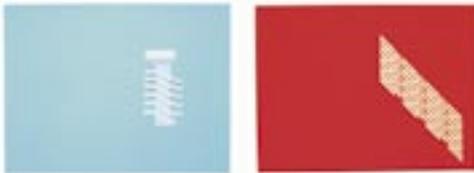




GRAMPIAN HOSPITALS ART TRUST

Grampian Hospitals Art Trust / **Annual Review 2005**

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Above Left: **Toby Paterson** Sunlit Emergency Exit (Water Tower Version),  
Above Right: **Toby Paterson** We Fall onto Patterns Quickly (Axonometric Version)  
Cover Image: **Claire Roberts** Painted Lady (detail)

Using art for the benefit of patients, staff  
and visitors in NHS Grampian healthcare spaces



## Chairman's Report



Donnie Ross  
Chairman

GHAT continues to flourish. 2004 - 2005 has been a very good year, thanks particularly to the efforts of our two new Curators, Anne Moore and Bronwyn Platten. **"Art is an experience of communication and exchange"**, suggest the Curators, "the creations, thoughts, ideas and concerns contributed by all those involved in GHAT's activities help to generate a sense of shared community – an important aspect of life in a healthcare setting. We very much value every contribution and the passion with which each is expressed. Given this generosity of spirit, we feel very positive about the future of Grampian Hospitals Art Trust."<sup>1</sup>

All of us in the GHAT core team rely on the support and encouragement of GHAT's Board of Management, and it is a pleasure to report that the BoM – now integrated with the Art Advisors group – continues to be a vital and energetic guide, and a driver whose collective wisdom keeps us on track towards the essential central vision of GHAT.

My thanks to GHAT's Vice-Chairman Andy Dewar, whose good sense and immense experience are widely appreciated in the art-world of Aberdeen and beyond. Thanks also to Ian McDougall, Andy's colleague at Aberdeen College, who ensures that the annual review is consistently produced to a high level of design.

As GHAT continues to evolve and develop, the value of staff in key positions becomes ever more appreciated, and I would like here to express the thanks of all of us in GHAT to Sandy Milner, Business and Gallery Manager, who rose to the challenge of being the sole member of staff in the GHAT office for 4 months of the year, thereafter facilitating and supporting considerable changes not only in GHAT but in her own office environment.



Sandy Milner  
Business and Gallery Manager

Sandy's cheerful equanimity and efficient coordination of everyone from hospital joiners (very skilled and proficient) to Chairman (quite absent-minded these days) has helped to guide us through the sometimes stormy seas over the last couple of years.

The new Royal Aberdeen Children's Hospital is now open for business, and Phase 1 of the RACH Art Project is complete. The Art Project Group is to be congratulated – it has won The Saltire Society's Award in 2005 for Arts and Crafts in Architecture, a very prestigious achievement.<sup>2</sup>

Her Majesty Queen Elizabeth officially opened the RACH on 4th October 2005, and by all accounts was extremely impressed with the new building and the staff she met during her visit. (Sample conversation: Wee Patient: "Are you really the Queen?" HMQE: "Yes, I am." Wee Patient: "That's nice!")

If you haven't already seen it, I strongly recommend reading "Royal Aberdeen Children's Hospital Art Project" (2005). This wonderful illustrated booklet documents the award winning project and illuminates what else delighted Her Majesty.



Ally Watson - Space Place (detail)

During June 2004 I had the pleasure of presenting to an incredulous public my own Exhibition of diverse works. If you are astonished to learn that my portraits of well-known and deservedly popular medical figures haven't yet led to an avalanche of commissions, no doubt you will be completely banjaxed by the information that my Cabinet of Ancient Artifacts Found Near a Neep-Shed in Kinellar has still not been featured in the Journal of Hellenic Studies.

