

**1. Art Fund International Committee visit to the Gallery**

1.1 The gallery and the Eden Project had a very special visit from distinguished members of the Art Fund International judging panel. The gallery has been shortlisted by Art Fund International for a possible £1 million purchase fund to form a contemporary African art collection of international importance. This will act as a catalyst for a project linking Falmouth Art Gallery, the Eden Project and University College Falmouth.

1.2 The Art Fund International scheme has been created to allow UK regional museums and galleries to develop collections of non European contemporary international art. Ten museums and galleries in the UK have been listed by the Art Fund International Committee, five of which will share in a £5 million pound budget.

1.3 The gallery is the only representative in Devon or Cornwall to have reached the final stage of the bidding.

1.4 The visiting panel included the Chair of Art Fund International Committee Professor Lord Renfrew of Kaimsthorn. He is an Art Fund trustee and renowned archaeologist with a particular interest in contemporary sculpture. His book *Figuring it Out: Parallel Visions of Artists and Archaeologists* explores the relationships between archaeology and contemporary art. He was accompanied by Dr Deborah Swallow, Director of the Courtauld Institute, Felicity Waley-Cohen, Co-Vice-Chairman of the Serpentine Gallery, and Rachael Browning and Sarah Phelp both of the Art Fund.

1.5 The panel were given a tour of the Miró exhibition and the art stores at Falmouth Art Gallery before going on to Eden where they were shown around by Tim Smit and artist John Dyer. They also met with Eden staff Sue Hill, and plant curators Dina Gallick and Glen Leishman.

1.6 Cornwall has strong links with Africa as Cornish miners have worked in the continent for over two centuries. The cost in blood for both Cornish and African workers was high. Cornish workers were known as 'Birds of Passage', partly because of the high death rate. The majority of victims died under the age of thirty and pneumatic drills came to be known as widow makers. William Hosken was the most influential Cornishman in South Africa. He was one of the very few politicians after the Boer War in favour of granting the municipal franchise to all races. Ghandi claimed Hosken was known all over South Africa to be a friend of non-white races, a position that cost him the job of Prime Minister. In Ghandi's biography Hosken was named as 'the most influential of his helpers'. There is also a connection to Falmouth's collection, the core of which was gifted by South African Alfred Aaron De Pass. African art deeply influenced the Surrealists and continues to inspire Cornish contemporary artists.

1.7 The collection will be used for a series of jointly held exhibitions between Falmouth and the Eden Project. The shows will link the Art Fund Collection with major 20<sup>th</sup> century figures from Falmouth's collection such as Picasso, Matisse, Ben Nicholson, Henry Moore and Roland Penrose as well as with leading Cornish contemporary artists.

1.8 The gallery expects to hear the results of their bid in December.

## **2. Recent Exhibitions**

2.1 *Stuff Art* - an exhibition of art made from recycled waste was visited by 7,674 people. It was particularly successful with school and community groups attracting 1,146 educational visits.

2.2 *Miro's Constellations ... and other Cornish Stars* attracted 10,056 visitors, with 681 educational visits. During Falmouth Week the Gallery and the Council chamber hosted the *Skipper's briefing*, with the guests being formally welcomed by Cllr. Geoffrey Evans. Miro's work was kindly lent by The Peter Scott Gallery at Lancaster University.

## **3. Training of Staff and Volunteers**

3.1 Donna Williams has successfully qualified as a Red Cross 'First Aider at Work' after completing the four day course and examination. Alex Hooper and Glen Freestone attended the MLA South West, Caring for Collections course held at the Royal Cornwall Museum in Truro. Donna Williams, Alex Hooper and Glen Freestone attended an Emergency Planning Seminar at Lanhydrock House run by Paul Holden. Natalie Rigby and Donna Williams instigated and organised the seminar for museums in the region. Beth Nicholls, a new volunteer is being trained in house in art object handling and exhibition display. She wishes to gain experience in all aspects of museum management.

## **4. Visit from MLA and DCMS**

4.1 Falmouth Art Gallery was one of the museums selected by distinguished members of the Museums, Libraries and Archives Council and from the Department of Culture, Media and Sport as part of their fact finding mission in the South West. They witnessed one of the gallery's baby paint sessions run by Glyn Winchester and Claire Harrison, and were given a tour of the collection by curator, Brian Stewart. Patrick Brown, Head of Museums, Education and Diversity of the Department of Culture, Media and Sport wrote: *'We were completely taken aback by Falmouth Art Gallery – never before have we seen such an integrated approach to learning and young people, in addition the Gallery provides a National standard collection – it was very impressive and the awards it has received are well deserved!'*

## **5. Gifts**

5.1 The gallery has been presented with an historically important painting by the St Ives artist Tom Early. The picture '*St Ives Bay with Snow, 1947*' was donated by the artist's widow, Eunice Campbell. Encouraged by Ben Nicholson, the self taught Tom Early became part of the St Ives art colony exhibiting in London alongside artists such as Peter Lanyon, Patrick Heron, and Terry Frost. The donated work was painted when Tom was staying with his mother in Carbis Bay, to convalesce following a particularly nasty fall into a fire caused by his epilepsy. His mother allowed Ben Nicholson (who was a near neighbour) to house his motorbike in her garage, and he and Tom became close friends.

