



**CHRISTIE'S  
BULLETIN FOR  
PROFESSIONAL  
ADVISERS**

Autumn 2017  
Volume 21, Number 2

CHRISTIE'S

# HERITAGE & TAXATION ADVISORY SERVICE

Negotiated by Christie's and accepted  
in lieu of inheritance tax; permanently  
allocated to the British Museum

**BENOZZO GOZZOLI (1420-1497)**

*Studies for two kneeling and two standing  
figures, and subsidiary studies of two hands  
and an ear (detail)*

metalpoint, pen and brown ink, brown wash,  
heightened with white and touches of gold,  
traces of squaring on rose prepared paper  
6 ½ x 6 ¾ in. (16.5 x 17.2 cm.)

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Negotiated Sales • Heritage Exemptions • Lease of Objects  
Cultural Gifts Scheme • Pre- and Post-sale Tax Advice • Other Tax Valuations

**CHRISTIE'S**



**Ruth Cornett**  
Christie's Heritage and  
Taxation Advisory Service

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## Cover

### THE MASTER OF THE COUNTESS OF WARWICK

*Portrait of Susan Bertie,  
later Countess of Kent*

Negotiated by Christie's and  
accepted in lieu of inheritance tax;  
permanently allocated to  
The Beaney House of Art &  
Knowledge, Canterbury

## Editorial

The end of summer, with its back-to-school feel, also signals the return of the auction calendar and the art world convening in London. In this Autumn edition of the Bulletin, we touch on matters which are particularly timely for the season.

As I write, the devastating impact of Hurricane Irma is being reported across the world. The natural disaster of the hurricane was preceded in London this summer by the tragic events of the Grenfell Tower fire. Disaster planning is always an issue for owners of works of art, and perhaps even more for owners of historic properties. In this edition of the Bulletin the importance of Emergency Planning is addressed by Elizabeth Freshwater of Historic England. We could not have guessed that it would be so timely a reminder of the steps that should be taken to reduce risk and loss.

A report on how the Holst Birthplace Museum was affected by floods and the challenges it faced in reopening is provided by Laura Kinnear, Curator at the museum. This report highlights how Emergency Planning can be put into use and the importance of having a recognised procedure should disaster strike.

In the Spring edition of the Bulletin we had an 'off-shore' flavour, with an article by Fiona Graham on the implications of the new 'non-dom' rules for owners of works of art. This theme is taken up by Anastasia Tennant from Arts Council England, who outlines the advantages provided by the Cultural Gifts Scheme (CGS) in connection with the remittance rules. Anastasia's article,

on the CGS with an offshore twist, is a useful reminder of the advantages that accrue from the scheme.

Elsewhere, we are pleased to continue with the overseas theme in an article by Monica Dugot and Sarah Done from Christie's, who discuss the restitution of works of art. This is a topic which has more and more importance as research methods improve, and is one that every practitioner needs to consider.

On a happier note, Kirsten Simister describes in her article the beneficial effects on Hull of being City of Culture in 2017. Recent press reports (September 2017) have stated that so far over one million visitors have been to Hull to experience its offerings during the City of Culture year. Should anyone doubt the beneficial effects of art and culture, Kirsten's article will provide an interesting counterblast.

As usual in the Bulletin, I have provided a round-up of recent developments in the heritage world.

Regular readers of the Bulletin will have noted that Frances Wilson is no longer the editor. Frances has moved to manage the Export Licensing Unit at Arts Council England, a role for which she is particularly well qualified. Under Frances' editorship this Bulletin has gone from strength to strength; we thank her for her dedication and hard work over the last six years and wish her every success in her new role.

**Ruth Cornett**  
Editor

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## Heritage News



**Ruth Cornett**  
Christie's Heritage and  
Taxation Advisory Service

Since the last edition of the Bulletin, the UK has had the result of the 2017 general election and discussions are ongoing as to the shape of our exit from the European Union. The long-term effect of both developments on the treatment of heritage objects remains uncertain, with much discussion and speculation over how key issues such as movement of people, VAT and tariffs will be handled. The British Art Market Federation has already been making the case to the government that the ending of the free movement of people in March 2019 could have a disproportionate impact on the art market, given that up to 20% of people who work within it in the UK are from elsewhere in Europe. Compared with these issues, other developments in the heritage sector have been remarkably few. The update below is a summary of the key events and changes which affect this area of professional practice and, as ever, we have been monitoring developments and comment on these where appropriate.

### Italian changes to export rules

For a long time, Italy has had amongst the most stringent rules about the export of works of art of any jurisdiction. The arguments for and against export rules are well-known, and many in the art trade have argued that the draconian Italian rules have been a barrier to the development of an active art market there. After significant debate, the export rules have been relaxed. In August, new rules came into effect to allow works of art which are privately owned to be self-certified for export by their owners. The works of art must have been produced within the last 70 years to be exported without a licence. In addition, the process of applying for an export licence has been changed to reduce the bureaucracy involved. A new minimum threshold, admittedly of a fairly low level – around £13,500 – will apply, below which no licence will be needed. Inevitably there are exclusions for certain categories of

works of art, and under the Italian rules these exclusions apply to archaeological material, manuscripts and early printed material (incunabula). Where the Italian Ministry of Culture deems that there is a national cultural interest, it may intervene, as it can in cases of suspected fraud. Moving works of art internationally across Italy's borders will also be easier with the introduction of 5-year passports, although these are not yet available.

As well as relaxing the export rules, the changes to the law will permit anyone who is using Italy's state archives and libraries to photograph documents and books for personal and scholarly use, subject to the rules of copyright. Where images are acquired legitimately in this manner, they can be published and, indeed, distributed, for non-commercial purposes in any medium. Until this point, any researcher had to request permission and pay licensing fees for the right to take their own photographs. This change brings Italy in line with the policies of UK and French national archives, and has had widespread support amongst art historians and researchers; a petition of almost 4,500 Italian academics helped to bring about the amendment.

### New Minister for the Arts appointed

Following the general election, the Department for Culture, Media and Sport announced that John Glen has been appointed as Parliamentary Under-Secretary for Arts, Heritage and Tourism. Prior to this appointment, Mr Glen served as Principal Private Secretary to the Chancellor of the Exchequer, so brings experience from that role to his new position. The role of Under-Secretary covers a wide range of institutions and activities in the arts, including culture, heritage, archives and museums. It is hoped that as the member of parliament for Salisbury, Mr Glen will be sympathetic to, and aware of, the importance of heritage

and culture to the British economy generally and especially to the art market. In addition to the new appointment, it was confirmed that Karen Bradley has retained her pre-election post as Culture Secretary.

#### Metropolitan Police art crime unit

In the wake of the tragic fire at Grenfell Tower in June, the Metropolitan Police announced that officers in the art and antiques crime unit would be switched to assist with the investigation of the fire. The art crime unit comprises only three officers, and their re-deployment has been the subject of much concern, particularly that it could lead to the disbanding of the unit after the Grenfell fire investigation is completed. So far, the police have not made any such announcement, but there has also been no indication of when the officers in the unit will return to working on art-related crime.

#### New guidance from the International Foundation for Art Research

The issue of provenance and confirming good title to works of art has come under increasing scrutiny over the last few years. Partly this is due to the pressure from the heirs of owners and Holocaust victims forced to sell under duress, and partly because the availability of modern research tools has made the process much easier than before. The International Foundation for Art Research has recently issued new guidance consolidating details of the tools available for provenance researchers, for example listing catalogue raisonnés and archives, and recommending the use of photographs and scientific analysis where possible. The hope is that this publication will assist with resolving provenance and title disputes quickly and avoid disagreements arising. The publication is timely given that the Cultural Property (Armed Conflicts) Act will come into force later this year, which was discussed in the Spring 2017 edition of this Bulletin.

#### Renewal of the Holocaust (Return of Cultural Objects) Act

It has been announced by John Glen that the government intends to extend the operation of the Holocaust (Return of Cultural Objects) Act beyond its original date for termination of 2019. The Act empowered museums and galleries to return objects to the heirs of victims of Nazi aggression, and has led to the return of several objects from public institutions to such heirs. Most recently, some pieces of Meissen porcelain were returned by the V&A Museum to the heirs of Emma Budge, who was forced to sell them in 1937.

#### Arts Council England: major grants program announced

As Chairman of the Arts Council, Sir Nicholas Serota announced in June that there is to be a change of emphasis in the way that it distributes grants to arts bodies. Support for London-based institutions (the Royal Opera House, the National Theatre and the Southbank Centre) will be reduced in 2018–2022. The saving of £2.5 million per year will be re-directed towards increasing participation in the arts across the regions. An extra £42.5 million per year will be spent outside London, and the total budget will therefore increase to £409 million. In the last round of funding applications for grants some institutions were unsuccessful, but this time the number of institutions benefitting from the support of the Arts Council has increased from 700 to 803. Inevitably there are some institutions which have not received funding, or as much as they would have wished, but the move away from the capital to the regions has been generally welcomed across the arts. Support for galleries has the added benefit for those who use the Acceptance in Lieu scheme and the conditional exemption scheme, in providing support for institutions which can participate in those schemes. The hope is that there will be a virtuous circle of support, which in turn

generates more participation and attracts commercial activities and regeneration where needed. In his announcement, Sir Nicholas drew attention to the new galleries in Wakefield, Margate and Nottingham and the beneficial impact they have had on their local environments.