The GHAT Art Gallery's Exhibition Programme has amply compensated for this isolated lapse of taste with a splendid schedule, ranging from a series of photographs of the old Royal Cornhill Hospital (by Susan Grant, Adrian Lear and Ian MacIlwain) to a sparkling show of the diverse works of Laurie and Meg Harris.

It is pleasantly apparent that the standard of the exhibitions held at the The Art Gallery, which we began two decades ago, continues to be very high, and the range and quality of the works on show continues to delight. As ever, we do get occasional complaints, but these are very much in the minority.

It seems to be universally understood that Arts in Hospitals is good for the quality of life of patients, visitors and healthcare staff. Incidentally, it is worth emphasising once more that GHAT is an independent organisation and a registered charity.

So GHAT goes from strength to strength. We continue to rely on our expert and committed Art Advisors for support and advice, and this group of talented professionals continues to form the mainstay of our local Arts in Healthcare movement. We very much appreciate also the efforts and energy of hospital staff of all disciplines, including portering staff, joiners, painters and transport personnel. We strongly believe that GHAT contributes to health care by improving the human environment, and we continue to respect and build on the traditions and standards established by the original Grampian Hospitals Art Project under its first Chairman, Norman Mathieson, twenty years ago.

**Dr. Donnie Ross, Chairman**

**(Footnotes)**

<sup>1</sup> Bronwyn Platten and Anne Moore, 2005

<sup>2</sup> For further details about the Saltire Society and their awards, please see: [www.saltiresociety.org.uk/awards.htm](http://www.saltiresociety.org.uk/awards.htm)



Allan Watson - Sculptural Seating

## Curators' Report

This first year has been an exciting one, bringing many interesting artists and people together, to work towards the further development of the options we can offer to the community of NHS Grampian.

Our shared role is a varied one – encapsulating a range of activities, including the running of the gallery programme, the management and expansion of the collection, developing new artist-in-residence programmes and the provision of arts activities for patients and staff within a health care setting. We have been striving to keep up with the requests for art to enliven the hospital environs - requests which come to the office on an almost weekly basis. We have enjoyed visiting the many and varied locations within the hospital/s and outreach centres. The enthusiastic and positive reactions by staff involved in the selection of work for their departments informs us that the placement of art in health care environs does engender a sense of well being and increased morale.

Within the next two years we hope to start a programme of photographing and digitising some of the main parts of the collection. Eventually we hope to be able to offer visitors and staff online access to the wide variety of artworks which have been acquired over the past twenty years and now form part of one of the most exciting collections to be found within a hospital community.

We continue to enjoy ongoing relationships with many people including students and staff at Gray's School of Art and Aberdeen University, through the Word Festival. We have established links with staff at the School of Health and Social Care, The Robert Gordon University and WEA and Reach Out; as well as various patients, staff and visitors within Grampian NHS.

While there are too many people to mention here – all the relationships we are creating are important for GHAT. We are working on building strong networks to support both the arts community in the Aberdeen/Aberdeenshire region and the many communities who contribute to health and healing within Grampian NHS, whilst at the same time supporting the needs of the staff, patients, families and visitors that may benefit from the experiences we provide. Thank you to all who have contributed to the programme over the year in what ever capacity: exhibiting as artists, offering feedback via the Visitors' Book or verbally, attending the gallery and openings, providing information regarding various activities and needs within the hospitals, including the practicalities of the odd painting coming loose from a wall.

We look forward to exciting new developments in 2006 including a dynamic new programme of art exhibitions as well as working creatively with Jeanne Ellin, Writer in Residence. Her vision and spirit has already inspired many and her input and advice within GHAT is proving invaluable.



Anne Moore Curator



Bronwyn Platten Curator

Two handwritten signatures in black ink. The first signature is 'Anne Moore' and the second is 'B. Platten'.

