheme. This collection included both painters who were also printmakers, such as Alan Davie, Adrian Heath, Allen Jones, Ceri Richards and William Scott, and artists who specialized in the print medium, such as Anthony Gross, S. W. Hayter, Michael Rothenstein and Valerie Thornton. As an entity, the Gallery's loan scheme contributed towards the general educational and cultural enterprise envisaged by John Moores and the Walker Art Gallery's curators.

Alongside these initiatives were a series of reinforcing loans to the Walker Art Gallery. Regular loans of contemporary British art came from Dr. A. M. Stewart, a

local private collector, throughout the 1960s, which included paintings by Terry Frost and Peter Lanyon, two leading contemporary St. Ives artists. Paintings by Robyn Denny, Ian Stephenson and Joe Tilson were also lent from the Gulbenkian Foundation's art collection in 1962. The Peter Stuyvesant Foundation subsequently lent Jack Smith's painting 'Side by Side No.2' and Richard Smith's painting 'Staggerley', from 1966-67.

In 1975, the Gulbenkian Foundation allocated a four-year annual grant of £1,000 to the Walker Art Gallery, under the Regional Galleries Contemporary Purchase Scheme. This grant was originally made on the basis that the Gallery wished to purchase more examples of contemporary sculpture, which represented a post-Henry Moore generation of artists, to complement the expansion of the Gallery's collection of contemporary British paintings. The Gallery's first purchase under this Scheme was a non-British contemporary sculpture 'Location Piece' 1973 by Robert Morris, an American artist. In 1975, the V. & A. Purchase Grant Fund declined to support the Walker Art Gallery's purchases of five paintings from the 'John Moores (10)', as the Fund was not intended to replace local funding particularly when it was so closely associated with an in-house enterprise. The Walker Art Gallery consequently used the Foundation's grants to purchase significant works of art from leading commercial art galleries which specialized in contemporary art, such as Waddington's and the Knoedler Kasmin Gallery, during the years 1976-79. In 1978, the V. & A. Purchase Grant Fund modified its regulations concerning local matched-funding and permitted national charity funds, such as the N.A.C.F., to be classed as local funding. The Walker Art Gallery was thus able to secure an additional grant from the V. & A. Purchase Grant Fund towards the acquisition of Patrick Caulfield's 'Still Life Autumn Fashion'. In an attempt to extend the Walker Art Gallery's coverage of contemporary British art, the C.A.S. presented Nicholas Pope's sculpture 'Two Thin Stones' in 1979.

13.13. Manchester City Art Gallery

Manchester City Art Gallery and its collection was created out of the privately-funded Royal Manchester Institution. The Institution's building and cultural remit to display contemporary British art and promote an education in the Fine and Industrial Arts was transferred to the local authority, so that these cultural activities could be financially sustained. When Manchester City Gallery opened, in 1883, it had been guaranteed an annual local authority purchase grant of £2,000 until 1903. This annual purchase grant was subsequently extended to 1931 when it ceased due to the severe economic crisis throughout Britain; it was also suspended during the First World War. In 1933, an annual purchase grant of £1,000 was re-established, but the local authority severely restricted its use and the availability of rate funds remained erratic until 1946. Before 1939, additional purchase funding and gifts came from wealthy local collectors, such as the Behrens family, and two local support groups, the Manchester and Salford Friends of Art, established c.1907, and Friends of Manchester City Gallery, established c.1911. Manchester City Art Gallery was one of the first institutions to subscribe to the C.A.S., in 1911, and received its first gifts from the C.A.S. in 1924: these were the painting 'Somerset Landscape' by Charles Cheston, a Slade-trained artist; the chalk drawing 'A Lean-To' by Eric Kennington; and the watercolour 'Trial Proof' by James McBey. In 1928 the Charles Rutherston Scheme became a subscribing member of the C.A.S. and received its first gift from the C.A.S. in the same year.

Under the direction of Lawrence Haward, the Curator from 1914-45, Manchester City Art Gallery gained a reputation for acquiring and displaying progressive examples of contemporary British art. The basis for this was largely the Charles Rutherston gift, presented in 1925; the subsequent support of the Rutherston and Rothenstein family (part of the Rothenstein family dynasty anglicized their name to Rutherston after the First World War, because of continuing postwar anti-German feeling); and the C.A.S. and its individual members, such as Eric C. Gregory, the then Bradford-based private collector, who made a series of contemporary British art loans to Manchester City

Gallery during the 1930s and 1940s. In 1931, Manchester City Art Gallery displayed the controversial Jacob Epstein sculpture 'Genesis' which was also shown at the Walker Art Gallery and Leeds City Art Gallery. This was followed, in 1939, by Manchester City Art Gallery's bold independent purchase of Henry Moore's sculpture 'Mother and Child' 1925. Occasional purchases were also made by the Gallery during the Second World War such as Barbara Hepworth's marble carving 'Doves' bought in 1942 and Edward Wadsworth's painting 'Souvenir of Fiumicino' bought in 1943. Under the W.A.A.C.'s contemporary British art scheme, the Gallery received one of their largest distributions to a public art gallery, in 1947, which consisted of 53 contemporary British paintings, watercolours and drawings. This gift included works by the artists Edward Bawden, Henry Moore and Paul Nash, and was described as 'a welcome reinforcement to the gallery's representation of contemporary English painting'.²⁰⁸ A unique subsidiary gift of local patriotic Second World War art was also presented to the Gallery which featured 'War Industry Pictures' commissioned by local firms.

In December 1945, David Baxandall was appointed Director of Manchester City Art Gallery (a post he held until May 1952) and in 1947 he introduced a chronological hang throughout the collection which was closely related to a gap-filling collecting policy. In accordance with this policy, several key works were purchased in 1948 such as Ben Nicholson's painting 'Au Chat Botté', L.S. Lowry's painting 'An Island', an example of local art, and Paul Nash's 'Nocturnal Landscape'. Under the direction of Sidney Cleveland, Director from 1952-62, this policy was continued and was promoted through the in-house exhibition entitled 'Filling the Gaps' in 1956; Cleveland was ideally qualified for this task having worked at the Gallery since 1912. Postwar, Manchester City Art Gallery also revitalized its commitment to Twentieth-Century British Art by functioning as a venue for important touring exhibitions. In the field of

²⁰⁸ Manchester City Art Gallery, *Annual Report*, 1947, p.10.

sculpture, the Gallery showed the first substantial retrospective in Britain devoted to Henry Moore, entitled 'Henry Moore: Sculpture and Drawings 1923-48', in 1949 and the survey exhibition 'Barbara Hepworth: Sculpture and Drawings' in 1951; both these loan exhibitions were organized by Wakefield Art Gallery where they were first shown.²⁰⁹ In 1951, the Arts Council's exhibition 'Sixty Paintings for '51' was shown in Manchester, before its London venue, from which the Gallery purchased Ben Nicholson's painting 'Still Life 1950' due to the C.A.S.'s intervention and local private individual subscriptions.²¹⁰ Under David Baxandall, Manchester City Art Gallery also raised its postwar profile by curating the survey exhibition 'British Painting 1925-50: First Anthology'. This exhibition featured younger artists of the period and was sponsored by the Arts Council; a concurrent exhibition 'British Painting 1925-50: Second Anthology' was curated by Hugh Scrutton, then Director at the Whitechapel Art Gallery.

Manchester City Art Gallery first applied for a grant from the Gulbenkian Foundation in October 1958, but was unsuccessful. The request was for funding to support future contemporary British art purchases for the Charles Rutherston Loan Collection, as other local funds were diverted towards the purchase of pre-1900 British and foreign art works. By 1960, Manchester City Art Gallery's general apathy towards the active acquisition of contemporary British art and the support of the local artistic community, caused Mervyn Levy, the art journalist, to observe in his nation-wide survey of public art galleries and museums that 'no art gallery has more right to the title "mausoleum" than Manchester!'²¹¹ From 1960-62, however, the Gallery started actively to purchase contemporary British art and, as a result, paintings by William Crozier, Alan Davie, William Gear and Anne Redpath entered the Gallery's main collection; the main

²⁰⁹ See 'Wakefield Art Gallery', pp.171-172.

²¹⁰ For a wider discussion of the exhibition 'Sixty Paintings for '51' see Vol.I, pp.164-170.

²¹¹ Mervyn Levy, 'Museums or Mausoleums: (5) City Art Gallery, Manchester', *The Studio*, Vol. clx, 1960, p.220.

collection then existed as a distinct entity from the Charles Rutherston Loan Collection of art and reproductions. The appointment of both a new Director, Loraine Conran (1912-86), from 1962-76, and a new Fine Art curator, Elizabeth M. Johnston, brought about a renewed focused commitment to collecting contemporary British art as part of the Gallery's main collection. Loraine Conran had previously been Deputy Director at the Walker Art Gallery, from 1936-38, and the first Curator of Southampton City Art Gallery, from 1938-50.

Under the Manchester Corporation Act 1962, Manchester City Art Gallery gained substantial local authority purchase funding. This Act created the annual accumulation art purchase fund of £25,000 which commenced in 1964. The local authority's new measure for financial support encouraged the Gulbenkian Foundation to offer a grant of £750, in 1963, under the Provincial Galleries Purchase Scheme; to encourage the Gallery's representation of contemporary British art, the Gulbenkian Foundation lent Harold Cohen's painting 'Gamma Ononis' in the same year. In 1965, the Foundation made a further grant of £500 to the Gallery, under the Purchase Contribution Scheme for Provincial Galleries, and Manchester City Art Gallery was allowed to combine both grants which enabled the Gallery to purchase seven works continually during the years 1963-65. This selection of works were of an abstract and semi-figurative nature. They were largely purchased from commercial London art galleries, and even the purchase of Douglas Portway's painting 'London 1961', from the Manchester Institute of Contemporary Arts, reinforced the concept of London as the centre of contemporary art practice and knowledge for contemporary British art. The Manchester Institute of Contemporary Arts had been established in August 1959, in order to foster and encourage support of the contemporary arts locally through exhibitions, concerts, recitals, poetry readings, film shows, lectures and discussions. Its first programme was launched in February 1960 and was supported by funding from the Arts Council. The Institute's exhibitions were mainly held at the Athenaeum, adjacent to the Manchester City Art Gallery, and were dominated by regional and local artists. In his *Report for*

the Gulbenkian Foundation, Philip James described the works purchased by Manchester City Art Gallery as a 'strange choice' in that they were unrelated to gaps in the Gallery's collection.²¹² He also recommended that any further grant from the Foundation should be conditional on the provision of a gallery room for the display of contemporary art.

In 1966, the Gulbenkian Foundation offered a grant of £1,000 to Manchester City Art Gallery under the Provincial Galleries Sculpture Purchase Scheme. The Gallery owned three early carvings by Henry Moore and, in 1966, the artist offered his wood carving 'Two Forms' at a discounted price of £12,000; Moore stated that the open-market price for the sculpture was £20,000. The Gallery agreed to buy this work as a major contemporary example of sculpture and one which would also complement the recent Gulbenkian Foundation-assisted purchase of Moore's 'Two-Piece Sculpture' by the Whitworth Art Gallery, the nearby university collection. Manchester City Art Gallery's purchase, however, depended on pooled-funding and was delayed until 1969, when the Gallery succeeded in raising £5,000 jointly from local sources and the V. & A. Purchase Grant Fund. To reinforce these acquisitions, the Peter Stuyvesant Foundation lent several paintings which were Francis Bacon's 'Study for Self-Portrait', Peter Blake's 'Zorine Queen of the Nudists and Her T.V. Gorilla' and Paul Huxley's 'Untitled No. 46', from 1966-67.