#### Rental rates for use of works of art under reviewed

Since the December 2006 meeting of the Chattels' Valuation Fiscal Forum (CVFF), the question of amount of rent paid for the use and enjoyment of chattels has been the subject of intermittent debate. At that meeting, HMRC indicated that a rate of approximately 1% of the capital value of the chattels subject to the lease would largely be acceptable as representative of an open market value rent. While it is essential that the parties to any such agreement, the de facto landlord and tenant, are separately and independently advised, it is common ground that rates often reflect the condition and desirability of the chattels, the terms of the lease and the likely wear and tear caused by use. The generally low levels of interest paid by banks and financial institutions has also had a bearing on the rental rates; should a landlord decide to liquidate his collection, it might be doubtful whether a significantly higher level of investment return would be achieved from the cash equivalent of the value. In such circumstances, landlords may have to accept a reduced rent as the cost of keeping their chattels well looked after.

HMRC have advised that they are looking again at this area to establish their views on what would constitute a market rent. The implications of a revision to HMRC's stance is unsettling, and there is no doubt that any new approach adopted by HMRC towards this area will be carefully considered by all practitioners. At the date of writing, there has been no official announcement of a change by HMRC, but there is no doubt that this area

is currently under close scrutiny and may be subject to revision. We are watching this area with interest and will be attending the CVFF in October, any developments at that meeting will be communicated in the minutes of the meeting which are published afterwards by HMRC.

#### Italian historic buildings on offer

For those who dream of an Italian historic building to call their own, the answer this spring may have been the offer by the Italian Department of Infrastructure and Transport to acquire such a building for free. There was, however, one major drawback: applicants had

to state how they would restore the building and then use it to boost local tourism. With approximately 30% of Western Europe's world heritage, tourism is a major component of the Italian economy, but is concentrated on a relatively small number of world-famous cities. The offer of a free building was an attempt to spread the benefits of tourism across the regions as well as improving the built environment. This is clearly a novel approach, and in the initial offering there were 103 properties available; another 200 properties are to follow in 2018 and 2019 if this initial offering is a success. Much of the inspiration has come from the desire

to support tourism derived from the slow travel movement, so cyclists, pilgrims, hikers and walkers are the target sectors, thus taking pressure away from the major tourism centres of Rome, Florence and Venice. The other deterrent for many would-be owners is likely to be that property ownership will be through the grant of a short lease, reportedly around nine years in most instances, with a renewal option at the end. While the dream of a private palazzo might be the attraction, the reality might prove that dream to be as elusive as ever – however, it does brighten the winter months to think of fine Italian sunshine!

## Cultural Gifts Scheme with an offshore twist



**Anastasia Tennant**  
Arts Council England

Anastasia Tennant is Senior Policy Adviser in the Collections and Cultural Property Team at the Arts Council, where she provides advice and guidance across its statutory cultural property responsibilities. Previously, she worked as a private client and tax lawyer in private practice; as an in-house lawyer at the National Trust; and for nine years as a Director in Christie's Heritage & Taxation department before joining the MLA in 2009, whose functions were transferred to the Arts Council in 2011.

In the heritage and cultural sector, the development of a lifetime giving scheme which had been the subject of many years of debate and lobbying finally came to fruition in the 2012 Finance Act. The 2012 Act introduced the Cultural Gifts Scheme (CGS), which came into operation in the spring of 2013.

The main outlines of the CGS are admirably straightforward. It enables UK taxpayers (individuals and companies) to donate important works of art and other heritage objects (including collections and groups) to be held for the benefit of the public or the nation. In return, donors receive a tax reduction based on a set percentage of the value of the item they donate: 30% for individuals and 20% for companies.

For individual donors, the 30% reduction may be set against the individual's income or capital gains tax bill for the year in which the donation is made or in any or all of the subsequent four years. For companies, the 20% tax reduction can be set against their corporation tax in the accounting year in which the gift is registered.

The evaluation of whether the proposed gift meets the pre-eminence criteria and is offered at a fair open market value has been entrusted to the Acceptance in Lieu (AIL) Panel, which has many years' experience of making similar assessments in respect of property offered in lieu of inheritance tax. There is a slight difference in the definition of pre-eminence between the two schemes, as for CGS it includes associated objects, namely those that are or have been kept in a significant building (section 22(1)(c) & (2) FA 2012 which mirrors section 230(3) IHTA 1984).

The CGS also differs from the AIL scheme because it is not appropriate for gifts of land and buildings which may, in suitable

circumstances and subject to certain conditions, qualify for other forms of tax relief.

Unlike AIL, CGS is primarily philanthropic and was introduced as part of the Government's wider emphasis on encouraging philanthropy.

If the Government accepts the gift, it passes the ownership to an eligible institution. For the purposes of the CGS, an eligible institution is an institution or body that is willing to accept an object and which falls within categories (a) or (b) below (section 22 FA 2012). They are the same as those eligible for AIL which are set out in section 9 of the National Heritage Act 1980:

- (a) any museum, art gallery, library, archive or other similar institution having as its purpose or one of its purposes the preservation for the public benefit of a collection of historic, artistic or scientific interest; or
- (b) any body having as its purpose or one of its purposes the provision, improvement or preservation of amenities enjoyed or to be enjoyed by the public.

So the pool is not, like it is for private treaty sales, limited to those bodies listed in Schedule 3 IHTA 1984: it is much wider. Recent beneficiaries of the scheme have been: the University College London, which received a collection of over 600 political caricature prints for its art museum; Seven Stories, which received the archive of best-selling author and illustrator Nicholas Allan; the Whitworth, which received a collection of drawings and prints by Raymond Ray-Jones; SS Great Britain, which received the Clive Richards Collection of over 800 items relating to Isambard Kingdom Brunel and his family; Bristol University, which received a collection of political posters collected



JOHN FLAXMAN (1755–1826)

*Hesiod and the Muses*, c. 1815, from an album of 37 drawings illustrating Hesiod's *Works and Days* and *Theogony*. Presented by Daniel Katz Ltd through the Cultural Gifts Scheme in honour of Ian Jenkins, Senior Curator of Ancient Greece, and allocated to the British Museum, 2016.  
© Trustees of The British Museum

by a former Librarian, Geoffrey Ford, and donated by his widow. Other recipients include the British Museum, which received an album of 37 drawings of compositions for a volume of Hesiod's *Works and Days* and *Theogony*, designed by John Flaxman and engraved by William Blake. This was a gift by a company, Daniel Katz Limited. The Wilson, Cheltenham, also received *The Witts Family Group* by John Hamilton Mortimer negotiated through Christie's Heritage and Taxation Advisory Service.

There have been 31 cases completed since the scheme began, and the annual number of offers under it is increasing. Several gifts have had widespread appeal and have caught the public's attention, the first of which was the lyrics to some of The Beatles' best-known songs (now at the British

Library); followed by the two collections of paper peepshows (now at the V&A) and the Kenneth and Sallie Snowman Collection of nine works by Carl Fabergé and two by the 18th century goldsmith, Johann Christian Neuber (also at the V&A). A leaflet explaining how the Scheme works and the benefits to donors and UK institutions is on our website at [artsCouncil.org.uk/sites/default/files/download-file/Cultural\\_Gifts\\_Scheme\\_leaflet.pdf](https://artsCouncil.org.uk/sites/default/files/download-file/Cultural_Gifts_Scheme_leaflet.pdf)

CGS is not, however, the first thing that comes to mind when advising foreign and resident non-domiciled (RND) clients on cross-border tax issues, but there are cases where it might be worth bearing in mind.

RNDs are liable to UK CGT on UK situs assets, UK IT on UK income, and on

worldwide income and gains if they elect not to pay the Remittance Basis Charge (RBC) or once they are deemed domiciled when RBC will not be an option: so there is no bar to them giving under the CGS and they can even use a CGS to frank the RBC. There is no requirement under the rules that the object donated must have been owned by the donor for a minimum period.

### 1. CGS OF ITEMS BOUGHT IN A THIRD COUNTRY AND NOT ENTERED INTO FREE CIRCULATION IN THE UK

For a donation under the CGS to be competent, it has to be capable of registration, but if the object is held in a duty-suspended state in a bonded warehouse it is not so capable.