Anne Moore/Bronwyn Platten, Curators

## Jeanne Ellin / Writer in Residence for Roxburghe House

It's a pleasure to welcome on board Jeanne Ellin, our new Writer, supported primarily by Roxburghe House. Jeanne comes to us with an impressive history of achievements in spanning the gap between what we doctors think patients are experiencing and what patients are actually experiencing. We look forward with pleasure and interest to reading and hearing her work. Although Jeanne will mainly be based in Palliative Care, she is actively engaged in promoting the role of creative writing within both health-care and community settings across Scotland. – **Dr Donnie Ross, Chairman**



An Anglo-Indian, with over a half-century of perspective, I'm a published poet and story-teller with an interest in myth and religion. Before working as a verbal artist in community settings from schools to prisons and day centres, I used to be a registered nurse, a counsellor and trainer.

I've been published in several anthologies, including: the award winning 'British South Asian Poetry', Redbeck Press - 2000, 'Rainbow World', Hodder Children's - 2003 'Marsala', Macmillan - 2005. My counselling text book, 'Listening Helpfully', Souvenir Press - 1998, was a Waterstones' essential title and is on the reading list of several counselling courses.

'Who Asks the Caterpillar?' is my first collection of poetry and was published by Peepal Tree Press in September 2004.

Being Writer in Residence for Roxburghe House is an exciting challenge and will use all my previous skills and hopefully develop more. I am passionately convinced of the positive benefits of writing for health and enthralled by hearing people's stories. I hope that my work helping people to write their own narratives will be 'Ghost Writing' in that my input will be invisible and the voice and words will be recognisably the patient's.

A handwritten signature in dark ink that reads 'Jeanne Ellin'.

**Jeanne Ellin**, Writer in Residence

## GHAT Exhibitions 2004 – 2005

### Angela Thouless / 27 March – 4 May 2004



An expressive exhibition of paintings of city scenes - streets, faces, individuals, and crowds. Angela Thouless applies paint with energy and passion, exaggerating both perspective and colour to charge her subjects with life and vibrancy.

Influenced by German Expressionist art, Angela interprets the life of the city via rhythm, employing marks she relates to the rhythms of everyday life, for example the hum of voices or the noise of cars.

### Donnie Ross / 8 May – 15 June 2004



Dr. Donnie Ross, artist, doctor and musician displays a dynamic multi-media exhibition that draws on his wide range of interests and talents. His work applies various techniques including oils, water colour, photographs, photographic montages, assemblage and bronze casting to create an alchemical merging of personal languages, landscape, wit and archetypal mystery. Dr. Ross, currently Chairman of Grampian Hospitals Art Trust was formerly Medical Director of Grampian University Hospitals Trust, and worked full-time for 35 years in the NHS.

### Gabrielle Reith and Patricia Reith / 19 June – 27 July 2004



Gabrielle Reith



Patricia Reith

A unique exhibition of two practicing artists – mother and daughter – both graduates of Gray's School of Art and both sharing an interest in painting the landscape. However, while they obviously share an unusual creative closeness, each approaches the same subject quite differently. Patricia's response is expressionistic and intuitive, with texture built up from collage and impasto, and the application of vivid colour while Gabrielle's work is more graphically focussed, her subtly considered compositions of semi-abstract shapes are created from collaged papers worked with oil pastels and inks. The contrast in styles is marked but a common interest and joy in colour experimentation, involvement in and expression of the landscape is apparent.

## Lawrie Harris and Meg Harris / 31 July – 7 September 2004



Meg Harris



Laurie Harris

Jazz musicians, landscapes, Urquart Road, Aberdeen, cows, farm equipment – all are explored in Lawrie Harris's lively drawings and paintings. Meg Harris paints the scenes of her surroundings – the fleeting fishing boats in the harbour, coastal scenes of Cryvie and Gardenstown, the omnipresence of the farmland, distant mountains. Always working from life, not one to seek the reliable weather of the studio Meg Harris's work recreates the place and feeling of where the work was made, the wind even seems to blow a little still...

