



Wilhelmina Barns-Graham & The Barns-Graham Charitable Trust



CHARITABLE TRUST



The Barns-Graham Charitable Trust

The Barns-Graham Trust was established by the artist Wilhelmina Barns-Graham in 1987, to secure her life's work and archive for future generations.

The Trust's Aims

- To foster, protect and promote the reputation of Wilhelmina Barns-Graham
- To advance the knowledge of the life and work of Wilhelmina Barns-Graham through exhibitions, research and publications
- To create an archive of key works of art and papers
- To support and inspire art and art history students

The Barns-Graham Charitable Trust is registered in Scotland as a charity No. SCO16854.

Bursaries, Grants & Scholarships

The Trust's role in financially assisting students was the artist's express wish, as she herself benefitted from grants and bursaries in her studies.

The Trust currently assists financially art and art history students at Edinburgh College of Art, University of St Andrews, Glasgow School of Art, Gray's School of Art Aberdeen, Duncan of Jordanstone College of Art & Design Dundee and University College Falmouth.

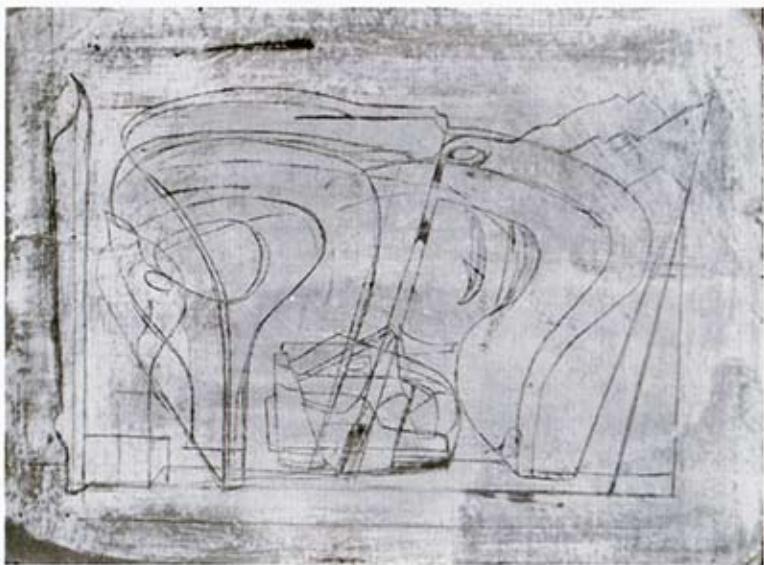
The Trust also offers an annual travel scholarship to an artist early in their career, administered through the Royal Scottish Academy.

Lectures & Exhibitions

The Trust sponsors an annual *Barns-Graham Lecture*. The first took place in University College Falmouth in October 2007 and was given by Nedira Yakir. The second, by Mel Gooding, was hosted by the National Galleries of Scotland, Edinburgh, in December 2008.

To date the Trust has supported Barns-Graham exhibitions at: The Tate, St Ives (2005). Trinity Hall Cambridge (2007), Sherborne House, Sherborne, Dorset (2007). The Gateway Centre, St Andrews University (2007). A touring exhibition of Barns-Graham's drawings starts at The Pier Art Centre, Stromness, Orkney, in April 2009.

Front cover: W. Barns-Graham at Porthmeor Studios, St Ives, 1947 (photographer unknown) and at Art First, London, 2000 (photo: Simon Norfolk).



Glacier Drawing No. 2, 1950, offset drawing, 7.3 x 36.3 cm. (Photo: Geoffrey Bertram)

The Trustees

Each of the current Barns-Graham Trustees knew Wilhelmina Barns-Graham during her lifetime in a range of capacities—through her art, in a professional capacity and through family ties.

Geoffrey Bertram, Chairman Geoffrey first met the artist in 1981. He became Willie's London gallery representative in 1989 when he was director of The Scottish Gallery London, and then from 1994 to 2004 as Director of Art First London. He joined the Trust in 2004 and has been chairman since 2005.

Iain Donald Formerly a senior partner in the legal firm of Murray Donald Drummond Cook LLP St Andrews, Iain is actively involved with a number of local not-for-profit and charitable organisations in Scotland.

Martin Kemp Martin is Research Professor in the History of Art at Oxford University. He has written and broadcast extensively on imagery in art and science from the Renaissance to the present day. In addition to being recognised as an expert on Leonardo da Vinci, he has curated a number of art exhibitions both in the UK and overseas.

Matilda Mitchell holds a degree in the history of art from Edinburgh University. She was in charge of the Art Collection and exhibitions at Stirling University from its inception. She subsequently ran the Art Gallery of the MacRobert Centre at the University and worked later at the Scottish Arts Council. Matilda also created Paintings in Hospitals which subsequently became Art in Healthcare. As a freelance consultant she has worked on the *oeuvre* of various individual artists.

Diana Sykes Diana studied art history at the University of St Andrews. Positions have included curator of the Scottish Arts Council's Travelling Gallery, and Director of the Crawford Arts Centre, St Andrews. She is currently Director of Fife Contemporary Art & Craft.

Sam Warnock Sam is Head of Visitor Marketing at The Heart of England—The West Midlands Region, responsible for attracting visitors to the area from around the UK and overseas. Previous positions have included publicity posts in Scottish local government in the West of Scotland. He was also press and publicity officer for the *Glasgow 1990 City of Culture* celebrations.

