

Chipperfield Advisory Committee

Wednesday, 27th July, 2022
at 1.00 pm

PLEASE NOTE TIME OF MEETING

Conference Room 4 - Civic Centre

This meeting is open to the public

Members

Liz Goodall (Chair)

Julie Greer

Malcolm Le Bas

Amy O'Sullivan;

Contacts

Judy Cordell

Senior Democratic Support Officer

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Head of Culture and Tourism

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PUBLIC INFORMATION

ROLE OF THE ADVISORY COMMITTEE TERMS OF REFERENCE

1. The Council supports the video or audio recording of meetings open to the public, for either live or subsequent broadcast. However, if, in the Chair's opinion, a person filming or recording a meeting or taking photographs is interrupting proceedings or causing a disturbance, under the Council's Standing Orders the person can be ordered to stop their activity, or to leave the meeting; By entering the meeting room you are consenting to being recorded and to the use of those images and recordings for broadcasting and or/training purposes. The meeting may be recorded by the press or members of the public. Any person or organisation filming, recording or broadcasting any meeting of the Council is responsible for any claims or other liability resulting from them doing so. Details of the Council's Guidance on the recording of meetings is available on the Council's website.
2. To identify, manage and resolve any conflicts of interest (or perceived conflicts of interest) occurring as a result of the Council's dual role as a corporate body and Trustee to the Chipperfield Bequest, with recommendations to Council as to an appropriate course of action in the circumstances;
3. Conflicts of interest are matters including but not limited to:
 - a. determining which of those items acquired since the gallery was established belong to the Charity or to the Council corporately;
 - b. determining whether any particular potential acquisition should be acquired by the Council or the Charity assuming that the Council is sometimes interested in making acquisitions of its own, rather than merely as trustee;
 - c. the apportionment of expenses of running, insuring and repairing the Art Gallery between the Council and the Charity (if not entirely funded by the Council);
 - d. the use of any admission fees charged for access to special exhibitions;
 - e. the ownership and exploitation of any intellectual property rights arising out of any publications associated with the Art Gallery or its collection;
 - f. questions as to whether the Charity should (for example) seek a scheme removing its existing obligations.
4. To conduct any investigation or enquiry necessary in furtherance of its functions under these Terms of Reference, and make recommendations to Council as to an appropriate course of action in the circumstances
5. To take advice from council officers as necessary and have recourse to any Council facilities or resources necessary for the performance of its duties, other than in cases where a conflict of interest or other reason exists that renders use of such resources inappropriate whereupon the Committee will be entitled to seek its own independent advice.
6. To recommend the expenditure of Trust funds in relation to the acquisition of works of art, in consultation with the National Advisor.
7. To make recommendations to Council (as Trustees), as appropriate, in relation to the insurance of the collection, charging, re-investment should any assets be disposed of, fundraising and sponsorship.
8. To provide reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
9. To have sight of the Trust's accounts at least annually and make any recommendations deemed appropriate to Council.
10. To consider and recommend to Council an Arts and Heritage Collections Policy in relation to acquisitions on its renewal every 3 years.
11. To contribute where necessary to the accreditation of venues process.

Southampton City Council's Priorities:

- Jobs for local people
- Prevention and early intervention
- Protecting vulnerable people
- Affordable housing
- Services for all
- City pride
- A sustainable Council

Public Representations

At the discretion of the Chair, members of the public may address the meeting on any report included on the agenda in which they have a relevant interest. Any member of the public wishing to address the meeting should advise the Democratic Support Officer (DSO) whose contact details are on the front sheet of the agenda.

Access – access is available for the disabled. Please contact the Democratic Support Officer who will help to make any necessary arrangements.

Smoking policy – the Council operates a no-smoking policy in all civic buildings.

Mobile Telephones – Please switch your mobile telephones to silent whilst in the meeting

Fire Procedure – in the event of a fire or other emergency a continuous alarm will sound and you will be advised by Council officers what action to take.

CONDUCT OF MEETING

Rules of Procedure

The meeting is governed by the Council Procedure Rules as set out in Part 4 of the Constitution.

Quorum

The minimum number of appointed Members required to be in attendance to hold the meeting is 3.

Business to be discussed

Only those items listed on the attached agenda may be considered at this meeting.

Disclosure of Interests

Members are required to disclose, in accordance with the Members' Code of Conduct, **both** the existence **and** nature of any "personal" or "prejudicial" interests they may have in relation to matters for consideration on this Agenda.

DISCLOSURE OF INTERESTS

Members are required to disclose, in accordance with the Members' Code of Conduct, **both** the existence **and** nature of any "Disclosable Personal Interest" or "Other Interest" they may have in relation to matters for consideration on this Agenda.

DISCLOSABLE PERSONAL INTERESTS

A Member must regard himself or herself as having a Disclosable Pecuniary Interest in any matter that they or their spouse, partner, a person they are living with as husband or wife, or a person with whom they are living as if they were a civil partner in relation to:

(i) Any employment, office, trade, profession or vocation carried on for profit or gain.