5.2 Dr Mariella Fischer Williams has donated additional sketchbooks, watercolours, pencil drawings, wood engravings, etchings and studies for embroideries and tapestries by her mother, the artist Marjorie Williams, who lived at Lamledra. The works will be part of an important archive. A new book *Letters from Lamledra, Cornwall 1914-1918 – Marjorie Williams* has been edited by Cassandra Phillips and published by Truran.

## **6. Grants**

6.1 The gallery has been awarded £450 by the Little Parc Owles Trust to run artist-led workshops for local A-level students inspired by Trevor Bell's 'Five Bar'. The students will get to work with professional quality artist's materials from Daler Rowney, as well as seeing American news coverage of Trevor Bell's exhibition in Florida. Donna Williams compiled the successful grant application. Little Parc Owles Trust have previously funded workshops on Grace Gardner, Harry Ousey and Ben Nicholson.

## **7. Loans**

7.1 Falmouth Art Gallery is to loan one of the most popular works in its collection to The National Gallery in London. The NG has asked to borrow '*Animals Leaving the Ark: Mount Ararat*' by Filippo Palizzi for its forthcoming exhibition '*Discoveries: New Research into British Collections*' which shows from 21<sup>st</sup> November 2007 – 10<sup>th</sup> February 2008.

7.2 Filippo Palizzi 1818-1899 was a leading artist in the 19<sup>th</sup> century realist tradition, and in the revival of Renaissance majolica design. He was born at Vasto, Italy, and became a pupil of Bonolis at the Naples Academy. He travelled to Paris before becoming President of the Naples Institute of Fine Arts. He was an accomplished history, genre, portrait, landscape and animal painter. You can see works by Palizzi at the National Gallery in Rome; the Gallery of Modern Art, Florence; Vasto cathedral; the Simu Museum, Budapest and the Rivoltella Museum in Trieste. The painting unusually shows animals coming out of the Ark, rather than entering it. It was presented to the gallery by James Olivey Esq in memory of his father Richard Olivey, Paymaster RN.

7.3 Falmouth Art Gallery has also loaned 'A Beggar Boy' by John Opie 1761-1807 to the Royal Cornwall Museum for the exhibition 'John Opie – A Celebration of the "Cornish Wonder"'. The show coincides with the publication of a new biography of the artist written by Viv Hendra. Falmouth's painting is reproduced on the back cover, with a self portrait of Opie on the front. 'A Beggar Boy' was purchased in 2004 with grant aid from the Heritage Lottery Fund, the MLA/V & A Museum Purchase Fund, the Beecroft Bequest, Cornwall Heritage Trust, and The Canterbury Auction Galleries.

7.4 These high profile loans add to a list of over 350 successful loans that Falmouth Art Gallery has made in the last 5 years.

## **8. Volunteers**

8.1 The gallery is pleased to welcome four new volunteers. They are: Suzanne Crook, Beth Nicholls, Ben Sanderson and Kelly Stevens.

8.2 The volunteer programme and the gallery's volunteer policy have been used as a model for other museums and has received praise from a number of institutions including MLA, South West and the Heritage Lottery Fund.

## **9. Outreach**

9.1 Donna Williams and volunteers Suzanne Crook and Beth Nicholls spent a day at Falmouth Youth Club assisting with a costumes workshop in preparation for the Carnival.

## **10. Press Coverage**

10.1 The gallery has recently received national press coverage in *The Guardian*, *Art Quarterly* (Summer & Autumn editions) and in *Museum Practice*.

## **11. A Very Special Sale**

11.1 The gallery was pleased to be able to organise a sale on behalf of budding young artist Oriel, age 9.

11.2 Her watercolour 'Poppy Fields' was her first painting undertaken with materials she had won as a prize at Falmouth Art Gallery. She sent the painting in as a thank you to gallery staff, who displayed it in the staircase gallery. There it was much admired by many visitors, before being purchased by Malcolm Ridgeway for £20. Malcolm and his wife were delighted to be able to come to the gallery and meet Oriel and her family in person. Oriel was worried that she had already given the picture to the gallery as a 'thank you', but all was solved with the help of a high quality colour copy. The gallery has sold other children's work in the past, most notably to the artist Julian Dyson and the architect MJ Long.

## **12. Markey and Friends Brochure**

12.1 Falmouth Art Gallery has published a new full colour brochure on the Markey Family, which was sponsored by Hine Downing, Solicitors with text written by John Lowry. Peter Markey was art teacher at Falmouth School for many years, and many ex-pupils attended his gallery talk on the 22<sup>nd</sup> September. Peter is considered the father of automata, his wife Beryl is a distinguished ceramacist, and their son Danny was signed up by The Redfern Gallery in Cork Street, London while he was still a student.