## Malcolm McCoig 'Dung Heaps and Other Crap' / 11 September – 19 October 2004



A thought provoking, humorous and highly skillful exploration of the environment where the artist Malcolm McCoig lives – Upper Coullie, near Auchenblae in the Howe o' the Mearns.

His exhibition for the gallery reveals the poetic to be found in everyday objects and seasonal happenings – dung heaps; tattie boxes and labels; stored grain; clods of earth and dumped fertiliser bags. The flotsam and jetsam of the North East farmland and its quiet yet irresistible and sometimes unearthly beauty.

## Anke Addy / 23 October – 29 November 2004



A beautifully refined showing of black and white large format photographs of the landscape of the Aberdeenshire region. Anke Addy responds directly to the landscape around her – often lugging her large camera and tripod up mountains covered in snow to create her work.

The photographs capture the subtleties of seasonal changes in the North East of Scotland and Anke's interest in the diversity of form and texture. She utilises monochrome photography as she says that it "has that extra dimension whereby both texture and composition are emphasised in a simple, yet dramatic way".

### Peacock Visual Arts 'Pride of the Peacock' / 4 December 2004 – 11 January 2005



A group exhibition of prints from a selection from Peacock Visual Arts in Aberdeen including work by Bob Batchelor, Joyce Cairns, Richard Demarco, Nicola Galloway, William Littlejohn, David McCracken, Toby Paterson, Paul Raine, Claire Roberts, Ralph Steadman and Frances Walker. Grampian Hospitals Art Trust and Peacock Visual Arts share a long and fruitful association, with the Trust often drawing upon the advice, expertise and experience of this innovative visual arts centre.

### Cornhill Hospital 'Three Views' / 21 January – 13 February 2005

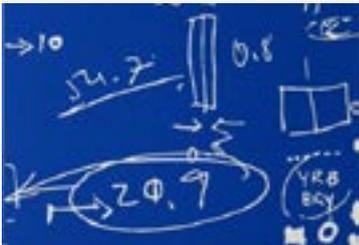


Ian Macilwain

An exhibition of photographs of the old buildings within Cornhill Hospital that are no longer in use. Three artists were commissioned by Grampian Hospitals Art Trust to respond to the site: Susan Grant, Adrian Lear and Ian Macilwain.

For further details, please refer to Commissions, Cornhill Hospital Photography Project, pages 14-15.

### Andrew Dodds / 18 February – 17 March 2005



Andrew Dodds' practice embraces the processes involved in the construction of painting. He regards the finished object very much as that, an object with its own physicality and presence. The works utilise disparate subject matter – bus tickets, receipts or crossword puzzles. While these elements could be read as symbolic of deeper meanings – Dodds is interested purely in their visual characteristics. His paintings focus upon the experience of perception, the nature of vision and the pleasures of looking.

## The GHAT Collection

Funding for the Children's Hospital artworks came from a variety of sources, including the Scottish Arts Council lottery fund, Aberdeen City Council and the hugely successful ARCHIE Foundation Appeal.

### Purchases

In 2004-05 a total of **25 artworks** were purchased and added to the GHAT Collection. The total value of these purchases was **£12,790**.

Included in this total is a suite of prints by Toby Paterson and a series of small figurative paintings by Gerald McGowan. Arthur Watson's work, 'Memoria Appendix One A Grandfather's Tale', is now installed in the main corridor, alongside Lennox Dunbar's recently acquired 'Faculty Painting No 4', and Claire Roberts' screenprint, 'Painted Lady', takes pride of place in the Maternity Hospital.



Arthur Watson 'Memoria Appendix One A Grandfather's Tale'

During this year GHAT acquired a total of **103 pieces** (including Purchases, Commissions and Donations) with a value of **£361,000**. Last year we collected **96** pieces to the value of **£31,582**. In this year's much larger sum are included the artworks which were commissioned for both Roxburghe House and the Royal Aberdeen Children's Hospital.