The support of the Gulbenkian Foundation encouraged Manchester City Gallery to maintain a long-term commitment to purchasing contemporary paintings, and in particular abstract art, into the late 1970s. Independent purchases made by the Gallery, during the years 1965-77, included paintings by Gillian Ayres, Allen Barker, Anthony Benjamin, Patrick Hughes, John Knox, Terry McGlynn, Jeremy Moon, Brendan

²¹² Philip James, 'Report December 1965', manuscript: Gulbenkian Foundation Records.

Neiland, Bridget Riley, Roy Rodgers and Donald Smith, and a relief by Jeffrey Harris. Gifts from the C.A.S. also consolidated the Gallery's representation of contemporary British art, and these included Patrick Caulfield's painting 'Inside a Cabin' presented in 1972 and Victor Newsome's painting 'A Corner of the Bathroom' presented in 1975. After this date, the collecting of contemporary British art suffered a hiatus due to curatorial interests lying in the field of pre-1900 art, despite the original collecting remit of both the Gallery and the Charles Rutherston Loan Collection.

13.14. Middlesbrough Art Gallery

Middlesbrough Art Gallery was an example of a librarian-run art gallery which had opened in 1937 with only a handful of art works. In 1941, the Gallery became a subscribing member of the C.A.S. and received its first gift from the C.A.S. in 1946 which was a drawing 'Borromini Fantasy' by Katerina Wilczynski. A collection, therefore, did not develop until the appointment of an external art adviser, the first of whom was Lawrence Gowing, then Professor of Fine Art at King's College, Newcastle. He was supported by an active friends group which had been established in 1953. Following Gowing's advice, the Gallery adopted a collecting policy, in 1956, which focused on Twentieth-Century British Art, and the artist L.S. Lowry was commissioned to paint a local urban scene for the Gallery's permanent collection. In 1958, the art gallery moved from its temporary home in a disused chapel to a converted Victorian private house.

In 1961, the Gulbenkian Foundation offered a grant of £750 under the Regional Galleries Contemporary Purchase Scheme (Second Allocation). The art adviser to the Gallery, Norman Reid, then Deputy Director at the Tate Gallery, arranged for visits by Middlesbrough Art Gallery Sub-Committee to view works at commercial London art galleries. Financial support of the friends group enabled the Gallery to raise the required local matched-funding; the local authority annual purchase grant was only £200. In 1963, the Gallery used the Gulbenkian Foundation grant of £750 to purchase

paintings by Josef Herman, Ivon Hitchens, Victor Pasmore, Alan Reynolds and Ceri Richards, all of whom were represented in the Tate Gallery's collection. This was followed, in 1966, by a second grant of £500 under the Gulbenkian Foundation's Purchase Contribution Scheme for Provincial Galleries. The Gallery used this grant to purchase a figurative painting by Joan Eardley, the deceased Scottish artist; broadly abstract paintings by the established mid-career artists William Scott and Peter Sedgley, both of whom were already represented in the Tate Gallery's collection; and a construction by Malcolm Cadre, a young and up-and-coming artist.

These acquisitions were reinforced by loans from the Gulbenkian Foundation, in 1963, which included Mary Martin's construction 'White Faced Relief', Geoffrey Rogers' two paintings 'Seven' and 'Eleven' and Adrian Ryan's painting 'The Skate'. From 1966-67, the Peter Stuyvesant Foundation also lent Kenneth Martin's painting 'Blue Tangle', Terry Frost's 'Red and Black' and Jack Smith's painting 'Various Activities No.1', in order to enhance the display of progressive contemporary British art at Middlesbrough Art Gallery. In 1970, the Gallery wished to expand its representation of twentieth-century sculpture through a contemporary purchase; it only owned two examples of sculpture which were a bronze bust by Jacob Epstein and Elisabeth Frink's 'Horse's Head'. The Gulbenkian Foundation, however, refused to make a purchase grant towards the sculpture 'Genesis' by Sanford Decker, an American artist, as the Foundation did not wish its grant schemes to support acquisitions rejected by the V. & A. Purchase Grant Fund; the support of the V. & A. Purchase Grant Fund was interpreted by the Foundation as verification of a particular work's quality.

13.15. Laing Art Gallery, Newcastle

The first and long-standing Director of the Laing Art Gallery was Charles Bernard Stevenson (?-1957), from 1904-57. As has been previously noted, the Gallery was intended as an exhibitions forum and notably promoted regional painting and craft through its annual exhibitions such as the 'Northern Counties'. Stevenson, however,

did establish the basis of a British watercolour collection at the Gallery. He was an active member of the local art scene and a member of the Imperial Arts League. In 1923, the C.A.S. presented the painting 'St. Paul's' by the Slade-trained artist Allan Walton, as an incentive gift, and the Gallery subsequently became an institutional member of the C.A.S. In 1958, Stevenson was followed by his son, Bruce Collingwood Stevenson (b.1914), who became the Senior Art Curator at Laing Art Gallery, from 1958-79. He was instrumental in introducing a collecting policy which focused on contemporary British art. In support of this policy, the Gulbenkian Foundation lent several paintings to the Laing in 1962: these were Michael Andrews' 'Nude', Robyn Denny's 'Painting (S2)', Ian Stephenson's 'Abstraction' and Joe Tilson's 'Starship Trooper'. Concurrent loans were also made by the Foundation to the nearby Hatton Gallery which housed a university collection: these paintings were by Robyn Denny, Ian Stephenson and Joe Tilson. In 1963, the Gulbenkian Foundation offered the Laing Art Gallery a grant of £750 under the Provincial Galleries Purchase Scheme. The Gallery had asked for this grant in the hope of purchasing a single major example of twentieth-century British art, but the Foundation insisted that the grant should be used to form the basis of a collection of contemporary art. The Gallery, therefore, used the grant to purchase three contemporary paintings and one sculpture. These works were of an abstract nature, and two of these, by Trevor Bell and Alan Davie, were purchased from the Stone Gallery, a local commercial art gallery. In his *Report* for the Gulbenkian Foundation, Philip James described these purchases as a 'model response' where a curator-led selection had resulted in quality rather than quantity.²¹³

In May 1966, the Gulbenkian Foundation offered a second grant of £500 to the Laing Art Gallery under the Purchase Contribution Scheme for Provincial Galleries. The Friends of Laing Art Gallery, which had been established in April 1965, provided the matched-funding for this Scheme. Under this grant only two large contemporary

²¹³ *ibid.*

works were bought. The John Hoyland painting '16.7.66 Red with Green and Two Greys' was purchased almost immediately, but the Matt Rugg painted construction 'Interior View' was only bought in 1970. In addition, contemporary prints were purchased with the residue from the Scheme. The Friends took out a subsidiary subscription to the C.A.S. in 1969, in order to secure more major gifts for the Laing Art Gallery and thus reinforce the impetus for collecting contemporary British art at the Gallery.

13.16. Castle Museum, Norwich

Despite opening to the public in 1894, the Castle Museum did not actively seek to acquire examples of contemporary British art until 1955, when the Museum became a subscriber to the C.A.S. In the following year, the Gallery received a notable gift from the C.A.S. which was the painting 'Red Spring' 1955 by Ivon Hitchens; in 1941 the Museum had made a one-off donation to the C.A.S. Collecting at the Museum was restricted by the absence of a regular annual purchase grant from the local authority. In 1959, the Museum unsuccessfully approached the Gulbenkian Foundation for a grant towards the purchase of costly Old Master heritage-type art works. During the years 1959-62, the local authority only provided £198 towards purchases, and the Museum, therefore, requested a grant under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme (Second Allocation), in order to generate regular, long-term and more substantial local funding for purchases. This approach accorded with the Foundation's aims and the Museum was offered a grant of £750 in 1961. A special joint committee, which consisted of two members of the friends group, two members of the Norwich Museum Art Sub-Committee and an independent Chairman, was established in order to select works under the Foundation's Scheme. Despite the Foundation's stipulation that the curator was not to have decisions imposed upon him, all three of the paintings purchased were selected independently by the special joint committee. The works by Walter Sickert and Gwen John were not contemporary, and the Leonard Rosoman was hardly an example of more progressive contemporary

British art. In addition to which, the friends, rather than the local authority, had to provide the £400 matched-funding towards the Sickert painting.

The Gulbenkian Foundation was very critical of the misuse of the first grant and it was only in 1964, therefore, following the appointment of Francis Cheetham, a curator sympathetic towards progressive contemporary British art, that a second grant of £500 was offered under the Gulbenkian Foundation's Purchase Contribution Scheme for Provincial Galleries. This was used to purchase five contemporary paintings which covered both the realist Kitchen Sink School, Pop Art and British Abstraction. In 1965, Michael Andrews, the figurative Pop Artist, was commissioned to paint 'The Lord Mayor's Reception in Norwich' under this Scheme, and the V. & A. Purchase Grant Fund made a grant towards the purchase of the completed painting in 1968.

In April 1965, the Castle Museum applied for a grant of £1,000 from the Gulbenkian Foundation, in order to establish a picture loan scheme following Leeds City Art Gallery's example which had attracted a Foundation grant. The Foundation, however, declined to support the Museum, as unlike Leeds, the Norwich local authority had shown itself unwilling to provide sustained funding for purchases from the local rates; a similar request from Ferens Art Gallery was rejected by the Foundation on the same grounds. This criticism, together with the successful purchases secured by Francis Cheetham, brought about a change in policy. In 1966, the local authority, satisfied with the local educational benefits offered by a print loan scheme, agreed to make a grant of £2,000 towards the purchase of prints and, by 1969, 152 prints had been acquired by the Castle Museum.

In 1968, the Gulbenkian Foundation made a grant under the Provincial Galleries Sculpture Purchase Scheme towards the acquisition of Barbara Hepworth's bronze sculpture 'Sea Form (Atlantic) 1964. This sculpture had been in situ outside the Castle Museum, as part of the Norfolk and Norwich Triennial Festival, and Oldham Art

Gallery had made an abortive attempt to purchase this sculpture for £5,800. Hepworth subsequently offered the sculpture at a discounted price of £5,500 to the Norwich Castle Museum, and the Gulbenkian Foundation in consultation with the V. & A. Purchase Grant Fund jointly agreed to provide grants towards its purchase. Under this arrangement the V. & A. Purchase Grant Fund offered a grant of £2,000, the Foundation made the maximum grant of £1,500, and the local authority provided the remaining sum encouraged by a local press campaign which, unusually, supported the acquisition.²¹⁴ From 1966-67, the Museum received reinforcing loans from the Peter Stuyvesant Foundation which were John Wells' construction 'Involute No.6', and Bryan Wynter's paintings 'River Boat Blues' and 'Sandspoor XI'.

13.17. Castle Museum, Nottingham

When the Castle Museum (originally the Midland Counties Art Museum) opened in Nottingham, in 1878, it was the first municipal art gallery in Britain. Following the incentive gift of the painting 'Gloucestershire Village' by the Slade-trained artist Louise Pickard, in 1924, the Museum became an institutional member of the C.A.S. in 1927. In 1960, the Castle Museum purchased its first major example of twentieth-century British sculpture which was a bronze by Jacob Epstein. This was followed by the occasional purchase of postwar British art, mainly in the form of prints and drawings, as only limited purchase funds were available from the local authority. These purchases included works by contemporary British artists, such as John Bratby, Merlyn Evans, Anne Redpath, Alan Reynolds and Keith Vaughan. The C.A.S. added to this representation by presenting both figurative and abstract paintings by Lawrence Gowing, Donald Hamilton-Fraser and Victor Pasmore.

In 1962, the Museum requested a grant from the Gulbenkian Foundation with the intention of creating a new collection of contemporary British art. The Gulbenkian

²¹⁴ See for example 'Civic Patronage', *The Eastern Daily Press*, 22nd June, 1967.