(ii) Sponsorship:

Any payment or provision of any other financial benefit (other than from Southampton City Council) made or provided within the relevant period in respect of any expense incurred by you in carrying out duties as a member, or towards your election expenses. This includes any payment or financial benefit from a trade union within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992.

(iii) Any contract which is made between you / your spouse etc (or a body in which the you / your spouse etc has a beneficial interest) and Southampton City Council under which goods or services are to be provided or works are to be executed, and which has not been fully discharged.

- (iv) Any beneficial interest in land which is within the area of Southampton.
- (v) Any license (held alone or jointly with others) to occupy land in the area of Southampton for a month or longer.
- (vi) Any tenancy where (to your knowledge) the landlord is Southampton City Council and the tenant is a body in which you / your spouse etc has a beneficial interests.
- (vii) Any beneficial interest in securities of a body where that body (to your knowledge) has a place of business or land in the area of Southampton, and either:
 - a) the total nominal value for the securities exceeds £25,000 or one hundredth of the total issued share capital of that body, or
 - b) if the share capital of that body is of more than one class, the total nominal value of the shares of any one class in which you / your spouse etc has a beneficial interest that exceeds one hundredth of the total issued share capital of that class.

Other Interests

A Member must regard himself or herself as having a, 'Other Interest' in any membership of, or occupation of a position of general control or management in:

- Any body to which they have been appointed or nominated by Southampton City Council
- Any public authority or body exercising functions of a public nature
- Any body directed to charitable purposes
- Any body whose principal purpose includes the influence of public opinion or policy

Principles of Decision Making

All decisions of the Council will be made in accordance with the following principles:-

- proportionality (i.e. the action must be proportionate to the desired outcome);
- due consultation and the taking of professional advice from officers;
- respect for human rights;
- a presumption in favour of openness, accountability and transparency;
- setting out what options have been considered;
- setting out reasons for the decision; and
- clarity of aims and desired outcomes.

In exercising discretion, the decision maker must:

- understand the law that regulates the decision making power and gives effect to it. The decision-maker must direct itself properly in law;
- take into account all relevant matters (those matters which the law requires the authority as a matter of legal obligation to take into account);
- leave out of account irrelevant considerations;
- act for a proper purpose, exercising its powers for the public good;
- not reach a decision which no authority acting reasonably could reach, (also known as the "rationality" or "taking leave of your senses" principle);
- comply with the rule that local government finance is to be conducted on an annual basis. Save to the extent authorised by Parliament, 'live now, pay later' and forward funding are unlawful; and
- act with procedural propriety in accordance with the rules of fairness.

AGENDA

1 APOLOGIES AND CHANGES IN COMMITTEE MEMBERSHIP (IF ANY)

To note any changes in membership of the Panel made in accordance with Council Procedure Rule 4.3.

2 DISCLOSURE OF PERSONAL AND PECUNIARY INTERESTS

In accordance with the Localism Act 2011, and the Council's Code of Conduct, Members to disclose any personal or pecuniary interests in any matter included on the agenda for this meeting.

NOTE: Members are reminded that, where applicable, they must complete the appropriate form recording details of any such interests and hand it to the Democratic Support Officer.

3 WELCOME TO NEW CABINET MEMBER FOR COMMUNITIES, CULTURE & HERITAGE

4 MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING) (Pages 1 - 2)

To approve and sign as a correct record the Minutes of the meetings held on 29 July 2021 and to deal with any matters arising.

5 CHIPPERFIELD ADVISORY COMMITTEE 2020-21 (Pages 3 - 24)

To consider a report of the Head of Culture and Tourism

Tuesday, 19 July 2022

Service Director – Legal and Business Operations

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CHIPPERFIELD ADVISORY COMMITTEE
MINUTES OF THE MEETING HELD ON 29 JULY 2021

Present: Malcolm Le Bas, Liz Goodall (Chair) and Amy O'Sullivan

Apologies: Julie Greer

Also present: Cllr Vassiliou, Cabinet Member for Communities, Culture and Heritage, Carolyn Abel, Head of Culture and Tourism

1. **APOLOGIES AND CHANGES IN COMMITTEE MEMBERSHIP (IF ANY)**

Apologies for absence were received from Julie Greer.

The Committee noted that Louise Hallet, Stella Joel and Huw Morgan have stood down.

RESOLVED that the Committee review future Membership.

2. **WELCOME TO NEW CABINET MEMBER FOR COMMUNITIES, CULTURE & HERITAGE**

The Chair congratulated and welcomed Cllr Vassiliou to his new role and look forward to working together in the future.

3. **MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING)**

RESOLVED that the minutes of the Committee meeting held on 23 October 2018 be approved.