In the past, HMRC has agreed, by concession, that the AIL Panel may process an offer in lieu where the offer is not yet competent (e.g. where objects being offered are not in the right pocket of ownership), on the basis that should the Panel be able to recommend acceptance, the objects are then immediately transferred and the offer can complete. The same can apply to an offer under the CGS where by concession and without setting a precedent, HMRC has indicated it has no objection to the Panel processing the offer as if it had been validly constituted, even though the offered items have not yet been transferred out of duty-suspension into free circulation. This is how it works:

1. The owner defers entering the item into free circulation until it is known whether or not the offer is likely to be recommended;
2. If the AIL Panel is prepared to recommend its acceptance at an agreed value then it is entered into free circulation under a Museum's National Import Reliefs Unit (NIRU) approved



status via 40 71 006 CPC to CSDR transfer so that at that stage the offer can be registered, provided the acceptance of the gift will not breach the annual AIL and CGS ceiling which is currently £40 million;

3. Once registered, the AIL Panel's formal recommendation would be submitted to the Secretary of State (or relevant Minister if the gift is to, or the object is located in, a devolved nation), and if they accept that recommendation the Arts Council will issue a letter of acceptance as set out in paragraph 39 of the CGS Guidance which the donor undertakes at the outset to accept within the 30 day period stipulated.

In the event that the Minister does not agree with the Panel's recommendation or if the gift(s) fail(s), then the owner cannot return the object to a duty-suspended state at that stage, as its removal for the purposes of registering the gift is a one-way route. At that stage, they have the following options:

- (i) export the items to a third country which would dismiss the liability;
- (ii) declare the duty owed, which would then be an obligation on the Museum which is at that time holding the object; the owner must have provided it with a security guarantee for this;
- (iii) keep the item on loan at a NIRU approved museum or gallery or transfer it to such a one in which case the relief under para. 2.2 of VAT Notice 361 will continue to apply, subject to the museum remaining an approved establishment, retaining the item as an exhibit either in its own approved museum or in another approved museum and keeping a record of it. A bar to de-accessioning!



JOHN HAMILTON MORTIMER ARA (1740-1779)  
The Witts Family Group  
© The Cheltenham Trust and Cheltenham Borough Council

## 2. USING CGS TO PAY THE REMITTANCE BASIS CHARGE

This is a tax charge on unremitted income and/or gains rather than a stand-alone charge. Individuals paying the charge choose what foreign unremitted income or gains the RBC is paid on. As a result the tax paid will be either income tax or capital gains tax, and is treated as such for the purposes of double tax treaties. It is available to cover or frank Gift Aid donations and is payable through the Self-Assessment system. This is because it is 'income tax' charged or 'capital gains tax' charged on nominated income and/or gains. (HMRC's Residence, Domicile and emittance Basis Manual RDRBM 32450).

Insofar as the CGS is concerned, paragraph 35 of Schedule 14 FA 2012 applies to non-

domiciled and/or not ordinarily UK resident donors who use the remittance basis of tax. Normally, a tax charge is triggered when property derived from untaxed foreign income or gains is brought to the UK, subject to a number of limited exemptions. Section 809YE Income Tax Act 2007 ensures that, where such property has been brought into the UK and has been accepted under the CGS, there will be no charge to income tax or capital gains tax on the remittance of that property when it ceases being exempt property within section 809Y. So a CGS can be used to cover the Remittance Basis Charge of £30,000 or £50,000, depending on how long the individual has been resident in the UK.

## Historic England's approach to Emergency Planning



**Elizabeth Freshwater**  
Historic England

Elizabeth Freshwater has a background in Archaeology and Museum Studies. She is currently working for Historic England as an Emergency Planning adviser and has experience of disaster management and care of collections.

Experience has shown that losses and damage caused to heritage assets, when incidents occur, can be mitigated by investing some time in pre-planning. For some, a tiny leak in the ceiling that allows water to drip onto a priceless painting is an emergency. Others would regard this simply as an 'incident'. Whatever the point of view, an emergency is a sudden, urgent, and usually unexpected occurrence or occasion requiring immediate action. The term 'Emergency Planning' is used to encompass the intended response to the unexpected and covers five stages – assessment, prevention, protection, response and recovery. The document which binds all these preventive measures together and includes reaction and recovery details is called an Emergency Response Plan. Different people may have different naming conventions, but throughout this article I will refer to this as an Emergency Response Plan or ERP. Having an ERP in place can make the best out of incident situations, should they arise, and ultimately reduce the cost of disaster.

The prospect of building an Emergency Response Plan may seem daunting and costly. However, in its simplest form, an ERP is just a collection of contacts, instructions and guidance aimed at supporting response activity in what could be a challenging environment. Compiling an emergency contact list, making decisions about prioritising objects in collections and ensuring locations of those key objects are clearly recorded is crucial. The inclusion of room plans so that the emergency services can undertake salvage should the worst happen is another key element. It also involves establishing locations where salvaged objects might be relocated, and who might undertake emergency object treatment and maintain security. Once a plan has been established, further consideration must be given to plan maintenance and training. It is important that those who use the plan know how to deal with emergency

situations. The Emergency Planning team at Historic England felt that there was a need to build resilience in the sector and to simplify the process of building an Emergency Plan. The team has designed an Emergency Plan template which can be downloaded for free from the Historic England website and adapted to the needs of the user.

The plan is presented in three sections, the first, 'React', being the most important. This section contains all the relevant details needed to undertake initial response to an emergency and, as such, needs to be easily accessible at the front of the plan. It should follow a logical order, for example evacuation procedures followed by a contact list and then a site plan which pin-points utility shut off points and hazards to firefighters. The second section, 'Handling and Treating Objects', offers basic guidance on initial treatment for objects according to material type. The third section, 'Guidance and Reference', provides a selection of documents users can refer to whilst understanding incident response activities. These range from Incident Management Structures to Documentation and Security of Salvaged Objects, which can be tailored to the individual site. The template has been designed to be easy to use by simply inserting the relevant information where



Five stages of emergency planning  
© Historic England

prompted. It is possible to add further details or alter anything that does not apply. There are also guidance notes on how to create some sections such as room plans or Grab Sheets.

Creating a workable Emergency Plan is an important part of heritage management. The plan must cover the actions necessary during and after an emergency. Plans will vary in scope and detail according to the size and complexity of the premises concerned. Smaller establishments may only need a Contact List and a Room Plan. Large premises such as museums, historic houses and art galleries will require detailed plans which include the personnel responsible for salvage operations (contact list for management teams and service providers); site and building plans; salvage priorities; salvage procedures for the removal of items (Grab Sheets); specialist facilities for the temporary storage and emergency treatment of objects according to their material; and arrangement for the longer-term storage or treatment of salvaged material.

Site staff and management will be the best people to compile an Emergency Plan, as they will already have an idea of the hazards and threats to the building, and the value of its contents; for example, they will know that the hidden valley on the roof will leak after a snowstorm, or that leaves will block the gullies in the autumn. The advantage of producing a plan in-house is that it can be updated easily and it cements ownership of the plan – and, in fact, it should be reviewed continuously. The plan should be easy to understand and accessible to any authorised person who needs to use it. Important information such as contact lists and salvage priorities may need to be accessible quickly and read in adverse conditions, so plans should be in large print and preferably laminated, so that they remain readable should they get wet. It is also advisable to fully record priority heritage assets, both


fixed and moveable, that may be damaged. The existence of detailed photographs and drawings will be of immense value in the aftermath of an emergency. One copy of the salvage plan should be kept in the most secure location on site and another securely held off-site by a responsible person. The plan should also prompt the procurement of salvage equipment, and identify a schedule for its maintenance or replacement. The fire and rescue service should be made aware of the existence and content of the plan.

Historic England suggests preparing Grab Sheets for each priority object. This ensures objects are rescued in the correct order, with, if the incident allows, those of the highest significance first. The Grab Sheet consists of a floor plan with the room of the priority item highlighted clearly along with a close up of the exact location within the room. Next, a photograph of the item and any special measures needed to remove it. These may be manual handling requirements, removal techniques or equipment required. To help salvage teams identify objects quickly, a simple description is sometimes more useful than the proper title; for example (see image) we refer to the Gray Teal (*Anas gracilis*), simply as a taxidermy duck, which is what most people would recognise. If a room is completely filled with items of similar value, it is still worth sorting them into an order of removal. This could be done by order of rarity, historic significance, ownership or simply ease of removal. If a priority item is too large or heavy to move, or if the very fabric of the room is important, such as hand painted wall paper, then the Grab Sheet would advise to divert threats away or protect in situ. It is important to keep detailed photographic records of in situ objects so that should the worst happen and they are damaged, they can be repaired. The illustrated example shows the front and reverse of a typical two-sided salvage Grab Sheet, which is often laminated to make it more hard wearing.

Once a plan is written, it must remain fit for purpose, so it needs to be tested and maintained. Regular training exercises aid this process and ensure that the people using the plan are familiar with it. Training is a key activity to meet the aim of improving emergency planning capability in the historic sector. Practical aspects of training include reading plans, identifying objects on the salvage list, removing paintings from their fixings, handling objects and carrying out treatment of damaged objects. All of these should be practiced in simulated conditions. These practices should also periodically include a joint exercise with the fire brigade, if possible.

#### Case Study – Salvage Course:

The Salvage and Disaster Recovery Course is one example of training that Historic England offers in collaboration with English Heritage, National Trust and the West Midlands Fire and Rescue Service together with independent preventive conservators.