Foundation, however, had recommended that the creation of new collections of contemporary art at smaller public art galleries should be given low priority in relation to other grant requests. It was only in April 1963, therefore, that the Gulbenkian Foundation offered the Castle Museum a grant of £750, under the Foundation's Provincial Galleries Purchase Scheme. This grant had been encouraged by the decision of the V. & A. Purchase Grant Fund to support the Museum's purchase of Lynn Chadwick's sculpture 'Winged Figure III' in 1962. From 1963-64, the Castle Museum used the Gulbenkian Foundation grant to purchase three drawings, three paintings and one sculpture, all of which were examples of contemporary British art. The works by Frank Auerbach, Avinash Chandra, Stefan Knapp and Brett Whiteley were bought from the Manchester Institute of Contemporary Arts, while the remainder were purchased from commercial London art galleries.²¹⁵ In his *Report* for the Gulbenkian Foundation, Philip James noted that a large number of works had been bought and that these were of a general low quality which was indicative of a non-Fine Art curator at the Museum.²¹⁶

In 1966, the Gulbenkian Foundation offered a second grant of £500, under the Purchase Contribution Scheme for Provincial Galleries, which the Museum used to purchase five paintings during the years 1966-69. The two works by William Culbert and David Leverett had local associations, as Culbert had been the Fellow in Painting at the Nottingham University in 1962 and Leverett had studied at Nottingham College of Art from 1957-61. In addition, Norman Toynton's painting 'Interior with Object' was purchased from the touring exhibition '56 Group Wales' which was shown at the Museum. Under the Gulbenkian Foundation's Scheme, major retrospective exhibitions in London were also a source of purchases for the Museum. The Thelma Hulbert

²¹⁵ For information on the Manchester Institute of Contemporary Arts see 'Manchester City Art Gallery', p.149.

²¹⁶ Philip James, 'Report, December 1965', handscript: Gulbenkian Foundation Records.

painting 'Leaves and Red Gauze Screen', for example, was purchased as a result of the Euston Road retrospective held at the Whitechapel Art Gallery in 1962.

A long-term benefit of the Gulbenkian Foundation schemes was that the Museum gained greater local authority purchase funding after 1966. This enabled the Museum to purchase independently contemporary paintings by artists such as Margaret Benyon, Alan Davie, M.W. Partridge, and retrospective gap-filling works by David Bomberg and Carel Weight. The development of a collection of contemporary British art at the Museum, in turn, encouraged better quality gifts from the C.A.S. and private gap-filling gifts such as the Mark Gertler painting from the T. Balston Bequest administered by the N.A.C.F.²¹⁷

13.18. Oldham Art Gallery (now Gallery Oldham)

In 1929, Oldham Art Gallery became an institutional member of the C.A.S. and received its first gift from the C.A.S. in the following year. This was the painting 'Hardings Down, Llangennydd'1928 by Cedric Morris. In 1956, the local authority Library Committee of Oldham Art Gallery rejected all proposed twentieth-century British acquisitions put forward by the curator, Teresa Simpson; even the Dame Laura Knight painting 'Theatre Dressing Room' was regarded by the Committee as too subversive! A new curator, James Carter, however, was appointed in 1961, who actively sought to increase the representation of contemporary art in the collection. He devised a contemporary art collecting plan which was based initially on art exhibitions in the north-west of England. The most prominent of these was the 'John Moores' competition-exhibition from which Oldham Art Gallery purchased several paintings, during 1961-68.²¹⁸

²¹⁷ For information on the T. Balston Bequest see Vol.I, pp. 113-114.

²¹⁸ See Vol. III, Appendix A.11.

At first, the contemporary British art purchases represented both local art and a regional art scene; for example Oldham Art Gallery purchased John Bold's painting 'North Country Landscape' in 1961 and Michael Sandle's painting 'No Title' from the 'John Moores (3)' in 1962. The Gallery's collecting policy, however, soon broadened to encompass curated exhibitions and the commercial art world in London. The annual 'Artist's International Association's Travelling Exhibition' was shown at Oldham Art Gallery in 1962; a second exhibition was also lent in 1964. The exhibition in 1962 featured three distinct sections: Realist, Action Painting (the largest group) and Experimental Constructions (pictures without paint). From this exhibition, the Gallery purchased independently two abstract paintings which were Terry Frost's 'Untitled' and Patrick Heron's 'Scarlet and Green in Brown'; Frost and Heron were artists with international reputations, but these works were bought at modest prices because of the provincial and non-commercial venue involved.

The Gallery also attempted to acquire examples of contemporary British sculpture, as it only had two pre-1945 examples which were two Jacob Epstein busts 'Peggy Jean' and 'Winston Churchill', an overtly patriotic image. In 1963, Oldham Art Gallery's acquisition of six contemporary works for £700 attracted controversy. These included F. E. McWilliam's sculptures 'The Orator' and 'Resistance 1', Bernard Meadows' sculpture 'Armed Figure', and Alexander McKenzie's abstract paintings 'Flint White', 'Green Island' and 'Shore'; Meadows' work was bought from Gimpel Fils. Although McKenzie represented regional art from the north-west of England, as he had been born and trained in Liverpool, his works were bought from the commercial London art gallery Waddington's. Despite Oldham Library Committee's support of these acquisitions, the local council described them as 'atrocities' which represented a subversive, 'southern' and 'beatnik element' at odds with 'an industrial town with an industrial outlook'.²¹⁹ The Library Committee, however, continued to support the

²¹⁹ 'Sculpture is just nonsensical rubbish - councillor', *Oldham Evening Chronicle*,

purchase of contemporary art and, in November 1963, sanctioned the expenditure of up to £250 on a painting from the 'John Moores (5)' 1965-66.

In 1963, the local authority agreed to the establishment of a local art accumulation fund of £700, under Section 81 of the Oldham Corporation Act 1960; prior to this, Oldham Art Gallery had to rely on intermittent and limited financial support from the Pictures Reserve Account which provided around £250 each year, over the period 1952-60. The controversy surrounding the contemporary art purchases made in 1963 was featured in the national press and was highlighted because of the Royal Academy's exhibition 'Primitives to Picasso' in 1962. This adverse publicity encouraged the Gulbenkian Foundation to continue its purchase grant schemes with the aim to educate and counter regional opposition towards more progressive contemporary British art. Oldham Art Gallery, therefore, applied to the Gulbenkian Foundation in order to gain both cultural authority for contemporary art purchases and to acquire more costly works from commercial London art galleries. Oldham Art Gallery purchased four contemporary British oil paintings and a painted relief, with a grant of £750, under the Gulbenkian Foundation's Provincial Galleries Purchase Scheme, during the years 1964-66. These works were all bought from London art dealers with the exception of Jack Smith's 'Floating No.2' which was purchased from the 'John Moores (5)' 1965-66; Smith was one of the invited artists included in this competition-exhibition. By far the most radical work purchased, in terms of execution, was Frank Auerbach's picture 'E.O.W. on her Bed' which the Oldham Library Committee, while objecting to Auerbach's technique, agreed to purchase as it filled a gap in terms of representing the diversity of current British art. In order to counter local authority opposition, the Oldham Art Gallery Sub-Committee was created to draw on local interest and support for contemporary British art. This Art Gallery Sub-Committee did not have any acquisitional powers, but functioned as a liaison committee which visited commercial

21st. May 1963.

art galleries in London. In April 1964, the Gallery purchased its first example of optical art painting. This was a large-scale black and white work 'Scala' by Jeffrey Steele, 'an eminent painter in this field of art, who is currently enjoying a great deal of popularity in America'.²²⁰ Optical art, it should be noted, had become a defined contemporary category which had been absorbed into the collections of several major public art galleries, notably the Tate Gallery.

In December 1965, Oldham Art Gallery formally adopted a collecting policy which focused on Twentieth-Century British Art, and a detailed programme of art acquisitions was drawn-up by the curator for the years 1965-66. This policy aimed to increase the representation of sculpture, 'especially major gallery pieces', 'oil paintings 1918-45', and 'representative works of the various movements in contemporary art'.²²¹ It included a gap-filling request for a 1940s oil painting from the C.A.S.; the purchase of 'a gallery-sized piece of sculpture from the British School of Sculpture' by using additional funding from the V. & A. Purchase Grant Fund, or the N.A.C.F.; a painting from the 'John Moores (5)' 1965-66; and 'a good specimen of Action Painting'.²²² Plans for a projected new local authority art gallery building were also prepared, as part of this new emphasis on forging a regional contemporary British art collection.

In July 1965, Oldham local authority established an accumulation fund of £1,000 for the purchase of a large sculpture by an eminent British sculptor; the curator had also introduced a Picture Lending Scheme which had generated capital of £650. The idea was that the Gallery would purchase a major museum piece which would be a key work in its whole art collection. In August 1967, the Gulbenkian Foundation offered

²²⁰ 'Curatorial File: Jeffrey Steele': Oldham Art Gallery Records.

²²¹ 'Oldham Library Committee Minutes, 8th December, 1964': Oldham Art Gallery Records.

²²² *ibid.*

Oldham Art Gallery a grant of £1,500 which was the maximum grant allowed under the Foundation's Provincial Galleries Sculpture Purchase Scheme. The Gallery approached the Oldham Estate Company for the local matched-funding with the proposal that the sculpture could be placed in a public open-air setting. This local funding, however, resulted in the withdrawal of an additional provisional grant from the V. & A. Purchase Grant Fund, as this Fund could only support the acquisition of works displayed within a public art gallery or museum space. Under the Foundation's Scheme, Barbara Hepworth offered a large-scale sculpture bronze 'Sea Form (Atlantic)' to Oldham Art Gallery at a discounted price of £5,800. This sculpture was a cast of the work that had featured in the exhibition 'Sculpture in the Open Air' which had been held at Battersea Park, in London. Oldham's local authority refused to support the sculpture's purchase, despite its inclusion in a previous public local authority initiative (L.C.C.) and this resulted in negative coverage of Oldham in the national press.²²³ Philip James, as has been mentioned earlier, did not like Hepworth's art, and was one of several influential figures in the art world to promote Henry Moore's career at Hepworth's expense; in 1966 James had published the monograph *Henry Moore on Sculpture: A Collection of the Sculptor's Writings and Spoken Words*. Oldham's local authority subsequently considered cheaper alternative sculpture purchases by contemporary British artists, such as Reg Butler and Elisabeth Frink, under the Gulbenkian Foundation's Scheme. In 1967, a second alternative sculpture approved by the Foundation was Harry Seager's glass sculpture 'Wriggle Up' which was offered by Gimpel Fils at a discounted price of £330. The Oldham Art Gallery Sub-Committee, however, rejected this work despite the offer of a 50% grant by the Gulbenkian Foundation. Under the Gulbenkian Foundation's Contemporary Purchase Fund arrangement, the Gallery eventually bought two contemporary metal and fibre glass sculptures 'Dachau' and 'Bambino' by Arthur Dooley from his one-man exhibition held at Oldham Art Gallery in 1968. This artist was the embodiment of a northern

²²³ See for example *The Daily Telegraph* and *The Daily Mail*, October 1966.

artist, as he was Liverpudlian, working-class and largely self-taught, and his career was supported by Oldham Art Gallery as an antidote to the London art scene.

As the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme had ceased at the end of 1968, the Foundation allowed the Gallery to use residue monies for the purchase of paintings and prints. These acquisitions included Daphne Reynolds' painting bought from the 'John Moores (6)' 1967-68 and a "naive" painting by the local artist Helen Bradley purchased in 1969; the Friends of Oldham Art Gallery contributed £30 towards the purchase of the work by Bradley. The remaining funds were used to purchase prints by Chris Orr, Julian Trevelyan, and Karel Appel, a non-British artist. On behalf of the Gulbenkian Foundation, Philip James described Oldham Art Gallery's purchases as an exemplary use of the Foundation's grants, despite the acquisition of minor and local art, as these acquisitions were part of a broader educational project which included lectures and a public picture loan scheme.