4. **CHIPPERFIELD ADVISORY COMMITTEE REPORT 2019-21**

The Committee considered the report of the Head of Culture & Tourism highlighting the key activities of Southampton City Art Gallery and the Chipperfield Advisory Committee during the period 2019-2021.

The Committee commended and gave thanks to the whole team for their hard work, commitment and flair, particularly against the backdrop of the challenges over the period.

RESOLVED that the Committee noted and received the report 2019-2021.

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DECISION-MAKER:	Chipperfield Advisory Committee		
SUBJECT:	Report of the Chipperfield Advisory Committee 2020-21		
DATE OF DECISION:	27 July 2022		
REPORT OF:	Head of Culture & Tourism		
<u>CONTACT DETAILS</u>			
AUTHOR:	Name:	Carolyn Abel	Tel: 02380 834516
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STATEMENT OF CONFIDENTIALITY	
None	
BRIEF SUMMARY	
This report highlights the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2021-22	
RECOMMENDATIONS:	
(i)	That the Committee notes the Report 2021-22
REASONS FOR REPORT RECOMMENDATIONS	
1.	This concerns the remit of the Advisory Committee
ALTERNATIVE OPTIONS CONSIDERED AND REJECTED	
2.	None
DETAIL (including consultation carried out)	
3.	<p>Work of the Chipperfield Advisory Committee</p> <p>The Committee continues to play an important role in the Art Gallery providing guidance on acquisitions, exhibition and programme development and advocacy. The Committee have been reviewing Advisory Membership, Skills Audit and Vision development. The committee also contributed to a workshop hosted by Southampton2025 around the Art Gallery as part of <i>Completing the Cultural Quarter</i> vision which formed part of the UK City of Culture bid submission.</p>
4.	<p>Another piece of work undertaken has been to review the Committee's Terms of Reference established by the Council in 2012. Some information and procedures had become out of date and required updating for clarity. The revisions recommended are based on the original Terms, retaining the core purposes of the Committee as established in 2012. The Committee recommends that subject to consultation and Cabinet Member approval, the Committee commends the updated Terms of Reference for the Chipperfield Advisory Committee to Trustees</p>

5.	<p>Summary of the Full report</p> <p>The full report from the Art Gallery is held at Appendix 1.</p> <p>In the early part of 2021, the Gallery remained closed as part of the pandemic lockdown measures and re-opened in May with <i>Creating a National Collection</i> (28 May – 4 Sept 2021) - the result of a major partnership with the National Gallery (NG) stemming from the Art Fund/ NG Curatorial Traineeship scheme (secured in 2019). This saw collaboration in many areas and the pairing of 9 loans from the NG collection alongside paintings from Southampton's collection. The exhibition provided the focal point for the formal launch for Southampton's bid to become UK City of Culture in 2025, in which the Art Gallery was a major feature both in terms of programme and planned legacy.</p>
6.	<p>With the Gallery back open to the public the exhibition programme has continued with a number of other collaborations, including co-curated exhibitions with both Universities and a series of series of exhibitions responding to the climate crisis working alongside the Council's Green City team. Meanwhile, the collection continues to grow with a number of significant gifts received in the last year. The loans programme has returned to pre-pandemic levels, with numerous paintings travelling nationally and internationally.</p>
7.	<p>The team has been bolstered by the appointment of an Assistant Curator and Assistant Conservator focused on growing the ArtLease scheme to support income generation and improve access. In addition to this, the service has been working closely with a retail consultant to improve the retail offer and develop new products, with a particular focus on the Art Gallery.</p>
8.	<p>Looking forward, major repair work on the Art Gallery roof will commence this summer and run until 2024. The Gallery has recently been offered a significant gift from the Dannatt Trust specifically for conservation of modern British art in the collection which builds on previous significant investment and is greatly appreciated</p>
9.	<p>Highlights</p> <p>Highlights over the year include:</p> <ul style="list-style-type: none"> • 7 new gifts to the collection including works by John Hitchens and his grandfather Alfred, which makes Southampton the first public art collection to hold works by three generations of the Hitchens family (with the Gallery already holding a number of paintings by his father, Ivon). • Lending 42 works of art to 25 venues since January 2020 with works out on loan to Tate Britain, Towner Art Gallery, The Box, Plymouth and the RWA (Royal West of England Academy) in Bristol • The appointment of two new Assistant posts (curatorial and conservation) to support the ArtLease Scheme and the opportunity to