Funding for the Royal Aberdeen Children's Hospital artworks came from a variety of sources, including the Scottish Arts Council lottery fund, Aberdeen City Council and the hugely successful ARCHIE Foundation Appeal. A further donation from Talisman Energy (UK) Ltd was used to fund Syd Burnett's 'Spiral Water Sculpture', which stands at the front entrance of the children's hospital.

### Commissions

**67 artworks** were acquired through commissions this year with a total value of **£346,290**. As mentioned above, this figure is made up mainly from the commissions which were undertaken for Roxburghe House and the Royal Aberdeen Children's Hospital. In addition to these major projects, three artists were commissioned to photograph the old Royal Cornhill Hospital. These evocative images are now installed within the new Cornhill Hospital.

### Loans and Rentals

We currently have **92 works** on loan from various sources, including ExxonMobil and individual artists, as well as **15 pieces** on loan from Paintings in Hospitals. This will be scaled down over the coming year.

### Installations

This year a total of **109 works** were installed throughout **9** different locations.

## Donations

GHAT received **11 donations**, among which featured Lois Carson's 'Rowans Green'. This sculpture was acquired thanks to the generous support of Shell in association with Aberdeen Artists' Society. Shell has supported GHAT over many years by contributing the proceeds from the sale of catalogues at this annual exhibition towards the purchase of artworks for the GHAT collection. Lois Carson's sculpture has now been installed on the ground floor of the Children's Hospital.

## New Acquisitions



'Painted Lady' (2004) by Claire Roberts was acquired by Grampian Hospitals Art Trust specifically for display in the Maternity Hospital, Aberdeen Royal Infirmary. The title represents a two-fold fascination for the artist – referring to the butterfly of the same name as well as women's use of decoration and adornment towards attracting the interest of the opposite sex.

The work is part of a series that Roberts created for her solo exhibition at the Foyer Gallery in Aberdeen. The multi-layered and highly coloured lino cut prints on show have been inspired by ideas of transformation, growth and regeneration – concepts fitting the new home for this work.

Claire describes the relationship between the woman pictured and the small male figure she contains as ambiguous in nature. In her artist's statement about this work she asks "Is the relationship one of protection and nurture or something altogether more sinister?"<sup>1</sup>

However one may respond to 'Painted Lady' the mysteries and wonder of fertility and the feminine role in creation is brought to the fore here by Claire Roberts. It is wonderful to have this work as part of the collection of Grampian Hospitals Art Trust.

We are also pleased to add five new prints by Toby Paterson to GHAT's collection. These prints form part of Toby's 'PATTERNS' suite which was edited by Ailsa McWilliam at Peacock Visual Arts and exhibited in Aberdeen Art Gallery in 2003.

Toby's prints represent an exciting addition to the GHAT collection, their cool architectural qualities and brilliant colours bringing a surprising visual aspect to our long hospital corridors.

"This suite of prints takes as its starting point a variety of different forms of housing and accommodation whilst drawing from them unexpected images. ...these prints allude to the visual richness underlying our most immediate surroundings."<sup>2</sup>

(Footnotes)

<sup>1</sup> Claire Roberts, artist statement (2004)

<sup>2</sup> Toby Paterson, PATTERNS, catalogue, Aberdeen Art Gallery (2003)

## 'The Raising of Rowans Green'

"Outside the trees are still dressed in their between season uncertainty. Inside a hospital corridor is filled with a senior manager, two workmen, a sculptor and a curator.

Metal measures are extended as they walk from window to best site to better. The vagaries of trolleys are considered, the distance from window, lift and doors is debated before the perspex column, the shade of a summer cloud, is tentatively placed.

Here Lois Carson's 'Rowans Green': will stand in subtle relationship with the trees beyond, its' suspended translucent slices like calendar dating rings shifting into full leafed trees as we move round. The purple panel on the far left makes its own silent statement of diverse harmony. That's for tomorrow.