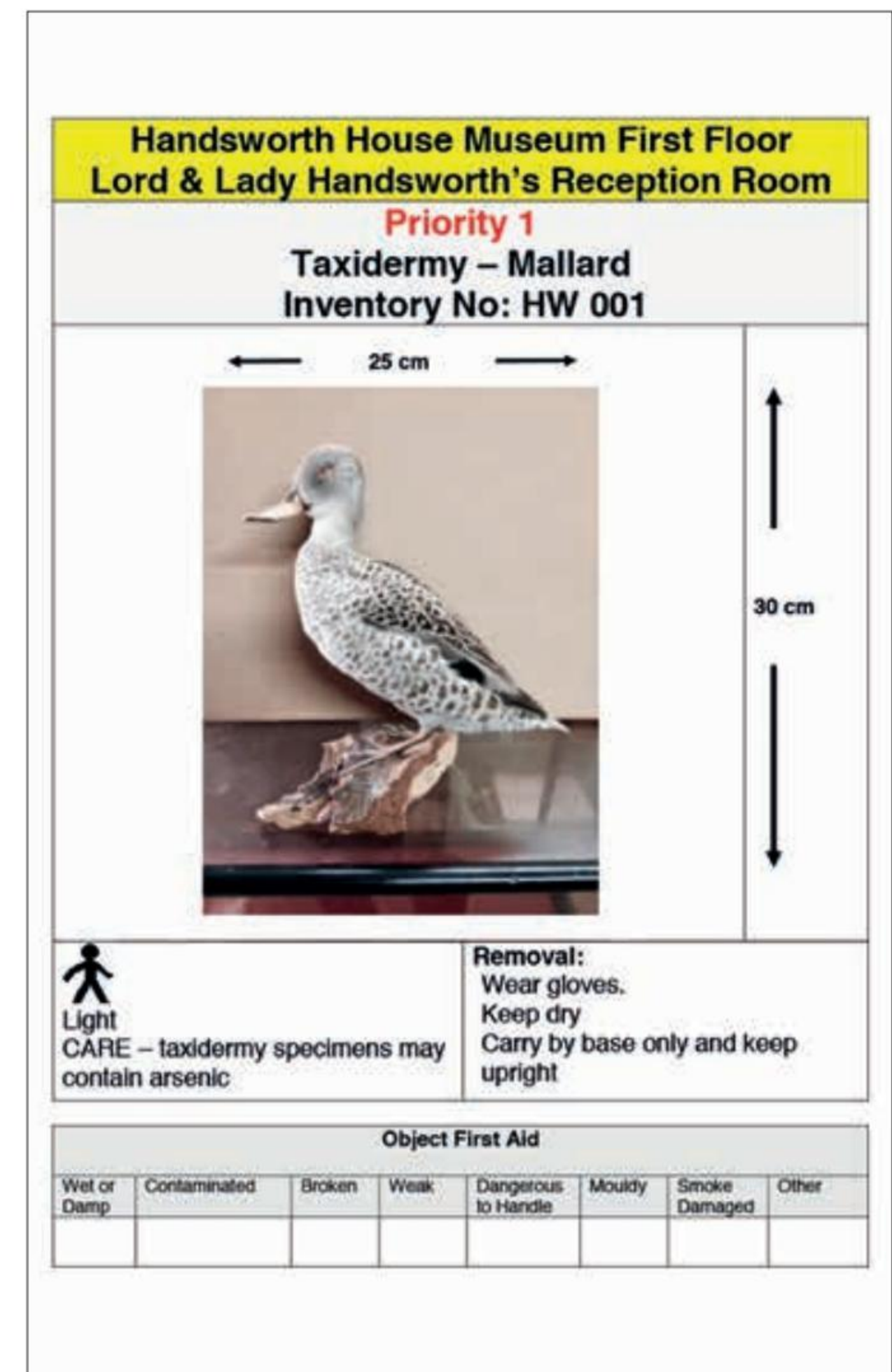
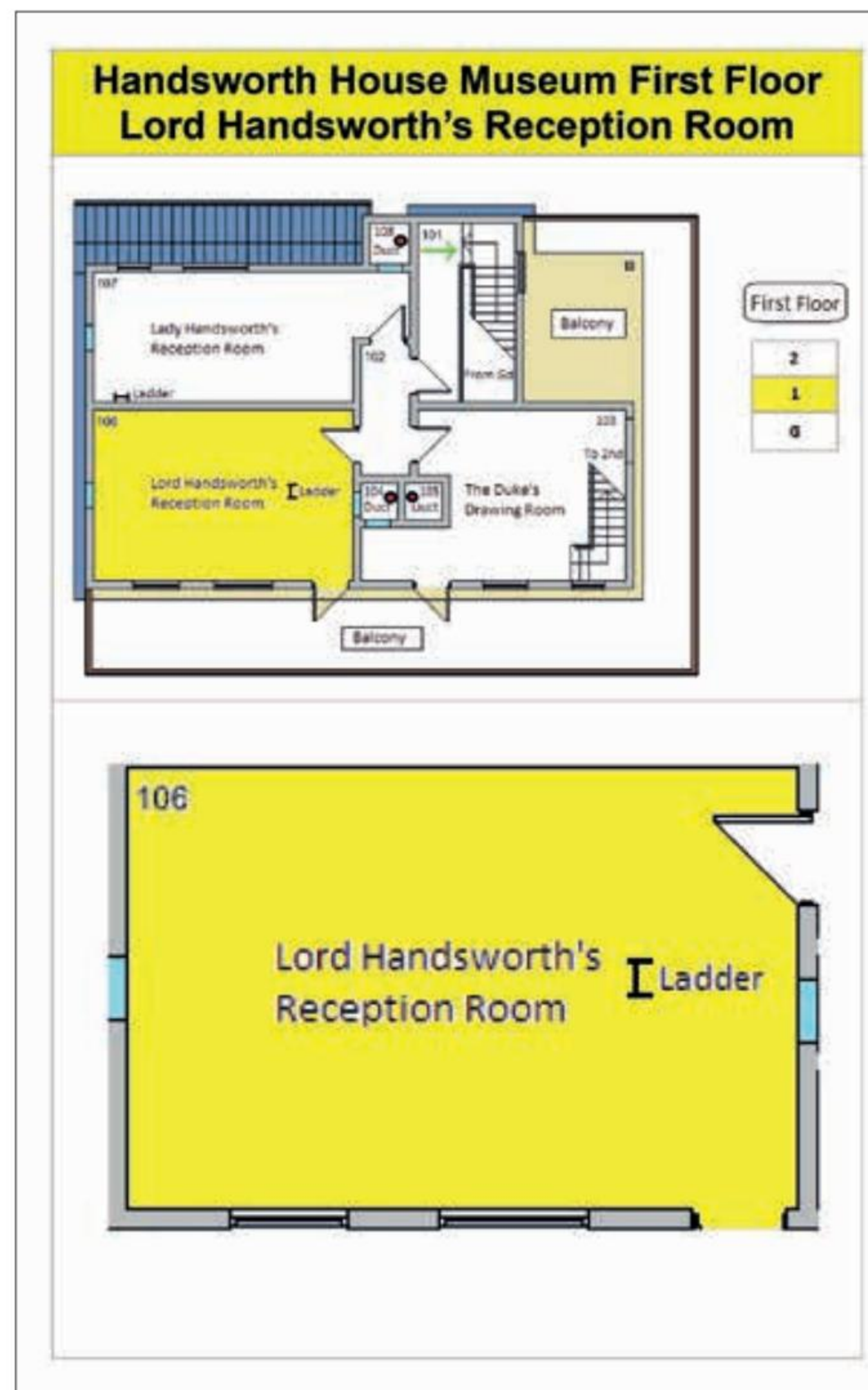
<b>Emergency Response</b>	
Incident Response Hotline No 00000 000000 Press Hotline No 00000 000000	
	<b>Example House</b> Example Avenue London
<b>Post Code:</b>	<b>EX0 1AB</b>
<b>Grid Reference:</b>	<b>EX 000 000</b>
<b>Telephone Number:</b>	<b>000 1111 1111</b>
<b>Date of Writing Plan:</b>	<b>25/02/2016</b>
<b>Person Writing Plan:</b>	<b>Example Name</b>
<b>To be kept at:</b>	<b>Main Office (Main Wing)</b>
<b>Copy also located at:</b>	<b>Out House Office</b>
<b>Revision Number &amp; Date:</b>	

Example House is a free Emergency Plan template available from Historic England  
© Historic England

The course has been designed as the ultimate preparation to help those involved in the historic sector deal with incidents and emergencies such as leaking roofs and water tanks, mould outbreaks and damage to artefacts, and perhaps worst of all, fire. Anyone who is expected to take charge of an emergency situation, or participate in the salvage and protection of historically associated objects is given the opportunity to practice salvage skills in realistic incident conditions. The aim is to ensure delegates can use an Emergency Plan effectively.