	<p>generate income and increase access through new venues</p> <ul style="list-style-type: none"> • Conservation of the frame for <i>Claude Monet's The Church at Vétheuil</i> which had been sent for conservation in October 2020 and was displayed in its conserved state for the first time in the <i>Creating A National Collection exhibition (28 May – 4 Sept 2021)</i> alongside another Monet from the National Gallery, <i>The Petit Bras of the Seine at Argenteuil</i> • Several partnership exhibitions ranging from the National Gallery, the University of Southampton, Solent University, the Manifesting the Unseen Collective and a number of artists • Increased digital footprint and engagement with a 28% uplift on Instagram where the collection and the work of the team is well represented and presented
10.	<p>Development Programme</p> <p>Building on the Council's financial commitment, a two-phase roof refurbishment is planned for the Gallery over 2022–24. Regular meetings are held with Property Services to monitor the project and agree the scope and specification of the works. Phase 1 (beginning June 2022) focuses on the copper roof replacement, whilst phase 2 (beginning Spring 2023) centres on the air handling units, sky lights and other refurbishment.</p>
11.	<p>The Art Gallery is still central to the <i>Completing the Cultural Quarter</i> vision as identified in the newly adopted Cultural Strategy. Given the disappointment in the result of Southampton's UK City of Culture bid, Cultural Services alongside the Culture Trust (as the successor vehicle for the bid) are reviewing the approach in order to progress this work and build on the successful outcomes of the bid process. In relation to the Art Gallery, this will centre on an improvement in collaboration, diversity, access (digital and in person) and public profile.</p>
RESOURCE IMPLICATIONS	
12	<p>The accounts for the Charity have the following registration details:</p> <p>Charity name - Chipperfield Bequest (Art Gallery) Names Charity also known by – Chipperfield Bequest Fund Registered Charity Number - 307096 Principal Address - Southampton Art Gallery Southampton City Council, Civic Centre, Southampton, SO14 7LY Trustees: Southampton City Council, Councillors</p>
13	<p>During the year the interest earned on cash balances was £13.30. Following the end of the government gilts, these balances now receive interest annually from Southampton City Council. The Trust has restricted its expenditure to essential spend only. The Financial Statement for Chipperfield Trust Fund is listed in Appendix 2.</p>

14.	At the beginning of the year 2020/21 the balance available for the Operating Fund was £168,895.42.
15.	These funds do not form part of the assets of the council. In accordance with the Accounting and Reporting of Charities: Statement of Recommended Practice (SORP 2005) a separate statement of financial affairs and balance sheet relating to the Council's trust funds are included within the Council's annual statement of accounts.
16.	The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 2. It is a requirement that agreement of the declaration by Trustees is recorded in the minutes, SCC has submitted the declaration on their behalf.
<u>Property/Other</u>	
17.	None
LEGAL IMPLICATIONS	
<u>Statutory power to undertake proposals in the report:</u>	
18	The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of reference which include the provision of reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
<u>Other Legal Implications:</u>	
19.	Items owned by the Chipperfield Trust must be kept and maintained in accordance with the terms of the Trust's Scheme. Any other items held by the Art Gallery must be held in accordance with any conditions or agreements that may apply to those individual items. A failure to do so may result in legal or regulatory action being initiated by interested parties. The Governing Document was a Will proved on 26th July 1916, and was amended by scheme changes sealed 12th September 2012. The Charity is a Trust, with Southampton City Council as the sole corporate trustee.
20.	The Charity is a Trust, with Southampton City Council Elected Members as the sole corporate trustee
21.	On election to the Council, all Southampton City Councillors become a Trustee of the Chipperfield Bequest (Art Gallery) Trust.
RISK MANAGEMENT IMPLICATIONS	
22.	Capacity of the team to continue to deliver such a comprehensive offer Delays to the Art Gallery roof repairs Failure to secure UK City of Culture bid impacts on Art Gallery regeneration.

POLICY FRAMEWORK IMPLICATIONS

23.	<p>A ten-year Cultural Strategy was adopted in January 2022. The Art Gallery is an important part of that strategy.</p> <p>Southampton's ambitions around Culture also feature in the Economic and Green Growth Strategy 2020-2030</p> <p>Southampton's Destination Management Plan (2021-2031) also centres on developing a cultural destination with more to see, do and experience; the Art Gallery is an important part of the cultural offer in the city.</p>
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KEY DECISION? No

WARDS/COMMUNITIES AFFECTED:	None directly as a result of this report
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SUPPORTING DOCUMENTATION

Appendices

1.	Full Report for the Chipperfield Advisory Committee
2.	Chipperfield Financial Statement (2020/21) for Charities Commission Return

Documents In Members' Rooms

1.	None
Equality Impact Assessment	
Do the implications/subject of the report require an Equality Impact Assessment (EIA) to be carried out?	No
Privacy Impact Assessment	
Do the implications/subject of the report require a Privacy Impact Assessment (PIA) to be carried out?	No
Other Background Documents	
Equality Impact Assessment and Other Background documents available for inspection at:	
Title of Background Paper(s)	

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Report to Chipperfield Advisory Committee for activity over 2021–22

July 2022



The Renaissance Room, installation view, February 2022

1. Summary

In the early part of 2021, the Gallery remained closed as part of the pandemic lockdown measures and re-opened in May with *Creating a National Collection* (28 May – 4 Sept 2021) - the result of a major partnership with the National Gallery (NG) stemming from the Art Fund/NG Curatorial Traineeship scheme (secured in 2019). This saw collaboration in many areas and the pairing of 9 loans from the NG collection alongside paintings from Southampton's collection. The exhibition provided the focal point for the formal launch for Southampton's bid to become UK City of Culture in 2025, in which the Art Gallery was a major feature both in terms of programme and planned legacy.