In support of the continuance of Oldham Art Gallery's contemporary art policy, the C.A.S. presented Howard Hodgkin's painting 'Husband and Wife' to the Gallery, in 1969, a gift which coincided with the Tate Gallery's first acquisition of a painting by this artist. The nation-wide local government reorganization, of 1972, brought about the abolition of the Oldham Library Committee and the creation of a Leisure Services Department which gave more positive local authority support for Oldham Art Gallery's development of a contemporary art collection throughout the 1970s and 1980s. The Gallery continued to support the career of Arthur Dooley, who in 1969 curated the exhibition 'Liverpool's Worker-Artists Union'. This was followed by further purchases of sculptures by Arthur Dooley, the 'Bull' and 'Liverpool Steps', in 1970, and the 'Fisher Bendix Tree'; the latter acquisition attracted some controversy as it was politically-motivated with references to a contemporary union strike.

From 1962, private loans, such as Henry Mundy's painting 'Frosty', also consolidated the representation of contemporary British painting at Oldham Art Gallery, and were followed by the Gulbenkian Foundation's loan of several paintings during the years 1965-71: these works were Harold Cohen's 'Alpha Lyrae', Anthony Hill's 'Painting Red and White', Michael Kidner's 'Brown, Blue and Violet No.2' and Edward Middleditch's 'Edge of the Wood'. The Peter Stuyvesant Foundation also lent Harold Cohen's paintings 'Landfall, Summer' and the 'Secret 1964' from 1966-67.

13.19. Plymouth City Museum and Art Gallery

Opened in 1898, the Plymouth City Museum and Art Gallery received an incentive gift from the C.A.S., in 1924, which was the watercolour 'Cornish Mine' by J. Knox, but this did not result in the institution becoming a member of the C.A.S. In 1953, the Gallery, under the direction of Alex Cumming (1912-89), its long-standing Curator, from 1939-89, began to make modern British gap-filling art purchases with the long-term aim of establishing a 'representative collection of contemporary paintings, particularly from the Cornish school'.²²⁴ Cumming had studied art in London, Amsterdam and Cologne, and was later President of the Museums Association, from 1972-73. The idea, therefore, was that this collection could have both regional and national significance, given the artistic prominence of St. Ives as both a historic and contemporary creative centre. The launch of this collecting policy was made possible by the support of the Friends of Plymouth Art Gallery and Buckland Abbey, and membership of the C.A.S. to which the Gallery subscribed from 1958. In 1955, for example, the Friends of Plymouth Art Gallery and Buckland Abbey commissioned Stanley Spencer to paint 'The Hoe Garden Nursery' which was subsequently presented to the Gallery. Purchase grants provided by the C.A.S. enabled Plymouth City Museum and Art Gallery to purchase two paintings from the C.A.S.-curated exhibition

²²⁴ Letter: Curator to Gulbenkian Foundation, 22nd September, 1960: Gulbenkian Foundation Records.

'The Seasons', in 1956, which were Adrian Ryan's 'Summer Landscape' and Jack Smith's 'Winter'.²²⁵ The C.A.S. also presented John Piper's two paintings 'The Poet Goes Poaching' in 1956 and 'Nailsworth Mill' in 1959. This support of the C.A.S. led the Gallery to purchase Ruskin Spear's paintings 'Still Life with Cherries and Pear' and 'Hammersmith Under Snow' from the private collection of Howard Bliss in 1957; Bliss was a prominent collector of Twentieth-Century British Art and a member of the C.A.S.

A crucial period of collecting was 1958-60, when some 12 modern and contemporary works were rapidly acquired.²²⁶ These included examples of St. Ives art which had both regional and national significance. In response to this initiative, the Gulbenkian Foundation agreed to make a special one-off grant of £250 to the Gallery towards the purchase of Peter Lanyon's painting 'Saracinesco'; this purchase was matched-funded by the Gallery's Friends. The painting had been included in the exhibition 'Painters in Cornwall' which was held at the Gallery in 1960.

In 1960, the Gulbenkian Foundation offered a grant of £750 to Plymouth City Museum and Art Gallery. The Foundation was then not prepared to be flexible concerning the source of local matched-funding and insisted that the local authority should provide its share in full. It was, therefore, only in July 1963 that the grant was actually made by the Gulbenkian Foundation under its Provincial Galleries Purchase Scheme; £500 was provided by the local authority and £250 from the Friends as the source of local matched-funding. From 1963-64, the Gallery used this grant to purchase fourteen paintings, two drawings and two watercolours. This selection was dominated by contemporary British artists associated with St. Ives and the Falmouth-

²²⁵ For a discussion of the exhibition 'The Seasons' see Vol. I, pp.158-160.

²²⁶ Letter: Plymouth City Art Gallery to the Author, February 1994. At the time this research was undertaken, the curator confirmed that the Gallery records could not provide a precise figure.

Plymouth locality. In support of the Gallery's commitment to contemporary British art, the Gulbenkian Foundation agreed to make a second one-off grant of £2,000 towards the purchase of a sculpture by Reg Butler; the total purchase price was £7,000. The local authority intended to site this sculpture as part of its new civic centre to celebrate the town's recovery from the Second World War. Despite the Gulbenkian Foundation's support, however, no additional local funding could be found and the V. & A. Purchase Grant Fund could not make a grant towards an example of Public Art. In his report for the Gulbenkian Foundation, Philip James stated that too many works had been purchased with the Foundation's grant, and that this was a result of both wanting to establish rapidly a contemporary art collection and the presence of a non-Fine Art specialist curator.

During the 1960s, several purchases were made possible by the V. & A. Purchase Grant Fund and its recently introduced oil painting category. In 1963, for example, grants were made towards the purchase of John Bratby's painting 'Bulldozing away the Snow' and Josef Herman's painting 'Flower Piece'. The C.A.S. continued to play a contributory role by presenting occasional gifts such as Peter Lanyon's painting 'High Field' in 1962. A culmination of the Gallery's contemporary art collecting policy, which was largely reliant on the grants and gifts from the C.A.S., the Friends, the Gulbenkian Foundation and the V. & A. Purchase Grant Fund, was celebrated in the exhibition 'Twentieth Century Painting' organized by the Gallery in 1964. This exhibition was a resumé of a decade of collecting and included the majority of twentieth-century works acquired by the Gallery during that period. From 1966-67, extensive reinforcing loans of paintings and constructions were subsequently lent by the Peter Stuyvesant Foundation to Plymouth City Museum and Art Gallery: these works were Frank Auerbach's 'Primrose Hill, Autumn 1963-4', Alan Davie's 'White Magician', Anthony Hill's 'Low Relief 2', Ivon Hitchens' 'Blue Lake and Sky', Howard Hodgkin's 'Anthony Hill and Gillian Wise' and 'The Tilsons', Paul Huxley's 'Untitled No.33' and 'Untitled

No.46', Henry Mundy's 'Grooved' and 'Relief Construction (F4) 1966', Peter Phillips' 'The Entertainment Machine' and Keith Vaughan's 'Assembly of Figures VIII'.

13.20. Portsmouth Art Gallery

The original Portsmouth Art Gallery had opened in 1895, but was destroyed in 1941, during the Second World War. In 1967 an art department was created and Anthony Howarth was appointed as the Curator of Art. Portsmouth Art Gallery was subsequently relocated to the City Museum and eventually re-opened in 1972. Under Howarth, Portsmouth Art Gallery adopted a purchasing policy for contemporary art which included, from 1965, membership of the C.A.S.. In 1968, the C.A.S. presented to the Gallery the notable painting 'Nude and Still Life' by William Scott. Under James Hamilton, Curator of Art, from c.1970-74, the Gulbenkian Foundation made a retrospective grant of £650, in 1974, from the Contemporary Purchase Fund towards the purchase of Derek Boshier's painting 'Setsquare' 1964. Boshier had been born in Portsmouth and the painting was purchased for a discounted price of £1,000 from the artist's retrospective exhibition, 'Documentation and Work 1959-72', which was held at Portsmouth Art Gallery. The Gulbenkian Foundation subsequently made an additional grant, from the Contemporary Purchase Fund, towards the acquisition of a sculpture construction by Francis Morellet, a non-British artist.

13.21. Southampton City Art Gallery

Southampton City Art Gallery was conceived as a purpose-built art gallery the erection of which was funded by Robert Chipperfield, a local Alderman. Its eventual construction was as an integral part of a new complex of cultural buildings which included an art school. Under Loraine Conran, its first Curator, from 1938-50, the Gallery briefly opened to the public in 1939 but as a result of bomb damage, during the Second World War, it remained closed until May 1960 when it re-opened with only a quarter of its original exhibition space. Nevertheless, the Gallery became an institutional member of the C.A.S. in 1948, and in the following year received its first

gifts from the C.A.S. which were the painting 'Rotherhithe from Wapping' by John Minton and the pastel drawing 'Dark Landscape' by John Craxton, both of which were examples of contemporary British neo-Romanticism.

Southampton City Art Gallery's own early collecting relied on two local trust funds which were the Chipperfield and the F. W. Smith Funds. The Chipperfield Fund was established in 1916 using residue funds from the Chipperfield Bequest. It was conceived to be under the control of Southampton's local authority (subsequently a Chipperfield Sub-Committee) with the Director of the National Gallery acting as the art advisor. Until the appointment of Kenneth Clark, as the Director of the National Gallery in 1934, this Fund was largely used to purchase contemporary British art works from the Royal Academy. In 1924, F.W. Smith, a local Alderman, made a bequest for the creation of a purchase fund which would be administered by the Director of the Tate Gallery, the President of the Royal Academy (initially acting as Chairman), two local Councillors, representatives of the local university and the art school, and members of the local business community. Under this bequest's arrangement important pre-1939 purchases included Walter Sickert's painting 'The Mantel-Piece'. The local character of the F.W. Smith Fund's committee also enabled it to be used to support local contemporary art; for example in 1939 eight works were bought from the first 'Hampshire Artists' Exhibition'. During the period 1954-64, both the Chipperfield Fund and F.W. Smith Fund were largely used to acquire non-contemporary art and heritage-type purchases.

The loan of works from the Gulbenkian Foundation revived the presentation of contemporary British art at Southampton City Art Gallery. In 1962, as part of the Gulbenkian Foundation's general programme to encourage contemporary British art, the Foundation lent three paintings from its art collection to Southampton City Art Gallery: these were Ian Stephenson's 'Particular Shadow: Guisti 4', Joe Tilson's 'Summer 2' and Robyn Denny's 'Painting No.6'. These contemporary loans were

complemented by the important gap-filling gifts from the Arthur Jeffress Bequest in 1963.²²⁷ In June 1964, the Gulbenkian Foundation offered a grant of £750 under the Provincial Galleries Purchase Scheme; this grant was matched-funded by the local authority. The C.A.S. also made gifts such as William Scott's painting 'Gouache 1963' and Derek Guthrie's painting 'I.C.I. Tanker', in 1965, with the aim to encourage a more adventurous purchasing policy at the Gallery. From 1966-67, the Gallery bought nine paintings under the Gulbenkian Foundation's Scheme which, with the exception of the works by George Chapman and Anthony Green, were of an abstract and semi-abstract character; eight of these works were purchased from commercial London art galleries. The works by Allen Jones and Larry Wakefield also had local associations; Allen Jones had been born in Southampton, Larry Wakefield's painting 'Solent' referred to the area of sea between Southampton and the Isle of Wight, and the latter work was purchased from a local commercial art dealer. Despite the international reputation Allen Jones had acquired, Philip James' report on the Gallery's purchases remained critical of the acquisition of locally-associated works as these, he argued, were already part of the collecting remit of most provincial art galleries and as such they should be purchased using existing local funding. Additional support for the Gallery's collecting policy was given by the loan of several paintings from the Peter Stuyvesant Foundation, during 1966-67: these works were Bernard Cohen's 'When White', Adrian Heath's 'Guercif 1965-6' and 'Got a Girl 1966-1', and William Scott's 'Circles Diminishing'.