The course allows participants to recognise the importance of excellent communication required in these situations, how to organise resources and understand the emergency services' command and control system and gain practical experience leading or working in salvage teams. This enables hands-on experience of removing objects from an incident location, assessment of the condition of those objects, first-aid treatment and documentation procedures. Participants also learn about how to use salvage equipment safely and what equipment is essential.

As I said at the start, there are five components of Emergency Planning, but the basic tenet remains the same: that prevention is better than cure. The Historic England Emergency Planning team is part of a multi-disciplinary Conservation Department. The overall aim of the team is to improve Emergency Planning and fire safety capability by facilitating the development of partnerships, knowledge transfer, expertise and support across the historic sector. Historic England hopes to improve resilience in the historic sector by providing the tools and training to deal with disasters. If you have any queries or comments on this Emergency Planning toolkit, or would like to know more about Emergency Planning and training offered by Historic England, please contact: [emergencyplanning@historicengland.org.uk](mailto:emergencyplanning@historicengland.org.uk)



A grab sheet used to quickly identify priority items in a salvage operation © Historic England



Realistic training conditions help participants understand the challenges faced by the fire service © Historic England



**Laura Kinnear**  
Holst Birthplace Museum

Laura Kinnear has been Curator at the Holst Birthplace Museum for nine years. She has overseen a number of different projects including a 2011 HLF funded project to create an open archive, the Holst Discovery Space in the museum. Laura has a BA Hons in Classical Studies and an MA in Museology. She began her museum career at Gloucester Folk Museum, and went on to work at Gloucestershire Archives and Cheltenham Art Gallery & Museum before settling at the Holst Birthplace Museum in 2008.

## Responding to disaster: flooding at the Holst Birthplace Museum

In June 2016, the weather in Cheltenham was inclement. Or perhaps the weather was typical for the season; British summers now have the reputation for being rain-sodden. The Met Office reports on its website that in June 2016 some areas of the country had 'more than twice the normal rainfall.' The website continues to highlight that 'impacts were widespread on the 14th [...] Gloucestershire FRS received over 100 calls in a 2-hour period. Over 100 properties in the Cheltenham area were reported to have been flooded.' The Holst Birthplace Museum, a Grade 2\* Regency townhouse, birthplace of the composer Gustav Holst and a museum since 1974, was one of those properties. Rain hit the museum like hammers on 14 June 2016, pummelling the roof and the drainage pipes until it had nowhere else to go except into the museum itself. Gushing hoppers spurted into the attic and then made the inevitable escape down the museum walls.

Rain gushed down the Regency Room walls 'like a waterfall' according to Sara, the museum's Learning Co-ordinator, who acted quickly to remove vulnerable works of art. Incredibly, because the paintings were hung 'historically' on chains with their canvases slightly tilted, the water ran behind them, leaving them unscathed. Nevertheless, a Regency sofa, placed underneath the paintings was drenched. Similarly, in the Victorian Bedroom the paintings were all safe because of their historic hanging method, although the Victorian dressing table was damaged by the water dripping through the ceiling.

The cause of this ingress of water appears to have been a literal perfect storm of heavy rain, 19th century pipe work and roof debris. Once the rain had subsided and the debris cleared, the flooding stopped. However, the museum was left with wet, damaged items and saturated walls and ceilings. The wallpaper in both the Regency Room and Victorian bedroom sagged with water.

In the immediate aftermath of the flood, the team turned to the museum's Emergency Plan. As an accredited museum, the Holst Birthplace Museum has an Emergency Plan which it uses when a crisis occurs. The plan was invaluable in guiding staff through the necessary steps once the water had abated. First on the list was a call to the museum's insurers. This was followed by a call to structural engineers in order to make an initial assessment of the ceiling in the Victorian Bedroom, which had seen the majority of the water and now bulged like a blister. Contact was also made to Harwell, a company that supports museums, libraries and archives in Emergency Planning and dealing with incidents such as fire and flood. The museum is fortunate to be a member of the Harwell scheme, enabling it to access advice and support when necessary. Harwell organised the drying out process, for example, instructing a company to install industrial de-humidifiers. Harwell also removed damaged items to their conservation studio for assessment and treatment.

After the initial incident, the most pressing issue was what to do about opening the museum. Clearly, with three rooms inaccessible to the public, the museum could not open in the coming days, but what about the longer term? How long would it take for the museum to dry out? This was a major issue for the museum as it was entering its most busy period. The museum is independently run by a charitable trust and relies heavily on its visitor income to remain viable. An emergency meeting was called and the Trustees and staff made the decision to close indefinitely. It was initially hoped that the museum would reopen in the autumn. In the end, it was December before the museum was ready to reopen again.

In the first few weeks after the flood the main task was removing objects from the most

affected rooms. Clearly the rooms were now damp and the items needed to be removed to a stable environment. The museum worked closely with The Wilson, Cheltenham's Art Gallery & Museum in packing and transporting objects and furniture to an off-site store. One of the most challenging items to pack was a mid-19th century Doll's House, which took the best part of a day to pack securely in tissue, bubble wrap and boxes. A range of items had to be packed away; oil paintings, tortoiseshell combs, a jug and basin, and perhaps the heaviest item of all, an early 19th century square piano. The museum's 1815 Erard harp was considered to be too vulnerable to move from the building, so a decision was made to keep it downstairs in the rooms which were unaffected by the flood.

The main issue for the museum once the decision had been made to close was how to ensure that the museum's long term sustainability would be secured. It was clear early on that the insurance company would meet the costs of the damage, but what about modifications to the building's

rainwater drainage system, which could help prevent such an incident occurring again? Whilst we knew that we would not be allowed to change the fundamental design of the Regency drainage, we believed that we could improve the external pipework, thus enabling water to drain away more quickly. Critically, what about the loss of income? Closure for up to six months would result in a substantial reduction in available funds, whilst bills would continue to need paying.

It was obvious that a campaign had to be launched to help support the museum through this period of crisis. A target amount of £30,000 was set, which was estimated to cover essential repairs, loss of income and also additional staff hours to help resource the museum while it was closed. The museum only has one permanent member of staff, although at the time of the flood it also had two freelancers working on Arts Council funded projects. The freelancers took on additional hours to help with tasks such as supervising the building works and sending out press releases. The campaign was marketed as 'Help Holst', and had a very strong and distinctive brand. A logo was designed by a graphic designer and this was printed on bags and mugs to help communicate a strong visual message to the public. The merchandise was sold at outreach events and through the museum's networks to help raise vital funds.

At a meeting with the Gloucestershire Museum's Development Officer, it was felt that the fundraising campaign needed a central focus. The idea of a sponsored walk was discussed, with the museum team eventually deciding to walk the whole of the Holst Way in two days, a 35-mile stretch through the Cotswolds. The Holst Way was set up by the museum in 2011 and features places in Gloucestershire associated with the composer, such as Cranham, where his mother was born, and Wyck Rissington,

where he had his first appointment as an organist. The team decided to camp for the night en route to make the experience even more challenging and thus encourage people to give generously to the campaign. The walk was very successful in generating donations, and acted as a catalyst for further contributions after the walk had finished. By the end of October, the museum was well in reach of its £30,000 target.

By the autumn, significant progress had also been made with regards to the repair and renovation of the building. The flooding caused major damage to the ceiling in the Victorian Bedroom and it was deemed necessary to replace it, a large undertaking as it would need to be made from lathe and plaster. Once this was completed and the building itself was also considered dry enough, the redecoration programme could commence. The three rooms affected by the flood; the Nursery, the Victorian Bedroom and the Regency Sitting Room, are all presented as period rooms complete with period furniture and decorations. Two of these rooms, the Victorian Bedroom and the Regency Sitting Room, had reproduction wallpaper which had been produced in the 1970s and 1980s using traditional techniques and archive printing blocks. When visitors come to the museum they want to experience interiors as close as possible to those from the 19th century. Therefore, it was important to redecorate the rooms with authentic wallpapers, again using traditional techniques and blocks.

At an early stage the museum worked with Cole & Son to select appropriate papers for its rooms. An 1830 block was chosen for the Regency Sitting Room and an 1870 roller for the Victorian Bedroom. Both wallpapers were handmade, a process which took several weeks. Once the wallpaper had been hung, the furniture, objects and paintings could return. Staff from The Wilson were again



Help Holst Logo  
© Holst Birthplace Trust

on hand to support the museum's small team. The Doll's House took a day to unpack, and the square piano again proved difficult to manoeuvre up the stairs.

The first day of opening was the museum's Victorian Christmas event – a special occasion that is scheduled every year and certainly, this time there was much cause for celebration. The museum had reopened, but most importantly, against many odds, had succeeded in preventing the disaster from having a negative impact on the organisation. The museum had responded to the disaster effectively from the very beginning. Not only had it removed precious objects as soon as the flooding began, it had managed a successful fundraising campaign as well as overseeing vital building and refurbishment work.