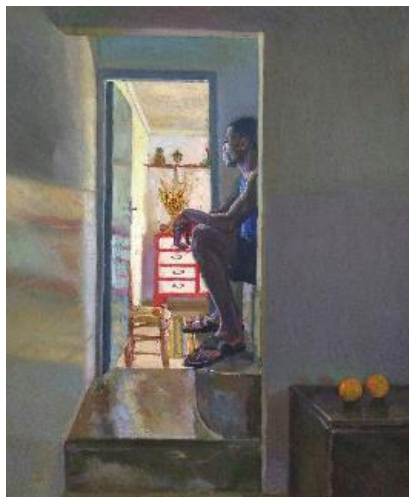
With the Gallery back open to the public the exhibition programme has continued with a number of other collaborations, including co-curated exhibitions with both Universities and a series of exhibitions responding to the climate crisis working alongside the Council's Green City team. Meanwhile, the collection continues to grow with a number of significant gifts received in the last year. The loans programme has returned to pre-pandemic levels, with numerous paintings travelling nationally and internationally.

The team has been bolstered by the appointment of an Assistant Curator and Assistant Conservator focused on growing the ArtLease scheme to support income generation and improve access. In addition to this, the service has been working closely with a retail consultant to improve the retail offer and develop new products, with a particular focus on the Art Gallery.

Looking forward, major repair work on the Art Gallery roof will commence this summer and run until 2024. The Gallery recently been offered a significant gift from the Dannatt Trust specifically for conservation of modern British art in the collection which builds on previous significant investment and is greatly appreciated.

2. New Acquisitions

From January 2021, the Gallery accepted a number of significant gifts to the collection, which are listed below. Notably, the gift of works by John Hitchens (see image at base of page) and his grandfather, Alfred, makes Southampton the first public art collection to hold works by three generations of the Hitchens family (with the Gallery already holding a number of paintings by his father, Ivon).



- Nahem Shoa, *Gbenga sitting on the stairs*, 2002, oil on canvas; gifted by the artist (above, left)
- Three works on paper by Nerys Johnson; gifted by the Trustees of the Nerys Johnson Estate
- Three works on paper by Barbara Rae; bequeathed in April 2021 by Bernard Heine with Art Fund support
- Christopher Le Brun, *D40*, 2020, oil on paper; gifted by the artist on the occasion of his 70th birthday
- Louise Courtnell, *A Mirror's Secret, Self-Portrait*, 1998, Oil on canvas; gifted by the artist (above, right)
- John Hitchens, *Land Quest*, 2017, acrylic on canvas (below); gifted by the artist, together with a landscape by his grandfather, Alfred



3. Loans Out Programme

The Gallery has maintained a busy loans programme both nationally and internationally, lending 42 works of art to 25 venues since January 2020. Currently there are works out on loan to Tate Britain, Towner Art Gallery, The Box, Plymouth and the RWA (Royal West of England Academy) in Bristol.

Highlights from the loans programme include:

- *Two Poodles* by Pierre Bonnard to Cleveland Museum (27 June – 19 September 2021) and Portland Art Museum, Oregon (24 October 2021 – 23 January 2022) for *Private Lives: Home and Family in the Art of the Nabi (Pierre Bonnard, Edouard Vuillard, Maurice Denis, Félix Vallotton)*
- *Bananas* by Lucian Freud to Victoria Art Gallery, Bath (10 July – 19 September 2021) and Falmouth Art Gallery (25 September – 27 November 2021) for *Freud, Minton and Ryan – Unholy Trinity*
- *Avenue of Chestnut Trees* by Alfred Sisley to Kunstmuseum, Basel (4 September – 23 January 2022), and the Ashmolean Museum (17 February – 12 June 2022) for *Camille Pissarro: The Studio of Modernism*
- *The Artist's Sister in the Garb of a Nun* by Sofonisba Anguissola to Wadsworth Atheneum Museum of Art (30 September 2021 – 9 January 2022) and Detroit Institute of Arts (6 February – 29 May 2022) for *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*
- *Red Movement* by Bridget Riley to The Lightbox, Woking (18 December 2021 – 10 April 2022) for *Bridget Riley: Pleasure of Sight*
- *Jean and Still Life in Front of a Window* by John Bratby and *Relief Construction* by Anthony Hill to The Barbican Centre (3 March – 26 June 2022) for *Postwar Modern: New Art in Britain, 1945–65*

At a regional level, multiple works were loaned to three exhibitions:

- St Barbe Museum & Art Gallery, Lymington (11 September 2021 – 8 January 2022) for *Haunted Landscapes – The Art of the Eerie*
- Russell Cotes Museum and Art Gallery, Bournemouth (1 October 2021 – 6 March 2022), for *A Mirror of the Times: 100 years of British Art through Bournemouth Arts Club*
- John Hansard Gallery (27 November 2021 – 26 February 2022) for *Derek Jarman, Modern Nature*

SOUTHAMPTON CITY ART GALLERY

ArtLease scheme

With the appointment of two new Assistant posts (curatorial and conservation), we have renewed focus on the ArtLease Scheme and will be sending paintings to a new venue later in the year. Another potential venue is in the pipeline, both through the existing relationship we have with Audley Retirement Homes. This is in addition to the 9 venues already part of the Scheme, with 104 paintings on display.