In October 1967, the Gulbenkian Foundation offered a second grant of £500 to Southampton City Art Gallery, under the Purchase Contribution Scheme for Provincial Galleries, with the stipulation that the Gallery should purchase works outside its current collecting scope. The local authority, however, had to decline this offer

²²⁷ See Angela Summerfield, catalogue entry 'Graham Sutherland: 'Portrait of Arthur Jeffress' in *Art Treasures of England: The Regional Collections*, (ed.) Giles Waterfield, Royal Academy of Arts, London, 1998, p.101.

following a central government circular which urged strenuous cutbacks in expenditure. In 1972, the Gulbenkian Foundation's Contemporary Purchase Fund gave a grant to Southampton City Art Gallery towards the purchase of Michael Ayrton's bronze sculpture 'Carapace'. Southampton City Art Gallery also bought independently a series of related etchings by Michael Ayrton, the 'Maze and Minotaur', the subject matter of which was central to Ayrton's art. In 1976, the Gallery decided to adopt a collecting policy which focused on contemporary British art, and David Brown, a curator in the Modern Collection of the Tate Gallery, was appointed as an art advisor to develop and implement this policy. In support of this policy, the Gulbenkian Foundation lent a series of paintings to Southampton City Art Gallery from 1972-79: these works were Robyn Denny's 'Painting No.6', Anthony Green's 'The Funeral' and 'The Wedding', John Hoyland's 'No.19' and 'No.11', Brendan Neiland's 'Light Surface', Christopher Paice's 'Formation', Jeffrey Steele's 'Ritornel', Ian Stephenson's 'Particular Shadow' and Joe Tilson's 'Summer 1959-62' .

13.22. Wakefield Art Gallery

The first local authority museum and art gallery in Wakefield opened in 1923 at Holmfield House. It was created, in consultation with the V. & A. Museum, primarily as a local educational centre. When the purpose-built Wakefield Art Gallery opened in 1934, its first Curator and subsequently Director, from 1946-50, Eric Westbrook (1915-2005) and its first Director, Ernest Musgrave (1901-57), from 1934-46, formulated a collecting policy which focused on works by living and primarily British artists. Westbrook had trained as an artist at Battersea Polytechnic School of Art, Clapham School of Art and Westminster School of Art, in London, and in Paris; at some point he developed an interest in British Surrealism. As part of this policy, the Gallery subscribed to the C.A.S. from the outset and in 1935 received its first gift from the C.A.S. which was the notable painting 'The Farm' 1922 by William Roberts. Under the directorship of Musgrave, the Gallery pursued a radical exhibition policy focused on British and mainland European contemporary art. At the opening of its

inaugural exhibition, the Chairman of the Art Gallery and Museum Committee, Councillor Alfred Carr, announced that 'our idea is that we shall keep in touch with modern art in its relations to modern life'.²²⁸ In October 1934, the Gallery began its annual series of 'West Riding Artists' Exhibitions' which promoted local and regional contemporary British art and these became a leading feature of the contemporary art scene in northern England. During the 1930s, ground-breaking exhibitions were also held such as 'Prominent English and French Artists' in 1938 which included works by George Braque, Fernand Leger, Paul Klee, Pablo Picasso and Henri Matisse. Similarly the growth of the collection reflected progressive trends so that, by 1939, Ernest Musgrave was able to report that the Gallery was building a 'comprehensive collection of contemporary art' and that it was 'one of the most progressive galleries in the provinces'.²²⁹ It was an adventurous policy which bravely continued throughout the war. As the new postwar Director, Westbrook continued to organize innovative exhibitions. The first comprehensive exhibition in *Britain* on the Euston Road School was held at the Gallery in 1948 which included Victor Pasmore's 'The Life Class' c.1938, a painting recently presented by the C.A.S. to Wakefield Art Gallery in 1945. In 1949 the Gallery organized the first substantial Henry Moore retrospective in Britain, entitled 'Henry Moore: Sculpture and Drawings 1923-48', the exhibition catalogue to which carried the seminal essay by David Sylvester; the exhibition was later shown at Manchester City Art Gallery in the same year and was toured overseas by The British Council. By this stage, Moore was an artist with both a national and international reputation having had major exhibitions in the U.S.A., notably at the Museum of Modern Art, in New York, in 1946, and had represented his country at the '24th Venice Biennale' in 1948, where he had been awarded the International Sculpture Prize. Moore had also been appointed a Trustee of the Tate Gallery, from 1941-48, a member of the Art Council's Art Panel, from 1945-51, and a member of the

²²⁸ Wakefield Art Gallery, *Wakefield Art Gallery: An Illustrated Guide*, Wakefield Museums and Arts, 2003, p.7.

²²⁹ *ibid.*, p.8

Royal Fine Arts Commission, from 1947-52. Loans for this retrospective exhibition came from The British Council, public art galleries and private collectors such as Colin Anderson, Leigh Ashton, Kenneth Clark, Eric C. Gregory, Geoffrey Grigson and Robert Sainsbury. Following the success of this retrospective, the C.A.S. presented Henry Moore's bronze sculpture 'Open Work Head No.2' 1950 to Wakefield Art Gallery in 1952. This exhibition was followed by the major retrospective at Wakefield Art Gallery devoted to Barbara Hepworth, entitled 'Barbara Hepworth: Sculpture and Drawings' in 1951, as part of the nation-wide Festival of Britain celebrations. It was jointly-funded by Wakefield's local authority and the Arts Council, and toured to York and Manchester later in the same year. Exhibits were lent by the Arts Council, The British Council and other public collections, and private collectors who included Eric C. Gregory and Herbert Read. Hepworth, by this stage, was represented in the collections of both the Museum of Modern Art, in New York, and the Tate Gallery. Moreover, Hepworth had just completed the blue limestone carving 'Contrapuntal Forms' 1950, a large commission from the Arts Council for the Festival of Britain in London, while her blue ancaster stone carving 'Biolith' was also on view at the 'Second International Exhibition of Sculpture' held at Battersea Park, in London; this sculpture was awarded the Leeds Gold Medal in 1951.

Under the direction of Helen Kapp (1901-78), Director from 1951-60, the acquisition of twentieth-century art, and in particular its contemporary aspect, continued to be the focus of the Gallery's collecting policy. Kapp, who had trained as an artist both in London, at the Slade School of Art and the Central School of Arts and Crafts, and in Paris, had an intimate knowledge of Wakefield Art Gallery's collection and the locality having first worked at the Gallery as an Arts Council Guide Lecturer from 1940-45. The quality of the Twentieth-Century British Art acquired under Kapp was praised by *The Times* in 1960.²³⁰ Kapp also organized pioneering contemporary art exhibitions

²³⁰ 'Growth of a Provincial Art Gallery', *The Times*, 24th June, 1960.

which covered the diversity of British art, an approach which led *The (Manchester) Guardian* to describe Wakefield Art Gallery as the 'talent scout for some of the Whitechapel's more successful mid-career retrospectives'.²³¹ In 1958, for example, Wakefield Art Gallery held Alan Davie's first retrospective which included the key painting 'Interior/Exterior' 1950 from the Gallery's collection.

The friends group, the Wakefield Permanent Art Fund, played a major role in reinforcing curatorial policy. It was established in 1924 for 'the promotion of the appreciation of the fine arts' and the 'acquisition of articles and the loan and donation of such articles to the Wakefield Art Gallery',²³² it was, therefore, closely modelled on the N.A.C.F. and the C.A.S. During the years 1934-47 and 1957-77, the Wakefield Permanent Art Fund made a major contribution towards the representation of contemporary British art in the Gallery's permanent collection, and helped to establish the basis of a print collection. In addition to substantial gifts, the Fund also made occasional purchase grants which countered opposition from the local authority towards purchases of progressive Twentieth-Century British Art. This support helped to secure the important Henry Moore elmwood sculpture 'Reclining Figure' 1936 which was exhibited in the 'West Riding Artists Exhibition' at the Gallery in 1938. The sculpture was eventually purchased by Wakefield Art Gallery, in 1942, through an early example of combined pooled-funding: the Wakefield Permanent Art Fund, the V. & A. Purchase Grant Fund and a donation from the private collector Eric C. Gregory, a member of the C.A.S. Executive Committee. The Wakefield Permanent Art Fund also acted as a conduit for private gifts from local collectors such as A. A. Haley, who presented Anne Redpath's mixed-media work on paper 'French Canal' in 1936 and Henry Moore's concrete sculpture 'Head of a Woman' 1926, in 1947.

²³¹ 'Wakefield Art Gallery', *The (Manchester) Guardian*, 14th September, 1960.

²³² Oliver Stonehouse, *The Wakefield Permanent Art Fund*, typescript, u.d., p.ii.

In addition, long-term or "permanent loans" of contemporary British art were lent by the Wakefield Permanent Art Fund to extend and reinforce the Gallery's collection; for example in 1959 the Fund lent Ivon Hitchens' 'Patchwork of Flowers' and Keith Vaughan's 'Emergent Man, Triptych' in 1961, both of which were subsequently returned by the Gallery. The Fund also made outright gifts of works to the Gallery, particularly key examples of sculpture which otherwise would have been beyond the scope of the Gallery's local authority annual purchase grant. These works included, for example, Reg Butler's 'Standing Woman' presented in 1952, Austin Wright's 'The Argument...Four Figures' presented in 1955 and Hubert Dalwood's 'Cornucopia' presented in 1959.

In 1960, the Gulbenkian Foundation made a grant of £750 to Wakefield Art Gallery, under the Regional Galleries Contemporary Purchase Scheme (First Allocation) for the purchase of twentieth-century works of art. Under this Scheme, the local matched-funding was provided by the local authority and the Wakefield Permanent Art Fund. Contemporary British art with a strong regional element featured on an annual basis at the Gallery, through the alternate showings of the exhibitions 'Modern Art in Yorkshire' and 'West Riding Artists'. These exhibitions regularly included regional Yorkshire artists such as Trevor Stubley and Austin Wright, some of whom had national reputations. Wakefield Art Gallery, therefore, decided to make Gulbenkian Foundation-assisted purchases from both regional and London sources. The five works purchased included one sculpture by Austin Wright, a local scene by Oliver Pemsel and paintings by Prunella Clough and Patrick Heron. The Foundation also agreed to support the purchase of a non-contemporary gap-filling work, the painting 'Pond Square, Highgate' 1932 by Charles Ginner, as it was available at an advantageous price and the Gallery would not have been able to receive a grant from the V. & A. Purchase Grant Fund quickly enough to secure the purchase.