The positive outcome was due to a number of factors:

- The quick response by the staff who were in the museum when the ingress of water occurred
- A comprehensive Emergency Plan
- A fundraising campaign with a strong, visual brand
- A central focus for the campaign, for example the sponsored walk
- A well-resourced body of staff – this was only possible due to fundraising, and additional hours for freelancers were paid through the campaign

- A marketing campaign – again only made possible through fundraising
- Support from other organisations such as The Wilson, Cheltenham's Art Gallery & Museum, Cheltenham Borough Council and The Holst Foundation and many individual donations from people wishing to ensure the survival of the museum

Ultimately, the effect of the flood could have been much worse. Since the museum has reopened there have been various improvements made to the building and there are further alterations planned in order to prevent such an incident happening again. For example, pipework has since been upgraded and building maintenance is closely monitored. Furthermore, the museum has now included loss of income in its insurance policy.



Flood damage in the Regency Sitting Room, Holst Birthplace Museum  
© Holst Birthplace Trust

## Europe's lost art: the legacy of Nazi-era looting for today's art market



**Monica Dugot**  
Christie's Restitution  
Department

Monica Dugot is Senior Vice President, International Director of Restitution at Christie's, coordinating restitution issues globally from her New York base in the Chairman's Office. Prior to joining Christie's, Monica served for almost eight years as Deputy Director of the New York State Banking Department's Holocaust Claims Processing Office. She has represented New York State on art restitution matters at many venues, including the 1998 Washington Forum on Holocaust-Era Assets and the International Conference on Holocaust Era Looted Cultural Assets in Vilnius, Lithuania. More recently she has testified before Congress on restitution issues and delivered a TEDx talk.

George Clooney's *Monuments Men*, Helen Mirren's *Woman in Gold*, and the ongoing saga of the 'Gurlitt trove', the secret collection of a Nazi art dealer found hidden in a Munich suburb: the drama of Nazi art looting continues to enthrall and unfold. But what lies beneath the headlines and what does it mean for the art market?

For the heirs of lost and spoliated art collections, the wholesale looting and displacement of art during the period 1933 to 1945 is still a very 'live' issue. The actions of the Nazis in their confiscation of art collections or through their forced sales of Jewish art collections, first in Germany and then in occupied countries, still reverberate 70, 80 years on in claims for the restitution of looted art. Consequently, there is a real responsibility for the art world to acknowledge and address these claims and for us to be part of the discussion on what such theft means, both on a broad cultural level and to the individual families whose possessions and cherished artworks were lost.

For Christie's, as for museums and collectors, we need to be alert to the possibility of the art we handle having been spoliated or lost during the Nazi era. Selling such art has important commercial, legal and moral implications. This means that over the last two decades, we have developed research skills and tools to help us identify Nazi era looted art, and have put procedures in place for how we deal with issues and claims where they arise.

### What is Nazi looted art?

The importance of art for Hitler, Göring and other Nazi grandees was clear from the outset. It manifested itself in Hitler's grandiose plans for an art museum in Linz displaying timeless and 'Germanic' art. It drove the avaricious Göring into rapacious collecting and speculating. It lay behind the purges of 'degenerate' art from Germany's museums. It fuelled the targeting and confiscation

of Jewish collections across Europe. And this was only part of the picture of how and why art collections across Europe were broken up.

Many private collectors and dealers felt the impact of anti-Jewish legislation enacted by the Nazis early into the regime. Many lost jobs or had businesses 'Aryanised'. Many faced the stark choice of emigration and many had to sell homes and art collections to meet the onerous taxes imposed before they could leave Germany. Many art collections entered the market through sales under duress or involuntarily, even before official confiscation of property started.

The restitution claims we handle today are as much because of these forced sales as they are direct confiscation, and our understanding of how Jewish collectors were stripped of their assets and belongings, actions intrinsically bound to the Nazi's ideology, continues to grow.

The art looted or lost during this time was not just by the 'big name' artists like Schiele, Klimt, Picasso, Cranach or Rembrandt. Europe's collections then were just as diverse as today's. Many of the artworks may have been, art historically and financially, relatively modest. They were collections that may not have been exhibited but enjoyed and treasured at home. And these collections comprised not just paintings but drawings, books, furniture, porcelain, silver and objets d'art. These were collections that expressed the personalities, tastes, cultures, likes and dislikes of families across Europe and this is what also makes the quest for restitution today such a personal quest for many claimants.

Museums and institutions across Europe were also subject to destruction and looting, and not just at the hands of the Nazis. Art depots, for example, where German museums had stored their collections, were uncovered and looted by Soviet troops



**Sarah Done**  
Christie's Restitution  
Department

Sarah Done joined Christie's restitution team in 2004. Based in London, she works across all aspects of restitution with a specific focus on claims resolution.



as the war came to an end and taken back as 'recompense' for the damage inflicted on the Eastern front. What the field of restitution now covers is a wide-ranging, salutatory result of a dozen years of turmoil and conflict.

### First Wave Restitution

In the immediate aftermath of the war, there was some degree of recovery and restitution. Many Nazi depositories, often hidden in mines in Southern Germany, revealed hoards of confiscated Jewish collections and looted national treasures. The famous *Ghent Altarpiece* was recovered from a mine near the Austrian Alps. This recovered art was moved to 'central collecting points' run by the western Allies, who faced the challenge of cataloguing and repatriating them to their pre-war countries. Each country in turn was responsible for returning this art to the original collectors or their heirs; and in Germany's case later, to process compensation claims and make some degree of redress. While much was returned, it was by no means an easy or even a completed task by the time official efforts wound down in the 1950s. Not all collectors or heirs still had the documentation to prove ownership. For most, their priority was to find a new home and establish a new life, and their missing art was simply a heart-breaking and painful reminder of what had been lost. Many artworks were thought to be 'heirless' and were absorbed into national collections. For art that had been subject to forced sales or had been sold on through the art market via auction houses and dealers, it had simply vanished behind closed doors.

### Second Wave Restitution

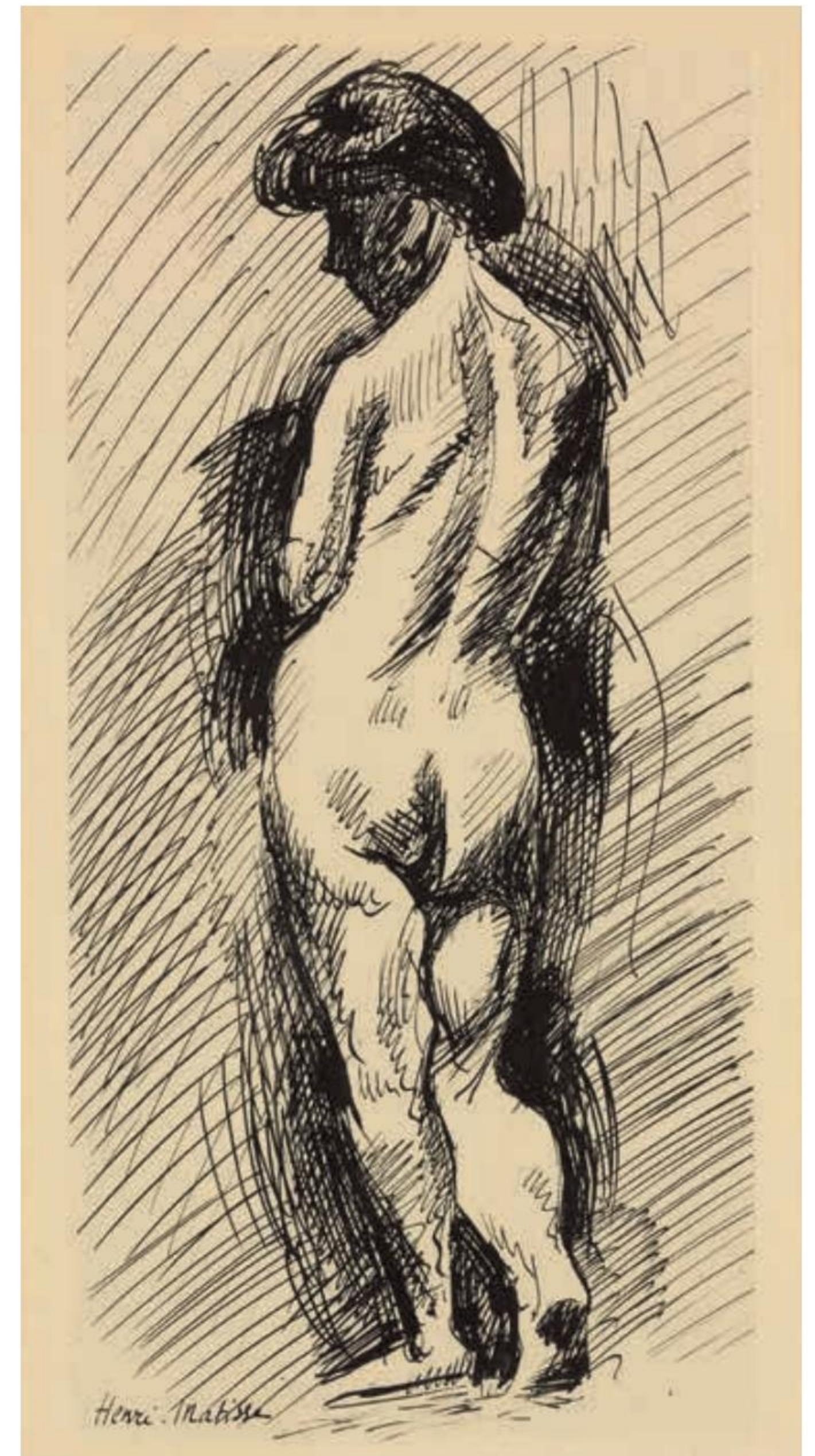
Although some collectors and their heirs made individual efforts to trace their looted art over the decades, there was no central or co-ordinated focus or support for this work. It wasn't until the 1990s that a co-ordinated interest in restitution emerged again. The fall of the Iron Curtain made lost archives accessible; German reunification needed