Portrait of Arthur Jeffress by Graham Sutherland (centre), with *Napoleon* by François Gérard (left) and Richard Deacon, *Mirror Mirror* (right). Main Hall, June 2022.

4. Conservation

The busy schedule of ongoing activity preparing paintings for display and loan, and associated condition reporting has been greatly alleviated by the appointment of an Assistant Conservator as part of ArtLease. In addition to this, there have been a number of conservation projects over this period which have been completed or are ongoing:

Frame Conservation

- The frame for *Claude Monet's The Church at Vétheuil* which had been sent for conservation in October 2020 was displayed in its conserved state for the first time in the *Creating A National Collection* exhibition (28 May – 4 Sept 2021) alongside another Monet from the National Gallery, *The Petit Bras of the Seine at Argenteuil*.



Both Monet's on display in Creating a National Collection

- The conservation of the frame for John Singer Sargent's *The Late Major E.C. Harrison as a Boy* is almost complete. It will be delivered back to the Gallery later this summer, before going out on loan to National Gallery of Art, Washington DC (2 October 2022 – 2 January 2023), for the exhibition *Sargent in Spain*, which travels on to the Legion of Honor, Fine Arts Museums of San Francisco (11 February – 14 May 2023).
- Following conversations with artist David Redfern, we are collaborating with him to produce a new frame for his 1977 painting *Work*, which is currently housed in an acrylic box. This will greatly enhance the appearance of the work.

Research

- In May 2021, Ian Tyers carried out dendrochronology on Jacob Jordaens's *The Holy Family* for *Royal Museums of Fine Arts in Brussels* as part of an international art history project carrying out research on Jordaens and Van Dyck's oil on panels.

SOUTHAMPTON CITY ART GALLERY

Fundraising

- The Dannatt Trust approached the Gallery to make a gift specifically for conservation of modern British art in the collection. The funding will be held in trust by FOSMAG.
- Our Conservator Rebecca Moisan secured £250 from *Arts Society Hampshire & Isle of Wight* and £250 from *Central Arts Society* for the conservation of the frame of Mark Gertler's *Rabbi and Grandchild*.

Sculpture storage improvements

- The storage improvements funded by the Gabo Trust are now virtually complete, with the sculptures fitted in their new crates and relocated in the store.

Ongoing collaboration with National Gallery

- Assistant Conservator Ben Hall will be undertaking a summer placement with the National Gallery's conservation department. He will be working under supervision on two paintings from our collection: *An Extensive Landscape* by Philips Koninck (below) and *A Mountain Landscape* by Salvator Rosa. This will help to grow our conservation expertise and builds on the long-standing partnership with the National Gallery.



An Extensive Landscape by Philips Koninck

5. Exhibitions: 2021–22

Despite the vagaries of the pandemic, the work on exhibitions did not abate. Having adapted and developed online exhibitions for the first time during the pandemic, our first in-person exhibition was the culmination of the two-year partnership with the Art Fund and the National Gallery’s Curatorial Traineeship programme. The exhibition, opening in May 2021, was timed to be part of the official launch of Southampton’s bid to become UK City of Culture in 2025. Director of the National Gallery, Dr Gabrieli Finaldi was a key speaker alongside political leaders, the Bid Director and Head of Culture & Tourism. All exhibitions have been accompanied by a comprehensive learning and events programme for families, adults and school age children including experimenting with online provision.



Installation view of *Creating a National Collection*

Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery

28 May – 4 Sept 2021

A major collaboration exploring the unique relationship between Southampton City Art Gallery and the National Gallery, which advised Southampton on acquisitions into the collection until 1975. At the heart of the exhibition were key pairings of work from the two collections across the history of Western Art, including paintings by Monet, Gainsborough and Cesare de Sesto. The exhibition was accompanied by a 176-page publication and was co-curated by Curatorial Trainee, Jemma Craig, alongside De Susanna Avery-Quash, Senior Research Curator (History of Collecting) as part of the National Gallery’s curatorial trainee programme.