From 1952-59, Wakefield Art Gallery, as has been noted above, acquired sculptures by Reg Butler, Jacob Epstein, Hubert Dalwood, Henry Moore and Austin Wright; in addition, the Hepworth plaster sculpture 'Forms in Movement, Pavan' 1956 and been purchased in 1956 through grants from the N.A.C.F. and the V. & A. Purchase Grant Fund. Under the direction of Kapp, the aim was to establish 'as representative a collection of modern art as possible, emphasizing sculpture because Barbara Hepworth is a native of Wakefield and Henry Moore was born only a few miles away'.²³³ This policy decision to focus on Moore and Hepworth was given additional local credence following local government reorganization which placed both artist's birthplaces within the new Wakefield Metropolitan District of West Riding;²³⁴ the development of significant holdings of works by Henry Moore and Barbara Hepworth was seen as uniting regional and national-profile collecting objectives. In January 1961, the Gulbenkian Foundation offered a second grant of £500, under the Regional Galleries Contemporary Purchase Scheme (Second Allocation), which was matched-funded by the local authority and the Wakefield Permanent Art Fund. By 1961, the Gallery already owned three sculptures by Henry Moore, four sculptures by Barbara Hepworth, and a selection of drawings by both artists. In 1962, Moore offered the bronze sculpture 'Two Piece Reclining Figure No.4' 1962 to Wakefield Art Gallery at a discounted price of £1,500; Moore stated that its market value was £3,000, although it had previously been offered to Leicester Museum and Art Gallery for £2,000.²³⁵ Following lengthy negotiations, the Gulbenkian Foundation agreed that the residue from the first grant could be combined with the second grant, together with an additional sum from the local authority's annual purchase grant, and the sculpture was bought in 1963. In 1962, however, so as to ensure additional local authority purchase

²³³ Helen Kapp quoted in 'Growth of a Provincial Art Gallery', *The Times*, 24th June, 1960.

²³⁴ See [Letter]'Draft' to the Gulbenkian Foundation, typescript, u.d., but c.1961: Wakefield Art Gallery Records.

²³⁵ See Chapter 13: England, 'Leicester Museum and Art Gallery', p.138.

funding, Ronald W. Gelsthorpe, the new Director, from 1962-68, had to stress both the cultural and financial value of the sculpture which as:

a valuable piece will enhance the reputation of the Gallery enormously, and second because should you not like it, there is absolutely no doubt whatsoever that the value of your bronze will go up - so should you want to sell it in a few years' time, you will be able to make at least double and probably treble the original price.²³⁶

Gelsthorpe had started his curatorial career as Assistant to the Director at Wakefield Art Gallery, from 1934-39, but as the former Director of Batley Art Gallery, from 1949-62, had ample experience of managing local authority opposition to purchases. In 1972, Henry Moore approached Wakefield Gallery with the extraordinary proposal to buy back or exchange the sculpture 'Two Piece Reclining Figure No.4' 1962, as he wished to include the work in his proposed gift to the Nation which was a national Henry Moore collection at the Tate Gallery. The Gallery's core collection of four key pieces of sculpture by Barbara Hepworth had also been acquired in several ways. The earliest work, a carved marble sculpture 'Pierced Hemisphere' 1937 was a private gift presented by H.R. Hepworth, in 1940, and a further private gift, the carved marble 'Mask' 1928, was presented by Sir George Hill in 1947. In 1944, a combination of funds from the N.A.C.F., V. & A. Purchase Grant Fund and the Wakefield Girls' High School (which Hepworth had attended) secured the carved rosewood sculpture 'Kneeling Figure' 1932. Hepworth's stone carving 'Mother and Child' 1934 was bought independently by the Gallery in 1951; from 1981, the Gallery used a number of funding sources to considerably enhance its representation of Hepworth's sculpture, and so establish a major regional and national aspect of Wakefield Art Gallery's collection.

The rapid development of a contemporary collection of British art at Wakefield Art Gallery was supplemented by the loan of two paintings from the Peter Stuyvesant Foundation, from 1966-67, which were 'La Cathédrale Engloutie...Triptych' by Ceri

²³⁶ 'Henry Moore Sculpture and Gulbenkian Grant', typescript, unpublished: Wakefield Art Gallery Records.

Richards and 'La Fontaine' by Graham Sutherland. Barbara Hepworth also lent her sculpture 'Hollow Form with Inner Form' to the Gallery in 1968, so as to mark the achievements of the Wakefield Permanent Art Fund.

13.23. York City Art Gallery

York City Art Gallery opened in 1892 based in the former exhibition hall of the Yorkshire Fine Art and Industrial Exhibition of 1879. The Gallery was one of the first local authority art galleries to subscribe to the C.A.S., in 1914, and in 1924 the Gallery received its first gift from the C.A.S. which was the painting 'Day Dream' by the Slade-trained and Bloomsbury-associated artist Keith Baynes. The Friends of York City Art Gallery also briefly joined the C.A.S., in 1928, and the C.A.S. presented a work to the Friends in the same year. The Gallery, however, suspended its institutional membership of the C.A.S. after 1943 and it was not until the appointment of the German-born Hans Hess (1908-77) as Curator, in 1947, that the Gallery developed a collecting policy for Twentieth-Century British Art; in 1948 Hess also re-established a friends group to support his plans for York City Art Gallery. In addition to his commitment to Twentieth-Century British Art, Hess also maintained a strong interest in Twentieth-Century German Art, and at the time of his death was working on a major book entitled *Art in the Twentieth Century*. His policy aimed to fill-gaps and represent contemporary art which had regional and national significance. Between 1948-66, after which Hess left the Gallery, a large number of gifts and bequests from local sources were received, such as the Dean Milner-White gift of nineteenth-century and twentieth-century British paintings. The Gallery also introduced an imaginative project, locally funded by the Evelyn Award Scheme, by which leading British artists such as John Piper were commissioned to create contemporary images of York, between 1950-62. A further enhancement to the Gallery's representation of contemporary British art was the resumption of its membership of the C.A.S. in 1954. In June 1960, the Gulbenkian Foundation gave a grant of £750 to York City Art Gallery, under the Regional Galleries Contemporary Purchase Scheme (First

Allocation), which enabled the Gallery to purchase two works which were Josef Herman's painting 'Digging Roots' 1949 and a French cubist painting which reflected Hess's European artistic background. In November 1961, the Foundation made a further non-scheme grant of £500 towards the refurbishment of the Gallery.

CHAPTER 14: SCOTLAND, WALES AND NORTHERN IRELAND

SCOTLAND

14.1. Aberdeen Art Gallery

Aberdeen Art Gallery opened in 1885 as a purpose-built art gallery which, unusually, included a sculpture court; in the 1960s this was refurbished. Initially the Gallery was used for exhibitions of the Aberdeen Artists Society and for shows featuring the Industrial Arts. It was, however, one of the few local authority art galleries to be endowed with substantial funds, notably the Alexander Macdonald Bequest, specifically for the purchase of contemporary art. In the 1920s, the Gallery began to make purchases of progressive contemporary British art; for example in 1924 it was the first provincial art gallery in Britain to purchase sculpture by Jacob Epstein. This was followed by the gift of Ambrose McEvoy's painting 'La Reprise' 1912 from the C.A.S. in 1924 and the Gallery's institutional membership of the C.A.S. in 1928 (which it retained until 1996); in the same year, Thomas Jaffrey (1860-1953), then Chairman of the Art Gallery, made a personal donation towards the Gallery's purchase of pictures. Under the direction of Charles Carter (1903-87), its long-standing Director from 1939-68, the Gallery began to develop its collection of twentieth-century British sculpture by initially focusing on works by major sculptors, such as Henry Moore, during the period 1956-66. Carter was formerly Deputy Director at the Walker Art Gallery, from 1931-36, and Curator at Plymouth City Museum and Art Gallery, from 1936-39. He played a prominent role in the Scottish art scene as, for example, Honorary President of the Scottish Federation of Museums and Art Galleries, from 1946-50, President of the Aberdeen Artists' Society, from 1965-78, and as a member of the Scottish Committee of the Arts Council. Carter was also a long-term member of the Museums Association's Council on which he served from 1938-41, 1947-50, 1953-56 and 1959-61. Examples of local sculpture were also included as part of this collection development; for example David Wynne's portrait bust 'Beecham Conducting Yehudi Menuhin'. In addition, the Gallery received gifts from artists which notably included Frank Dobson's sculpture 'Seated Torso' presented by Eric

Kennington. Two collecting areas, national (Scottish) art and sculpture, were sustained by the Gulbenkian Foundation's purchase grant schemes. Following consultation with the then Scottish Committee of the Arts Council, of which Carter was a member, Aberdeen Art Gallery was selected by the Gulbenkian Foundation to receive a grant of £750, under the Foundation's Regional Galleries Contemporary Purchase Scheme (Second Allocation). From 1962-63, the Gulbenkian Foundation grant was used to purchase two Scottish paintings by Robin Philipson and James Cummings, and major works by the Welsh artist Ceri Richards and Barbara Hepworth. The Hepworth carving 'Torso in Black Wood' 1932 was an important example of her work which had formerly belonged to Michael Sadler, the notable private collector, and had been widely exhibited and illustrated.

Under the Purchase Contribution Scheme for Provincial Galleries, the Gallery used a second grant of £500 to purchase ten contemporary British paintings during 1963-64. This selection was dominated by Scottish art and included the local Aberdeen painters Donald Buyers, Ian Mackenzie Smith and Ronald Watson. In 1965, Aberdeen Art Gallery was the first gallery to receive a grant of £500 under the Gulbenkian Foundation's Provincial Galleries Sculpture Purchase Scheme. This allocation was used in conjunction with a £1,000 grant from the Royal Scottish Museums (R.S.M.), which then administered the Scottish equivalent of the V. & A. Purchase Grant Fund, to purchase the Barbara Hepworth sculpture 'Oval Form-Trezion'.²³⁷ This large bronze was acquired to be placed in 'a fountain setting within the entrance court of the art gallery'.²³⁸ The Gallery had a new entrance, and the idea was to use a major piece of sculpture as a focal point for visitors. The R.S.M. also made a second concurrent grant towards the purchase of Barbara Hepworth's carved wood sculpture

²³⁷ The provision for Scotland is now known as The Art Fund under the administration of the National Museums of Scotland.

²³⁸ Charles Carter, 'Modern Sculpture in Aberdeen', *The Scottish Art Review*, Vol. x, No. 3, 1966, p.5.

'Requiem' 1957. A consequence of these combined acquisitions was that three important distinct stages in Barbara Hepworth's career were represented in the Gallery's collection.

In 1968, Ian Mckenzie Smith became the Fine Art curator at Aberdeen Art Gallery, and under his direction the Gallery pursued a more active programme of contemporary art acquisitions. From 1972-75, the Gallery received four-year annual grants of £1,000 under the Gulbenkian Foundation's Regional Galleries Contemporary Purchase Scheme. These grants were used to purchase seven contemporary paintings, two drawings and one sculpture by English and Scottish artists, and two prints by American artists. The selection of Scottish artists covered three generations represented by William Gillies, Joan Eardley and John Bellany. These works were purchased from local sources such as the in-house monographic exhibition on John Bellany which was held at Aberdeen Art Gallery, from 1973-74.