to address property claims; books – like Lynn H. Nicholas' *The Rape of Europa* – began to appear on the subject. But calls for restitution really coalesced around the class action law suits brought by Holocaust survivors and heirs against the Swiss banks, and later against the insurance industry, for assets hidden in dormant accounts or policies. This led to the pivotal Washington Conference for Holocaust Era Assets in December 1998. From this international meeting of 44 countries came a set of principles committing those nations to researching the art losses of the era, recognising the difficulties facing claimants in finding ownership documentation, and finding 'fair and just' resolutions to claims when looted art is identified. These principles were later reiterated in the 2009 Terezin Declaration.

### Impact on the art market and collector

If the art looting of the Nazi era is an unfinished chapter, where does that leave today's collectors and art market participants? If artworks on the art market are recognisably 'claimable' or even just tainted by questionable provenance for the years 1933 to 1945, Christie's (and other auction houses, dealers and art fairs) will not be able to offer them for sale. And if the presence of an unresolved claim makes an artwork 'unsellable', then its financial value is severely diminished. This would suggest that there is not only a moral issue to deal with but also a pragmatic and commercial component to resolving claims.

Although the Washington Principles provide a framework or set out the 'spirit' in which claims might be resolved, these principles are not legally or internationally binding. Some collectors therefore turn to traditional legal concepts to help resolve ownership claims. While this is always an option, there are also compelling arguments to take a 'soft law' approach – an approach that advocates dialogue between the parties involved on



HENRI MATISSE (1869–1954)  
*Nu de dos*  
© Christie's

either side to achieve a pragmatic and amicable resolution.

This is an approach we often take at Christie's. Christie's will act as an expert and informed intermediary between current holders and claimants in restitution claims. With an international client base, we have sellers, buyers and salerooms in different corners of the globe. A 'soft law' approach in this context – or alternate dispute resolution (ADR) – can set procedural arguments about choice of law or time limitations to one side in favour of addressing the historical facts. Dialogue then focuses on compromise, a constructive way to move a claim forward and one that tries to avoid positions becoming entrenched or adversarial. Also, bearing in mind that



JAN SLUIJTERS (1881-1957)  
*Seated woman with white tulips*  
© Christie's

many of the artworks subject to claims are financially modest, this approach avoids costly litigation. Often, a work is consigned to us for sale, and because of this we can facilitate financial solutions leading to the contested work being offered at auction and sale proceeds being shared between the parties. Although that is not the only option, and sometimes the art in question is restituted or physically returned. Sadly, sometimes, common ground cannot be found.

Through this 'soft law' approach we have resolved many claims. In May, we helped settle a claim for a Henri Matisse drawing *Nu* sold under duress in 1933 by Professor Dr Curt Glaser, art historian and former Director of Berlin's State Art Library. In June, we handled a Jan Sluijters, *Seated Woman with White Tulips*, from the Jacques Goudstikker collection, the famous pre-war Amsterdam dealer, whose entire collection of over 1,400 works of art was taken over by Goering and his business associate. Some years ago, we also helped return a flower still life by Nicolaes van Verendael to the walls of the Suermondt-Ludwig-Museum in Aachen.

### How to identify problematic art

A large part of the restitution team's work at Christie's is vetting the works offered to us for sale and assessing the risk of claims. We do this by looking at the provenance and checking for 'red flags': the names of spoliated collectors in an artwork's history; an association with a Nazi collector, agent or a dealer known to have been complicit in trading looted art; a gap in the provenance or a change of hands between 1933 and 1945; or markings or labels on the reverse which indicate a problem. For example, one of the key Nazi looting agencies active in France and Belgium, the Einsatzstab Reichsleiter Rosenberg (ERR) systematically marked the back of confiscated paintings with a code letter and number.

We also use an array of publications, online resources and databases, most of which are publicly accessible. The second wave of restitution has led to a boom in research into Nazi-era losses and initiatives to publicise these losses, meaning we now have a dozen databases which we can consult to check for possible matches, sitting alongside historic sources. For example, the *Répertoire des Bien Spoliés*, a directory of claimed paintings in France published in 1947, is still a key source of information. The confiscations of the ERR are encapsulated in the 'Database of Art Objects at the Jeu de Paume'. Alongside this, we have 'live' databases like the German government-funded 'Lost Art', where claimants (private and institutional) can register their losses and institutions can post claimable works found in their collections. There are also commercial databases like the 'Art Loss Register.'

When we identify a potential problem, we undertake further in-depth research, often reaching out to restitution and art historical experts and claimants. Underpinning everything we do, in weighing the risk of claims and helping resolve them, is the need for good research. Without it, neither we nor clients nor claimants can make informed decisions.

Obviously, research going back over a period of 70 or 80 years – years of displacement, of movement – is not easy. Many transactions or changes-of-hands happened out of the public eye and we often run into dead ends.

Nevertheless, this focus on provenance in today's art world is welcome. Increasingly, informed clients are coming to our salerooms wanting to know that they are not selling or buying a problematic work. Given this interest in the ownership of objects and thanks to this renewed focus on Nazi era restitution, there is now also an increased focus on cultural property and other types of looting; for example, by the Stasi or following the Cuban Revolution.

Our advice for clients and collectors alike is to keep this imperative in mind and adhere to our 'three R's': Research – research your collections. Review – review on a regular basis, as new information is published all the time. And Reach Out – if you spot a possible problem, ask for expert help in resolving an issue. Like tax bills, don't ignore it: it won't go away.



NICOLAES VAN VERENDAEL (1640-1691)  
*Roses, tulips, columbines, liverleaf and other flowers in a glass vase on a draped stone ledge*  
© Christie's

## The impact of the City of Culture on the Ferens Art Gallery, Hull in 2017



**Kirsten Simister**  
Ferens Art Gallery

Kirsten Simister MA, AMA, is the Curator of Art at the Ferens Art Gallery. Kirsten has been responsible for the Ferens Art Gallery since 2003. She has over 20 years' curatorial experience in managing, preserving and interpreting historic and contemporary art collections for public benefit. She initiated the Future Ferens (young volunteers) initiative in 2006, and the Friends of the Ferens 'Adopt a Painting Scheme' (2008). She is author and editor of two permanent collection catalogues and has overseen numerous temporary exhibitions and innovative projects involving the use of the Ferens collection, including the ARTIST ROOMS On Tour exhibitions from Tate/ National Galleries of Scotland; David Hockney's *Bigger Trees Near Warter* as part of Art in Yorkshire; and Ten Drawings by Leonardo da Vinci from the Royal Collection Trust. She is responsible for acquisitions and building national partnerships through recent ambitious and high profile programming and acquisitions, including the purchase of the Pietro Lorenzetti panel painting (2013) and the Ferens programme for UK City of Culture 2017, including Spencer Tunick's *Sea of Hull* commission and the loan of Rembrandt's *The Ship Builder and his Wife* from the Royal Collection Trust. Kirsten led the gallery through the recent £5.2 million refurbishment.

### Ferens Art Gallery

Located in Hull's Queen Victoria Square, the Ferens Art Gallery was gifted to the city by local philanthropist Thomas Robinson Ferens. It opened in 1927 and celebrates its 90th birthday later this year. The Ferens Art Gallery is considered by many as one of the finest and most important regional art galleries in the country. With a magnificent permanent collection of paintings and sculpture, including works by European Old Masters especially Dutch and Flemish, portraiture, maritime painting, and modern and contemporary British art, and a regular programme of changing exhibitions and events, there is always something new to explore. Highlights include masterpieces by Frans Hals, Antonio Canaletto, Frederick Leighton, Stanley Spencer, Barbara Hepworth, Helen Chadwick, and the Turner Prize winning artists Gillian Wearing and Mark Wallinger.

It was Thomas Robinson Ferens' ambition to develop an art gallery; in 1917 he donated the land to the city and wrote to the council about his intentions. The gallery is also fortunate to have an endowment fund; acquiring work for the city continues

and is approved by a board of Trustees following extensive briefings and research. From the outset, the gallery has acquired and commissioned works, enabling it to actively purchase works of art and grow the collection. The Ferens was the first public institution to acquire a work by David Hockney in 1962, and more recent acquisitions include a neon artwork by two Dutch contemporary artists known as Bik van der Pol, and a nationally significant 14th century masterpiece by Pietro Lorenzetti.