Installation view of *Manifesting the Unseen*

Manifesting the Unseen

28 May – 9 October 2021

An exhibition in partnership with Solent Showcase and Manifesting The Unseen, a London-based artist's collective of Muslim women sharing an interest in the unifying principals of Islamic art. As part of the pandemic-impacted Southampton Mayflower 400 programme, their intention was to invite the viewer to see the unseen, challenging the perceptions of Islam and Muslim women.

A Complete Portrait of Arthur Jeffress

24 September 2021 – 22 January 2022

Curated by Gill Hedley, an exhibition about the life and collection of Jeffress, to coincide with a major biography written by Hedley. Jeffress bequeathed a significant part of his collection to Southampton after his tragic death by suicide in 1961. The exhibition included 3 loans from Tate bequeathed to them by Jeffress, reuniting them for the first time with the paintings bequeathed to Southampton.

New Acquisitions 2011-21: Narrative, Figure and Place

24 September 2021 – 29 January 2022

2021 marked 110 years since Southampton City Art Gallery's visionary founding bequest from Councillor Robert Chipperfield. This exhibition followed on from *Creating a National Collection* which focussed on the gallery's establishment in the twentieth century as a holder of one of the finest regional art collections in the UK. The exhibition brought together a selection of 60 works acquired by Southampton City Art Gallery since 2011, featuring painting, photography, drawing, print, sculpture, video, new media and textiles.

Lessons Learned

23 October 2021 – 15 January 2022

Students, Alumni, Honorary Doctors, Fellows and friends of the Southampton School of Art, Design and Fashion, Solent University were invited to select pieces from the collection that had inspired or influenced them. Course teams from the School chose their selections as teaching aids to inform and support delivery of the curriculum to the Undergraduate and Postgraduate students.

Royals to Ratcatchers: 200 years of Power in British Portraiture

From 22 January – 28 May 2022

Curated by undergraduate History students from the University of Southampton, the exhibition explored the hierarchies underpinning self-presentation throughout two centuries of art history – from Joshua Reynolds' gentry to Josef Herman's miners. The project was integrated into a History module with students working on all aspects of the exhibition development and curation.



Installation view of *There Rolls the Deep*

Julian Perry, There Rolls the Deep

18 February – 4 June 2022

A series of new paintings by Julian Perry that explored coastal erosion as emblematic of a world in crisis, containing over 30 recent works by Perry as well as studies and found objects from eroding shores. The exhibition included works from the collection that inspired Perry by artists such as J.M.W. Turner, Albrecht Dürer, Gustave Courbet and William Nicholson. The new work was created as a result of Arts Council England funding, which also covered a learning programme that involved coastal visits for local schools.

Earth Art: The Common Ground

28 January – 14 May 2022

Bringing together a selection of the Gallery's important collection of work including sculpture, drawing and photography by key artists of the Land Art movement, including Richard Long, Andy Goldsworthy and Tony Cragg.



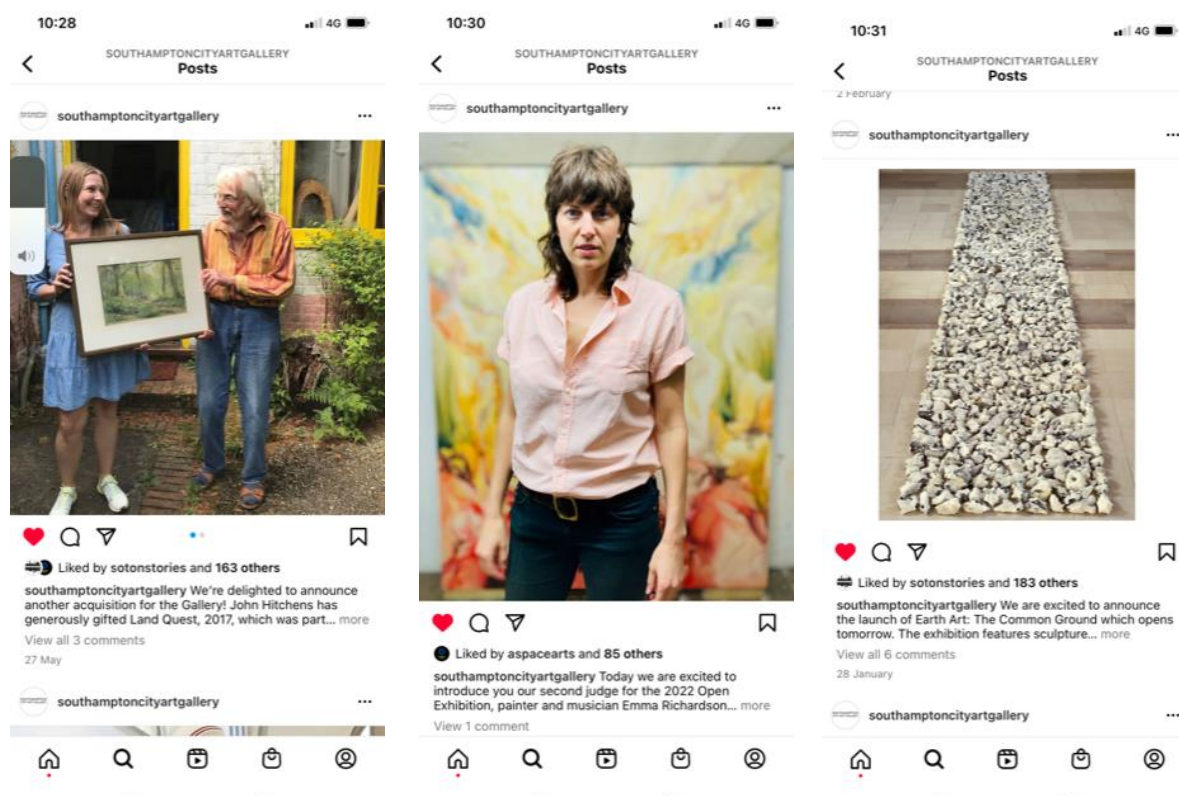
Installation view of *Earth Art: The Common Ground*