WALES

14.2. Glynn Vivian Art Gallery, Swansea

The Glynn Vivian Art Gallery was a purpose-built gallery which opened to the public in 1911. Its first curator was William Grant Murray (1877-1950) who, as the Director of Art for Swansea, was both the long-standing Curator, from 1910-50, and Principal of the School of Art, from 1910-43; from 1921-24 he was also General Secretary of the Museums Association. Murray had trained as a painter in Edinburgh, at the Royal College of Art, in London, and at the Academy Julian, in Paris. The erection of the Gallery had been financed by Richard Glynn Vivian, a local copper manufacturer, who also presented a large collection of mainly Welsh paintings and works on paper. There was, however, no endowment purchase fund and no storage areas for art works not on display, and these factors, together with the commentary in the first permanent collection catalogue, suggest that the founder's intention was that the collection would

not grow in size.²³⁹ Gifts, however, were not prohibited and in the mid-1950s the Gallery received the John Deffett Francis Bequest which consisted mainly of English works on paper. Local authority financial support was limited and by 1949 the annual purchase grant only amounted to £500. The Gallery's first initiative to revive its representation of contemporary British art came in 1957, when it resumed its subscription to the C.A.S.; from 1923-24 the Gallery had briefly subscribed to the C.A.S. and as a result had received its first gift in 1924 which was a notable painting 'Penalty Hill' by Charles Ginner. In 1958, the friends group was created to provide additional financial support for purchases. This was followed by the appointment of Kathleen Armistead as Curator, from 1960-67. Armistead was one of many local authority art curators who had initially trained as an artist, and had subsequently joined the curatorial profession; she started her career at Leeds City Art Gallery and then from 1948 worked at Bristol City Museum and Art Gallery. Outside the network of curators at national art galleries, she was unusual for that time in being knowledgeable and committed to both Twentieth-Century British and mainland European Art, and in particular their contemporary aspects. Under her curatorship, these two areas became the focal point of the Gallery's collection development and display. In 1960, the Gallery secured one of the first oil painting category 40% grants from the V. & A. Purchase Grant Fund, and this was used towards the acquisition of Matthew Smith's painting 'Daises and Pears' c.1928. This was followed, in 1961, by a further grant from the V. & A. Purchase Grant Fund towards Barbara Hepworth's bronze 'Carved Form with Inner Form - Anima' 1959 which was purchased from the Arts Council of Wales' touring exhibition 'Sculpture 1961'.

In June 1960, the Gulbenkian Foundation offered the Glynn Vivian Art Gallery a grant of £750 towards the purchase of twentieth-century works, under the Regional

²³⁹ Glynn Vivian Art Gallery, *Guide to the Collections of the Glynn Vivian Art Gallery*, Swansea, 1970, p.6.

Galleries Contemporary Purchase Scheme (First Allocation). The friends group and local businesses provided the main part of the local matched-funding required under this Scheme, whereas the local authority Corporation Fund was used for earlier pre-1945 British art purchases. Under the Gulbenkian Foundation's Scheme, seven British works were bought during the period 1960-61. These purchases included the Gallery's first examples of contemporary British abstract painting, such as 'Ifracombe' 1960 by Peter Lanyon, and contemporary sculpture, such as 'Silent Fire' 1961 by Austin Wright. Armistead also succeeded in raising the local matched-funding from the friends, local industry and commerce for the gap-filling purchase of Paul Nash's painting 'Landscape of the Bagley Woods' 1943. Nash was a key artist previously unrepresented in the collection, but even at a discounted price the painting cost £900, and so a combination of funding proved crucial. Four examples of contemporary Welsh art by George Fairley, Ray Howard-Jones, Robert Hunter and John Wright were also bought locally under the Gulbenkian Foundation's Scheme.²⁴⁰ In December 1962, the Gulbenkian Foundation offered a second grant of £500 under the Purchase Contribution Scheme for Provincial Galleries. The Foundation now stipulated that the 'works purchased shall be of the twentieth century, of the curator's choice and for preference of a non-traditional or even controversial nature'.²⁴¹ As a result of a public appeal, the local matched-funding for this grant came from local firms, art societies and private individuals; the friends also contributed £150. Between the years 1963-68, the Gallery purchased nine pictures under this Scheme which included four works by non-British artists. Wales was represented by Ceri Richards, who had already established an international reputation and was a Tate Gallery Trustee, and Josef Herman, an Anglo-Polish artist who had lived and worked at Ystradgynlais near Swansea. To reinforce these purchases the Peter Stuyvesant Foundation lent Jeremy

²⁴⁰ See Vol. III, Appendix 9.

²⁴¹ 'Glynn Vivian Art Gallery', typescript, unpublished: Glynn Vivian Art Gallery Records.

Moon's painting 'Chart', Mary Martin's construction 'Diagonal Permutation' and Sandra Blow's mixed media painting 'No. 4', from 1966-67.

In his report to the Gulbenkian Foundation, Philip James was critical of the print purchases made by the Gallery, as the purpose of the Foundation's grants was to facilitate the purchase of works otherwise beyond the financial reach of an institution. The Gulbenkian Foundation's individual grants also aimed to reinforce a hierarchy of genres which set paintings and sculpture above works on paper. The criticisms of the first grant's application succeeded in encouraging the Curator to focus on commercial London art galleries, and seven works were subsequently purchased by the Glynn Vivian Art Gallery from this source using a second Gulbenkian Foundation grant of £500.

NORTHERN IRELAND

14.3. Belfast Art Gallery (now the Ulster Museum)

In 1929, the C.A.S. presented 29 works to the Gallery under an arrangement by which the C.A.S. administered the Lloyd Patterson Bequest for purchases of art works. During the 1950s, Belfast Art Gallery began to extend its embryonic collection of contemporary British and Irish art initiated by the C.A.S, to which the Gallery had first subscribed in 1911. In 1952, the C.A.S. presented F.E. McWilliam's sculpture 'Man and Wife' and this was followed, in 1959, by Francis Bacon's painting 'Laughing Man'. The Gallery also pursued an active exhibitions programme of modern Irish and British art which included group survey-like exhibitions, such as 'An Exhibition of Modern British Painting from the Arts Council Picture Collection' 1961 and the 'Selection from Recent Acquisitions of the Ulster Museum and the Arts Council of Northern Ireland' 1963, and monographic studies such as 'William Scott: Paintings' 1963. A further source of information was the nearby Arts Council Gallery in Belfast which made contemporary British and Irish art visible on a regular basis; Ronald Alley, then a

Deputy Keeper at the Tate Gallery, was the art adviser to the short-lived Arts Council of Northern Ireland Collection (formerly the C.E.M.A. Northern Ireland Collection).

In 1961, Belfast Art Gallery began to purchase contemporary British and Irish art of which the first examples were Derek Hill's painting 'Tory Island' and Patrick Scott's painting 'Bog Reflection'. In August 1962, Ronald Alley, a Deputy Keeper at the Tate Gallery and, from 1965, Keeper of the Modern Collection, was appointed as an art adviser to create a collecting policy for Belfast Art Gallery; he remained as the art advisor until 1970. In this role, Alley proposed that £4,000 of the Museum's annual £12,000 purchase grant should be used to purchase art by 'living painters and sculptors of international repute'.²⁴² Only £2,000 was available for the specific purchase of modern British art, as Alley wished to replicate the Tate Gallery's current purchasing of European and U.S.A. contemporary art.²⁴³ Under this policy, British art would not be collected in isolation, but as part of an international art scene. In 1962, the independent purchases made by Belfast Art Gallery included Terry Frost's painting 'Mars Orange and Black' and Roger Hilton's painting 'January 1962'. These acquisitions were supplemented by C.A.S. gifts such as Henry Inlander's painting 'The Creation of Eve' in 1962.

In April 1963, Belfast Museum and Art Gallery, formerly constituted as a local authority art gallery, was renamed the Ulster Museum and assumed national status. It was jointly-funded by the local authority and central government and, therefore, its initial purchase funds were small in comparison with other national art galleries and museums. As a consequence, the Ulster Museum applied for a £20,000 purchase grant from the Gulbenkian Foundation, in order to develop a collection concordant with its new elevated status. This extraordinary sum was not granted, but the Foundation did

²⁴² Ulster Museum, *Ulster Museum Report 1962-3*, Ulster Museum, 1963, u.p.

²⁴³ Author in conversation with Ronald Alley, August 1997.

make two grants of £750 in 1962 and 1963, as part of its policy to encourage nascent national collections of contemporary art outside London; subsequent grants were made to the Scottish Museum of Modern Art and the National Museum of Wales, from 1961-65. At the Ulster Museum, Ronald Alley used both his personal contacts and knowledge of London's commercial art market so as to introduce a model of collecting based on his experience as a curator at the Tate Gallery; works by Kenneth Armitage and Alan Davie, for example, both already represented in the Tate Gallery's collection by several examples, were purchased from Gimpel Fils and Marlborough Fine Art, two leading commercial London art galleries which specialized in contemporary art.

From 1962-63, a further 16 modern British and Irish sculptures and paintings were added to the Gallery's collection, as a result of financial assistance from central government, a national charity, commercial and independent local sources, and the presentation of art works by the C.A.S.; these diverse funding sources were the Ministry of Education Northern Ireland, the Gulbenkian Foundation, Ulster T.V. Ltd., Lewis Berger Paints Ltd. and the friends group. The works acquired included examples by Harry Inlander, Ceri Richards and William Scott; the St Ives artists Terry Frost, Roger Hilton and John Wells; and Irish artists such as Basil Blackshaw and Patrick Scott. In 1965, the 'The New Generation' exhibition toured to the Ulster Museum from which Bernard Cohen's painting 'Knot' 1964 was purchased by the Museum.

In 1966, the Ulster Museum attempted to purchase its first example of contemporary sculpture. Despite the combined financial and authoritative support of the Gulbenkian Foundation and Ronald Alley, the Ulster Museum Board of Trustees blocked the purchase of a sculpture by Zoltan Kemeny, a non-British contemporary artist. In 1967, the Museum purchased an example of Bryan Wynter's innovative 'IMOOS', a mechanized light-box construction, from the Arts Council of Northern Ireland's

exhibition 'Kinetic Art'; Phillip King's fibreglass sculpture 'Through' 1965; and Eduardo Paolozzi's aluminium sculpture 'Crush' 1964. Following these acquisitions, the Ulster Museum sought to consolidate its sculpture collection by trying to acquire examples by two of Britain's most influential and contrasting living sculptors, Henry Moore and Anthony Caro. A sculpture by Henry Moore was, however, beyond the financial reach of the Museum which could not raise the necessary local funds to take advantage of any independently-funded grant scheme; the first Henry Moore sculpture was only acquired by the Ulster Museum in 1976. A sculpture by Barbara Hepworth was, therefore, considered a more affordable but notable alternative. In 1967, the Gulbenkian Foundation made a maximum grant of £1,500 towards the purchase of Barbara Hepworth's wood-stringed carving 'Curved Form (Delphi)' 1955 from Marlborough Fine Art. The Museum also sought to extend its representation of modern foreign sculpture, under Alley's guidance, in order to provide a broader context in which to situate British and Irish sculpture.

The Museum continued to purchase independently contemporary examples of British sculpture by a younger generation of sculptors. In 1969, for example, David Annesley's painted aluminium and steel '1968/8/2' was acquired, followed by examples of contemporary Irish sculpture by artists such as Ian Stuart, Clifford Rainey and Edward Delaney. In 1971, the Gulbenkian Foundation made two grants to the Museum from the Contemporary Purchase Fund; these were a £1,000 grant towards the purchase of the sculpture 'Black Sun' by Isamu Noguchi, a contemporary American artist, and £1,500 (a 33¹/₃% grant) towards the purchase of Anthony Caro's painted steel sculpture 'Rainy Day'.

SECTION 5

CHAPTER 15: CONCLUSION

The background theory to the thesis was the widely held opinion, within the curatorial and art history worlds, that the growth and development of public art collections is disparate and the outcome of individual tastes and interests of curators and benefactors, best understood as isolated individual histories. This view was challenged by the focal theory's hypothesis which is that local authority collecting of Twentieth-Century British Art was part of a nation-wide cultural pattern, determined by certain ideas, theories and policies, which informed the creation and implementation of central government-funded and independent twentieth-century art collection schemes. The substantial in-depth research and examination of data undertaken, in this study, supports the focal theory's hypothesis, while acknowledging that a more extensive range of individual tastes and interests impacted on public art collections, generated by curators and institutional benefactors, and external art advisors, experts, collectors, benefactors, writers and commentators on the visual arts and public collections. Moreover, since 2000, a series of official reports, recommendations and schemes have confirmed that, as this thesis has argued, the future of public art collecting lies in its perception as part of a collective cultural enterprise, and that this exists within a historical framework of ideas, theories and policies which has developed over the preceding 150 years. While these recent documents confirm the efficacy of some of the original findings of this PhD, in 2001, the following recommendations, outlined below, reiterate and expand upon these conclusions and proposals. Currently, there are four fundamental issues informing debate and policy-making concerning public art gallery and museum collecting. These are public benefit, the nature of collections, funding and the professionalism of curators. This thesis has demonstrated that these factors have all impacted on the local authority collecting of Twentieth-Century British Art in the twentieth century, but that what they now address and define has been modified or changed.