### Hull UK City of Culture 2017

As UK City of Culture 2017, Hull is hosting a 365-day programme of cultural events and creativity inspired by the city and told to the world.

Working with a host of partners, including Hull City Council, which successfully bid to secure the title in 2013, Hull 2017 has seen hundreds of cultural events taking place across the city, from visual arts to theatre, music to live performance, and literature to film. An unparalleled programme has included the acclaimed opening event, Sean McAllister's incredible *Made in Hull*, which drew 340,000



The Ferens Art Gallery  
© David Chalmers Photography

visits; John Grant's celebrations of Hull's Nordic links, *North Atlantic Flux*; outstanding exhibitions in other galleries around the city, including Humber Street Gallery and Brynmor Jones Library; plus exceptional theatre and performance from the likes of Slung Low and Hull Truck Theatre. There is more to come, including Humber Street Gallery hosting a major exhibition, *Hull, Portrait of a City*, featuring newly commissioned work from the photographers Martin Parr and Olivia Arthur and The Royal Ballet's first performance in Hull for 30 years.

Research so far has given very encouraging results and interim findings of an evaluation study being undertaken across the year by the University of Hull's Culture, Place and Policy Institute (CPPI), show that nine out of ten residents attended or experienced at least one cultural event in the city in the first three months of 2017. This is more than double the numbers participating before the city's bid.

At least 450 events, exhibitions and cultural activities took place during the first season, attracting over 1.4 million visits, with many drawing large, often sell-out audiences. As we go into season four we have now held over 1,000 events.

#### Unprecedented visitor figures

The gallery exceeded its 2015 annual figure within the first month of 2017 and has welcomed a 545% increase, and continues to welcome thousands of people each week. This is down to a strong and dynamic visual art programme, including the unveiling of the 700-year-old panel painting by Pietro Lorenzetti – the only fully autograph work by the artist in the UK. In addition, the gallery has staged some exceptional loans, which include five of Francis Bacon's so-called screaming popes and Rembrandt van Rijn's *The Ship Builder and his Wife*, which is the first ever painting by the artist to visit the city, generously lent by Her Majesty The Queen from the Royal Collection Trust.

There were more than half a million visits to Hull's museums and galleries in the first four months of the year. The Ferens Art Gallery and Hull Maritime Museum have seen year-on-year increases of over 500% and it is predicted that 2017 will easily be the most successful year ever in terms of visitor numbers.

As part of the celebrations, the Ferens Art Gallery is playing a leading role in the visual art programme, and re-opened in January 2017 following a £5.2 million major refurbishment, the biggest investment in its history. Its latest acquisition, saved for the nation with support from The Heritage Lottery Fund and Art Fund, was the Pietro Lorenzetti gold panel masterpiece *Christ Between Saints Paul and Peter*. It was unveiled as part of the grand re-opening by Dr Gabrielle Finaldi, Director of the National Gallery, following a four-year conservation project, also by the National Gallery.

The major exhibition SKIN launched on 22 April 2017, a dramatic exhibition of major works by Lucian Freud and Ron Mueck in partnership with ARTIST ROOMS. The latter's hyper-realistic sculptures are quite astonishing, and perhaps hold a particular appeal with the young. We hope that exciting works new to Hull such as these will provide a major draw and that word of mouth will carry far and wide to reach new audiences in Hull and beyond. Most significantly for Hull, SKIN launched a new body of work by the American artist Spencer Tunick for the first time, commissioned by the Ferens, which made worldwide headlines and was the UK's largest nude installation. The display of Tunick's photographs marks the culmination of a spectacular event held in July 2016 which saw the artist photograph over 3,200 participants nude and painted blue around city centre landmarks.

The visual arts have played a huge part in the success of the UK City of Culture year



Interior of the Ferens Art Gallery showing the loan exhibition of *The Shipbuilder and his Wife*  
© David Chalmers Photography

so far. What has happened within the gallery has been complemented and enhanced by exciting installations like *Made in Hull* in the city's main square – the opening event with large-scale projection on buildings, illuminated skylines, and live performances, celebrating the last 70 years of life in the city; and Nayan Kulkarni's *Blade*, an impressive 70 metre public art installation, attracting 420,000 people. *The Weeping Window* installation, featuring over 5,000 ceramic poppies as part of the 14–18 NOW touring programme, also received over 720,000 visits at the Maritime Museum. These are key reasons as to why more people are visiting Hull. As a city, we have embraced the first six months of the UK City of Culture celebrations and the Ferens wants to continue to play its part in raising Hull's profile as a really good place to live, work and invest.

From the start, the gallery's curatorial team aspired to deliver a hugely ambitious programme, and that success has been

demonstrated by the high footfall and vibrancy across the site. We're thrilled that thousands of people in Hull and further afield have already had the opportunity to see significant works that are rarely seen outside London, or other major UK cities. Over recent years we have developed some really strong partnerships with major galleries including Tate, the National Gallery, The Courtauld Gallery, and Royal Collection Trust to name but a few, and the gallery will continue to work with them in years to come. There are more people visiting the gallery for the first time, from both the city of Hull and elsewhere, which is really important for the Ferens. In order to increase visitor figures, it was essential to raise the profile of the city and the gallery, thereby supporting Hull's ambition to become a world-class visitor destination and provide a lasting cultural legacy for the city.

With the recent extensive refurbishment of the Ferens, Hull has demonstrated

a firm commitment to investing in art and culture, and this enriches people's lives and emotional well-being, providing a forum for social cohesion and improving physical and mental health. Art galleries and the works within them are a powerful resource providing intellectual stimulation and opportunities for public involvement in that they generate a way to express creative freedom and flexibility as well as opening a debate about art.

Access to art and culture is vital for all. It can provide inspiration to everyone, and to young people in particular. Life without art and culture would be static and sterile, with no creative arguments or research about the past, no diverse and stimulating present, and no dreams of the future. The Ferens remains free to visit and a friendly place, offering a new gallery space 'Explore Art' which is aimed at families and the under 5s and is proving extremely popular, encouraging increased visits by children and schools. A key consideration of the refurbishment was how to integrate learning across the site and the starting point for this is ensuring an area for children to play and create their own masterpieces. At a time when council budgets are being reduced nationally, Hull has demonstrated a firm commitment to investing in art and culture. Young people's minds can be opened and inspired by exposure to museums and galleries – they can learn about history and explore whole new cultures and ways of life; and visiting the Ferens broadens their horizons and shows the diverse and exciting world in which we live.

#### Turner Prize 2017

From September the gallery is hosting perhaps the most anticipated exhibition of the year, the Turner Prize, one of the best-known prizes for visual art in the world and one of the UK's most exciting and high profile arts events. This year sees a change to the usual criteria as it is the first time that artists



Interior of the Ferens Art Gallery showing the Renaissance Gallery  
© David Chalmers Photography

over the age of 50 have been considered for the prize. There is a buzz of anticipation around the city following the announcement of the four shortlisted artists: Hurvin Anderson, Andrea Buttner, Lubina Himid and Rosalind Nashashibi. We are now working hard on the exhibition, aiming to make it one of the best Turner Prizes there has ever been.

Established in 1984, the prize, awarded by Tate, aims to increase awareness and interest in contemporary art and usually generates a lively debate. This is one characteristic we hope to capitalise on in Hull, inviting everybody to join a fresh conversation about art and to feel that they have a valuable contribution to make in that debate. Alongside the exhibition there will be an exciting public programme and opportunities for schools to engage, as well as immediate ways in which visitors to the exhibition can leave their views, comments and responses to the artists' work.

Tate has established a pattern of taking the Turner Prize out of London every other year, with previous iterations in Liverpool in 2007, Gateshead in 2011, Derry in 2013 and Glasgow in 2015, each time bringing large, new audiences to contemporary art. The Turner Prize at Ferens will appeal to our loyal audiences, those discovering the gallery anew in this year of culture and also visitors to the city who will be able to take in the exhibition as well as the wider cultural offer through the fourth season of the City of Culture programme. The Turner Prize 2017 is one of the Ferens' biggest opportunities to showcase its splendour and quality; the spotlight will be firmly on the gallery and city.

The Turner Prize is on display at Ferens Art Gallery from Tuesday 26 September until 7 January 2018, with free admission. The overall winner will be announced at the high-profile awards ceremony on 5 December 2017.

With free admission, The Ferens Art Gallery is open: Monday – Saturday 10am – 5pm and Sunday 11am – 4:30pm. It is also open until 7:30pm every Thursday.

### The future

As the spotlight continues, a 10-year Cultural Strategy is now launched in a bid to sustain the economic boom. The strategy will put culture and the arts at the heart of Hull's regeneration and development as well as plans to capitalise on the city's maritime and international connections. Work is underway to shape an ambitious, distinctive artistic programme for 2018 and beyond, ensuring the success continues. For Hull, 2017 is just the beginning.



Interior of the Ferens Art Gallery showing the Modern and Contemporary Gallery  
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