Today twin spirit levels are drawn, since to the installers' surprise, the curator flourishes one of her own. Grave consultations follow with the unevenness of line compensated for by folded paper. All will be righted by the addition of the metal floor plate.

Painstaking time passes; the crowning clear perspex box is about to be screwed down, when the curator draws on her white gloves. Dust and shadows, specks and smears! No simple spray can be enough. Twice and again the white gloves sweep over, intent on a surface almost immaculate. Breath held, the suspicion of a single speck remains and is accepted. The in-still-ation is complete.

The skilled man and the bright faced boy, quiet in his navy boiler suit, perfectly clean and pressed (had it ever met grease or grime before this morning?) give one last polish to the footplate and leave."

**Jeanne Ellin**, Writer in Residence



**Lois Carson** Rowans Green (above and opposite)

## Commissions

### Cornhill Hospital Photography Project

The increasing emphasis on the development of community based mental health services in recent years has resulted in the closure of certain hospital buildings within Grampian. Most of these former hospital buildings originate from either the Victorian or Edwardian era and, although no longer in use, still hold memories for former patients, staff and others. It was accordingly felt important to take photographs

In January 2004, Grampian Hospitals Art Trust established an open commission in order for photographers/artists to create a series of photographic images recording physical aspects of the old granite buildings at Royal Cornhill Hospital, commonly referred to as the Upper and Lower Hospital. Three photographers were selected – Susan Grant, Adrian Lear and Ian Macilwain. Each artist was asked to create a collection of twelve images. The range of works reflects the three unique approaches taken by the artists – their individual responses to the buildings and the traces of life and activity still apparent in the uninhabited spaces. Each set of works is creative, explorative and poetic in nature and should not to be regarded as a social or historical record. The photographs, post exhibition, are now hung in various locations on the Royal Cornhill Hospital site as an acknowledgement of these old buildings.



Corridor, Lower Hospital

#### Susan Grant

My practice as an artist is concerned with modern concepts of community and the cycles of life of which we are a part. In exploring a range of media including sculpture and installation, my work uses photography, drawing and text as a starting point.

In this project I primarily tried to capture the atmosphere of the Upper and Lower buildings of Cornhill Hospital. On entering the disused spaces, parts of which have lain empty for years, you gradually notice the detritus underfoot: rooms no longer swept and stark reminders of human vacation. Hair curlers; washers; string; clips; Christmas cracker novelties – small reflections of a once-busy building; objects used or formerly disposed of by individuals now gone.

Making my focus these objects, I took the shots from a low point of view and used a short focal length, meaning the camera focused on only the foreground, leaving the background a blur.

A mixture of landscape and portrait format, each image has strong horizontal or vertical elements to its composition. Using colour chemical photography, I often worked in early or fading light in order to give a sense of closure or demise, as the site looks to change from its original purpose.



Kildrummy Ward

## Adrian Lear

As a visual artist, I work in a variety of media, including drawing, video, performance, installation and site specific sculpture, with each visual outcome developed and made as a response to a specific building or site. Much of my work has focussed on architecture, and in particular, abandoned and derelict structures, and it was for this reason that I was attracted to the commission at Cornhill.

On my first visit to the vacated hospital campus in early January 2004, I found myself warming to the collegiate shape of it, the eccentrically named closed wards and in particular the 'cloistered' garden spaces.

Walking around the abandoned rooms I was also taken back to experiences from early childhood where my parents were involved in monthly visits to a psychiatric unit housed in a remote Victorian mansion. Perhaps contrary to current thinking, my overriding memories of this place were of friendly and welcoming staff and patients in a building that fuelled my childhood imagination.

For these two reasons, the photographs perhaps present a whimsical and nostalgic approach to a group of buildings that may be at the end of their working life, and I hope suggest that there can be found elements of lingering value which we are still to draw from those who built, worked and passed through this space.