Public benefit is now defined in terms of social inclusion, education, diverse audiences and access to collections.²⁴⁴ Prior to this the curatorial response to this issue was subject to the long-term impact of the nineteenth-century theorists John Ruskin and William Morris, and during the interwar period, for example, curators and commentators, such as Lawrence Haward, Solomon Kaines Smith, John Rothenstein, Charles Carter, Philip Hendy, and Eric Newton and Herbert Read, continued to engage different sections of the public and address their educational needs; these ranged from artists and figures in industry and commerce, to a general audience and a specialist public. The creation of specific loan schemes, such as the Charles Rutherston Loan Scheme, National Museum of Wales Loan Scheme, and public picture loan schemes, such as the postwar initiative at Leeds, took art out beyond the confines of the institution into the locality and region, and as such were a further response to the role of public benefit. Recent initiatives, in response to the concept of increased public access to collections, notably include open storage and the Public Catalogue Foundation's current programme of publications (and its future on-line service). In addition, the creation of the V. & A. Purchase Grant Fund embodied from the outset a strong educational remit. This thesis, however, also attests to the significant role local authority art galleries and museums played throughout the twentieth century in promoting the patronage of contemporary British artists, both within a significant local or regional constituency and a national context; the Royal Academy-inspired annual exhibitions, art society shows, progressive exhibitions and competition-exhibitions were all part of this process. It is the artists and other visual arts practitioners, based

²⁴⁴ See for example, the discussion paper produced by Re:source Council for Museums, Archives and Libraries, 'Regional Collections: Towards a Sustainable Future', 2000 and the related document generated by The Group for Large Local Authority Museums (GLLAM), 'Museums and Social Inclusion', London, 2000; Museums, Libraries and Archives Council (MLA), 'A Pocket Guide to Renaissance: A Ground-Breaking Investment in England's Regional Museums', Museums, Libraries and Archives Partnership, London, 2006; and the professional guidelines outlined in Museums, Libraries and Archives Council, 'Communities and Inclusion Policy for Museums, Libraries and Archives', 2005, and Museums, Libraries and Archives Council, 'Cultural Diversity for Museums, Libraries and Archives', 2005.

outside London, whose needs and cultural contribution require a re-assessment, set against still prevalent monetary and cultural value systems that inform public collecting and its funding. In the 1930s, for example, the curator Charles Carter proposed that provincial art galleries should be a creative resource, a cultural centre and an exhibition forum for local art, and moreover that these roles should be pursued in direct relationship to the formation of contemporary British art collections. This model of public collecting was promoted by Trenchard Cox, in the immediate postwar era, while the creation of Southampton Art Gallery, with its integrated art school (destroyed during the Second World War) as part of a new civic centre, was a short-lived realization of this cultural enterprise; a still more radical departure, examined in this study, had been advocated by Philip Hendy at Leeds in relation to an unrealized new art gallery for the city in the 1930s.

The nature of collections is now defined in terms of its permanent or temporary character; the acquisitional process which encompasses the new concept of partnership funding (and the yet to be tested legal issues of ownership); specialisms, groupings, "uniqueness" and "high-status"; and in relation to the actual art collected, whether it should be historic, modern (twentieth century) or contemporary (twenty-first century). Implicit within this is the need for many local authority collections to move away from the national model of collecting in depth and breadth, dictated by the academic discipline art history. The need for public collections to have a distinctive character and how this could be defined, as this thesis has revealed, has a long history. Specialization was advocated by Frank Rutter, as long ago as the 1920s, an aspect revisited in the immediate postwar era by Trenchard Cox and the Museums Association. The Towner Art Gallery and Local Museum, for example, established early on in its history the basis of a regionally-focused collection of largely Twentieth-Century British Art which was augmented by another significant group, the then contemporary non-figurative and semi-abstract examples of progressive British painting, under the curatorship of William Gear. Alistair McAlpine's rapid and

prescient purchasing of 60 progressive British sculptures of the 1960s, subsequently presented to the Tate Gallery as a gift, represents a pertinent comment on the collecting of unique groupings and their variable high status in relation to art historical reassessments and a more general level of public appreciation. Postwar, the Contemporary Art Society also encouraged focused thematic collecting through its substantially funded Pilot Purchase Scheme at the Harris Museum and Art Gallery from 1985-97, and the subsequent Special Scheme at Wolverhampton Art Gallery, Ferens Art Gallery and Towner Art Gallery and Local Museum, from 1992-97, which can be traced back to the Contemporary Art Society's promotion of contemporary large-scale and thematic painting in the 1950s. The formation of special or unique collections was also advocated in the Standing Commission on Museums and Galleries' findings in 1963, while this body also observed and supported the acquisition of "centrepiece" acquisitions by several larger provincial art galleries and museums. Moreover, a decade later, the *Wright Report* championed the establishment of "centres of excellence". This use of pivotal works with "star quality" to create a focus had, for example, been implemented by the curator Michael Compton at Ferens Art Gallery, in the early 1960s, with the acquisition of a key sculpture by Barbara Hepworth; the acquisition of works by Francis Bacon and Henry Moore by local authority art collections was part of this phenomenon which was often enabled by collection schemes examined in this thesis. In a different vein *The Economist* too had suggested "regional networks" for provincial art galleries and museums and within these the creation of specialist collections and a main central institution; a development realized in the recent creation of regional hubs. The thesis also demonstrated that there was a demand from various quarters for local authority collections to have a contemporary identity. Philip Hendy, for example, sought to define what this might be, during the interwar years, while it was a guiding principle of the Contemporary Art Society and the Gulbenkian Foundation. The formation of a distinct art collection of national art as well as its general representation in public collections was pursued by the Scottish Modern Arts Association and the Contemporary Art Society for Wales.

The currently proposed process for reforming and redefining collections includes the transfer of artworks and long-term loans, and here the past concepts of the "permanent collection" and the legal oxymoron "permanent loan" will need to be re-addressed. Both short-term loans, such as those from the Contemporary Art Society, and long-term loans, such as those from the Tate Gallery (notable its five-year programme initiated in the 1950s) and the collections of the Gulbenkian Foundation, Peter Stuyesant Foundation and Alistair McAlpine, as the thesis has demonstrated, had a significant influence on the artists, groupings and art forms that were collected for local authority collections of Twentieth-Century British Art; in keeping with the growth of art history directed postwar collection development, these loans were also perceived as creating gaps in collections. Current thinking, however, now sees long-term loans, from public, private and independent sources, as having a wholly beneficial role.²⁴⁵ In adopting a fluid collection structure, this study maintains that there are valuable lessons to be learnt from the Contemporary Art Society's formation of a collection, and the long-standing national model of transfers pursued by the National Gallery and the Tate Gallery. In the future, there may well be the administrative and financial need for the creation of a Central National Circulation Department which was proposed as long ago as 1928 by the Museums Association.

A third perennial issue is funding and the short and long-term impact central government-funded grants and independent support has had on local authority collections of art. This thesis has shown that a notable postwar phenomenon has been the expansion in central government-funded and independent grant-making schemes

²⁴⁵ Long-loans of a three to five-year period and disposals, which involve the transfer of works between public art galleries and museums are the key aspects of the Museums Association's report 'Making Collections Effective', July 2007; this supersedes the Museums Association's report 'Collections for the Future', June 2005. The newly launched programme 'Effective Collections', sponsored by the Esmée Fairbairn Foundation, is currently putting these ideas into practice, as a pilot scheme, with the full programme taking effect as from the end of 2008.

and their inter-cooperation. While it was evident that there were undoubted practical benefits to local authority collections, the exterior value systems which accompanied these grants and gifts of art works were not always compatible with or sympathetic to the objectives of curators and their institutions. The assessments of Philip James, in relation to local and regional art, for example, conducted on behalf of the Gulbenkian Foundation, and Hugh Scrutton's critical response to the Contemporary Art Society's gifts of works to the Walker Art Gallery, in the 1950s, are cases in point. Moreover, the comparative data, which this study presents for the first time, concerning acquisitions made under the Gulbenkian Foundation's grant schemes, substantiates the view of a developing cultural orthodoxy as to the actual artists and types of art that should be acquired for public collections. From this we can conclude the need for alternative systems of judgement and assessment, so that provincial art galleries and museums can readdress their historic role as both promoters of art practice in the provinces and forums of creativity. Within this new framework, the local authority collecting of art by artists without national or international reputations would be seen as making an immediate valuable contribution to contemporary cultural life throughout Britain and as an intrinsic valued cultural legacy. A new role of the provincial art gallery and museum, therefore, would be to feed into a national debate as to what is selected to represent both modern and contemporary British art practice in public collections in general.

The current response to the decreasing economic power of funds available, in relation to rising art market prices, has contributed to the idea of partnership funding for acquisitions. Shared ownership, for mutual benefit, can be traced to the invaluable arrangements established by friends groups associated with individual art galleries and museums. Partnership funding can also be viewed as an extension of pooled-funding, highlighted by the thesis as a common aspect of grant schemes for public collections, which involved a combination of funds from public, private and independent sectors. In terms of central government support, this study has also substantiated the need for a

specific Central Fine Art Fund for the benefit of provincial art galleries and museums, a proposal made as long ago as 1927, by Frank Rutter, and that within this there should be the recognition of the conflicting demands of heritage art and modern and contemporary art; a factor highlighted in the 1950s when contrary proposals for separate art funds covering these areas were proposed by Philip Hendy, as Director of the National Gallery, John Rothenstein, as Director of the Tate Gallery, and Kenneth Clark as Chairman of the Arts Council's Art Panel. In terms of the creation of future independent schemes, few documented adverse criticisms of central government-funded and independent collection schemes survive. The Contemporary Art Society is unusual in soliciting substantial professional opinion and identifying shortcomings of its policies, and it is, therefore, recommended that all current and future schemes incorporate regular, non-prejudicial and structured feedback as part of their programmes.

The fourth attendant issue is the professionalism of the curator which can be defined within the discussion here as their art history knowledge, understanding of art processes and practice, awareness of museological ideas, cultural debates and current research, and their curatorial management, administrative and advocacy skills; this issue, was in part, addressed in the findings of the Gulbenkian Foundation in 1959. Current thinking includes the idea of shared expertise within regional centres, as well as expertise and training from national art galleries and museums being made available to local authority curators. Attendant to this development would be the repositioning of local authority art curators and their institutions within the powerful and influential networks of the art world, as both opinion formers and decision makers.

Future research? As funding and its sources will remain a core concern it is recommended that a comprehensive and comparative statistical examination of modern and contemporary British art purchases by public collections in Britain should be undertaken by a research team; now that legislation is in place to facilitate access to

relevant records. In terms of defining future museological theory and practice, a valuable study would be the examination of late nineteenth and early twentieth-century progressive developments. These notably took place in Germany and the U.S.A. to which both Roger Fry and Philip Hendy contributed, as curators and theorists. These recommendations for future research are made because fundamental to this thesis is the belief that there is much to be learned from the community of ideas of the past, including those which for economic and political reasons were not put into practice.