Jenny Wilson With a career spanning promotional activity of visual artists, theatre, music, literature and spectacle, Jenny has worked as a promoter, programmer and administrator for artform development agencies in England and Scotland. With a focus on audiences, participation and fun, she has supported experimental and developmental work around the UK including seven years as inaugural director of the Crawford Centre.

Balmungo

In 1960 Barns-Graham inherited a family home, *Balmungo*, on the outskirts of St Andrews. In the years following she divided her year equally between St Ives and St Andrews. The house lay at the heart of her business, affirming her Scottish background.

The building is currently being renovated to open in 2010, providing public access to the life and work of this important British artist, while also retaining the integrity of the house. From 2010 *Balmungo* will be the hub for the Trust's activities.

A Resource Centre

Balmungo will contain the artist's archive and library which will be available for research purposes. It will be the administrative centre for conserving her collection of art works. In addition it will be used as a centre of learning for schools and colleges, and will be the base for international visiting academics and artists.

The Collection

Wilhelmina Barns-Graham bequeathed to the Trust a significant collection of paintings, drawings and prints. The extent of the collection offers a unique opportunity for students and art historians to develop a fuller understanding of the evolution of Barns-Graham's art and her contribution to 20th Century British contemporary art.

In the house there will be a programme of changing displays of paintings, drawings and prints throughout the ground floor.

The Trust will facilitate the loan of artworks to public galleries, arrange touring exhibitions of her work, and assist in the inclusion of works in appropriate group exhibitions.

Artist in Residence

The Trust plans to establish a programme of *Artists-in-Residence* in order to keep *Balmungo* as a true place of creativity as it was in Barns-Graham's lifetime, by offering use of the artist's studio. Artists will be selected by invitation, through partnerships with associated arts organisations and colleges, as well as by open application.

Looking Forward

The Trust is already looking at potential activities beyond 2010 to develop its activities in line with its aims and objectives. Some of the initiatives which the Trust is considering include:

- To increase significantly the number of bursaries, grants and scholarships available from the Trust given to individuals studying at art schools and universities around the UK.
- To continue to work with public and private art galleries in developing and presenting new Barns-Graham one off or touring exhibitions which feature the artist's work—particularly concentrating on 2012 which celebrates the 100th anniversary of Wilhelmina Barns-Graham's birth.
- To help the Trust fulfil its mandate of promoting and expanding the reputation of Wilhelmina Barns-Graham, the Trust aims to establish links and joint initiatives with academic, cultural and public institutions.
- In support of their aim to provide greater access to Barns-Graham's work, the Trust will lend her work to institutions which may be interested in increasing the breadth of their current holdings
- The Trust is investigating ways in which it may be able to consider financial assistance to the publication of a book or exhibition catalogue that is specifically dedicated to the artist, or which sheds substantial light on the understanding of her art.





Composition-Sea, 1954, oil on canvas, 46 x 61 cm. (Photo: Colin Ruscoe)

White, Black & Yellow (Composition February), 1957, oil on canvas, 122 x 198 cm. (Photo: Colin Ruscoe)

Wilhelmina Barns-Graham

The Artist

Wilhelmina Barns-Graham, born in St Andrews, Fife, in 1912, was one of the central members of the St Ives Group of artists. She moved to St Ives in 1940, after she graduated from Edinburgh College of Art in 1937.

Early on, after her arrival in St Ives, she met Borlase Smart, Alfred Wallis and Bernard Leach as well as Ben Nicholson, Barbara Hepworth and Naum Gabo who were living locally at Carbis Bay, and Margaret Mellis, a friend and fellow graduate from Edinburgh College of Art.

She became a founding member of the Newlyn Society of Artists and St Ives Society of Artists but was to leave the latter in 1949 when she became a founding member of the Penwith Society of Artists. She was also one of the initial members of the significant Crypt Group.

Barns-Graham exhibited consistently throughout her career, both in public and private galleries. She was widely successful throughout the 1950's. Not short of exposure, in later decades she came to be overshadowed by her St Ives contemporaries, until regaining great success, critically and commercially, in her last decade.

Recognition of her contribution to British modernist painting was assured with important survey shows at the Tate St Ives in 1999/2000 and 2005, and with two highly successful public gallery touring exhibitions in 1992 and 2001.

In print, 2001 saw the publication of Lynne Green's monograph *W Barns-Graham—A Studio Life*, followed, in 2007, by *The Prints of Wilhelmina Barns-Graham. A Complete Catalogue* by Ann Gunn.

Wilhelmina Barns-Graham was made a CBE in 2001, and received four honorary doctorates (St Andrews 1992; Plymouth 2000; Exeter 2001; and Heriot Watt Universities 2003).

Her work is found in public collections throughout the UK. She died in 2004.



Summer Painting No.2, 1985, oil on canvas, 92 × 124 cm (Photo: Colin Ruscoe)

Scorpio Series 1, No.12, 1996, acrylic on paper, 56.8 × 76.8 cm (Photo: Geoffrey Bertram)



Yellow and Blue, 2000, acrylic on canvas, 122 x 152.5 cm (Photo: Colin Ruscoe)

Water Dance (Porthmeor) III, 2003, screenprint, 56 x 76 cm, edition of 70 (Photo: Geoffrey Bertram)



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