6. Digital Presence

Although the frequency of the Gallery’s social media activity has seen a reduction after the Covid lockdown enabled the team to make it a major focus of our engagement activity, the number of followers to the Gallery’s accounts continues to rise:

	No of followers in Jan 2021	Current number of followers	% increase
Facebook https://en-gb.facebook.com/SouthamptonCityArtGallery/	5,983	6,725	12.4%
Twitter @ArtGallerySoton	3,680	4,175	13.4%
Instagram southamptoncityartgallery	2,961	3,780	27.7%

The channels continue to be used for a combination of promoting learning activity, new exhibitions and events such as the Open exhibition. Posts about new acquisitions are especially popular.




As part of the collaboration with the National Gallery, the Gallery has taken forward a number of digital initiatives which include a virtual tour of the Gallery with the Curators, Jemma Craig and Susanna Avery-Quash, working with local filmmaker City Eye. The film is available on the Gallery website, but can be viewed here:

www.youtube.com/watch?v=EYJ0mOs2r8c&t=4s

The team also created a series of blogs that explored different aspects of the National Gallery partnership and went behind the scenes for the creation of the exhibition, all available at the following link: www.southamptoncityartgallery.com/whats-on/creating-a-national-collection-the-partnership-between-southampton-city-art-gallery-and-the-national-gallery/


Scroll through the 'Creating a National Collection' blog here...



#1 - Introducing Jemma
Click the link to meet Jemma, the current Curatorial Trainee for the National Gallery and Southampton City Art Gallery.
For the past 18 months Jemma has been busy researching the history of the City Art Gallery and delving through the archives at both institutes, exploring their longstanding relationship.
In the first of a series of blog posts Jemma talks about how her traineeship is going so far.

#2 - Researching the Relationship
Click the link to meet Susanna Avery-Quash, the Senior Research Curator in the History of collecting at the National Gallery and who has been mentoring Jemma over the last 18 months.
In the latest blog post, Susanna discusses the process behind investigating the intertwined histories of both galleries and shares some of the many interesting aspects of the historical partnership that have been uncovered through their trips to the archives.

#3 Thomas Gainsborough, a Pair of Portraits
Welcome to week three of the *Creating a National Collection* blog. My name's Corinna and I'm a Curatorial Trainee at the National Gallery, partnered with Museums Sheffield. I'll be taking a closer look at two portraits in the exhibition by one of England's finest eighteenth-century portraitists, Thomas Gainsborough.

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7. Development Programme

Building on the Council's financial commitment, a two-phase roof refurbishment is planned for the Gallery over 2022–24. Regular meetings are held with Property Services to monitor the project and agree the scope and specification of the works. Phase 1 (beginning June 2022) focuses on the copper roof replacement, whilst phase 2 (beginning Spring 2023) centres on the air handling units, sky lights and other refurbishment.

SOUTHAMPTON CITY ART GALLERY

The Art Gallery is still central to the *Completing the Cultural Quarter* vision as identified in the newly adopted Cultural Strategy and is also a key part in the Destination Management Plan. Given the disappointment of the result of Southampton's UK City of Culture bid, Cultural Services alongside the Culture Trust (as the successor vehicle for the bid) are reviewing the approach in order to progress this work albeit at a different scale and pace.

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Agenda Item 5

Appendix 2

Financial Statement - Chipperfield Trust Fund		Previous
April 2020 to March 2021		Year
		(For Comparison)
£		2019/20
		£
Balance Carried Forward from 19/20		
Operating Fund	168,895.42	171,533.86
Maintenance Fund	0.00	0.00
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,895.42	171,533.86
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	200.00	200.00
Purchases for Collection	0.00	3,000.00
Income		
Interest on Internal Investment	(13.30)	(561.56)
	186.70	2,638.44
In-Year (Surplus)/Deficit		
Available Balance as at 31st March 2021		
Operating Fund	168,708.72	168,895.42
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,708.72	168,895.42

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