Floral Corridor

## Ian Macilwain

My interest in photographing psychiatric hospitals has arisen from my clinical experience, which I believe gives me a unique 'take' on the architecture which in my eyes can never be divorced from function. For 10 years I ran a rehabilitation ward in a large hospital in Surrey and watched over the lives of 100 men to whom this barren structure was 'home'. I encouraged them to make a personal imprint on this intensely depersonalising environment but the results often put them, and me, on a collision course with the forces of regulation and control.

In photographing Cornhill I sought out traces of the personal – those tiny unobtrusive human elements which bring warmth and interest to the sterile grandiose architecture of the Victorian asylum. Everything is exactly as I found it. It is simply amazing how little impact the lives of generations of distressed people have made on the structure which housed them for a hundred years.

## Commissions

### Roxburghe House, Aberdeen

In July 2005, the new Roxburghe House in Ashgrove Road, Aberdeen, was officially opened by Dennis Law. Five new artworks had been commissioned to enhance the new building by architect, Jack Sinclair.

#### Gordon Burnett Sun Garden

Granite, wood and steel



A sculptural garden, commissioned with support of the Rotary Club of Aberdeen, inspired by nautical and harbour references. From the conception and early design of the idea, Sun Garden was designed to provide a special outdoor place for contemplation, the sundial itself functioning as a focal point rather than as a teller of time.

### Anne Finlay Spiritual Connections

Acrylic, aluminium, nylon and gold leaf



This sculpture incorporates many shapes derived from nature as well as universal symbols of spirituality. A sense of lightness underlines the design, thus giving it an uplifting quality. The interaction between the suspended sculptural piece and the circular table, which was separately commissioned by the Friends of Roxburghe House, creates a visual harmony within this spiritual room.



### Brian Glassar Arial Wall

Bronze and lead crystal glass

The chemical formula for water, H<sub>2</sub>O, has been deconstructed and the forms cast into lead crystal glass using the traditional 'lost wax' technique. The title derives from the use of the Arial typeface and the inclined bronze planes were inspired by images of climbing walls.



## Malcolm McCoig *A Life in a Day*

Polyester laminates



"I took the SAIL brief quite literally, and as a completely new departure for me, got involved with the new and exciting materials used by modern sail-makers. The materials finally selected were three different weights and constructions of clear, polyester laminates, stitched and glued to fit into the triangular sail-like shaped spaces at the top of the four entrance columns.

These positions also allowed for the all-important light to come through the work. The radiating structures, each from a different corner and from the centre of 'Noon', are similar to those found in the strengthening of real sails, but also represent the energy from each of the four basic central motifs. A whole day, perhaps representing a whole life? *A Life in a Day.*" (Malcolm McCoig)

## Maggie Riegler *Reflections*

Woven tapestry



Assembled in spirals, to convey the idea of colour and light reflected in moving water, the tapestry comprises forty-five separate woven sections.



## Statement of Financial Activities

	2005	2004
<b>Incoming Resources</b>		
Donations, legacies and similar incoming resources	343,290	11,330
Activities in the furtherance of the charity's objectives	56,222	62,642
Investment income	1,467	908
Other incoming resources	5,066	1,290
<b>Total incoming resources</b>	<b>406,045</b>	<b>76,170</b>
<b>Resources expended</b>		
Charitable expenditure – cost of activities	10,296	10,679
– support costs	31,647	30,284
– donations	-	5,000
Management and administration of trust	13,709	18,368
<b>Total resources expended</b>	<b>55,652</b>	<b>64,331</b>
Net incoming resources for the year	350,393	11,839
Uplift on revaluation of artworks	22,202	-
Net movement in funds during the year	372,595	11,839
Balances brought forward at 6 April 2004	855,540	843,701
<b>Balances carried forward at 5 April 2005</b>	<b>1,228,135</b>	<b>855,540</b>
<b>Represented by</b>		
Artworks & sculptures	1,211,339	866,038
Other fixed assets	1,230	1,541
Other assets	42,996	53,052
	1,255,565	920,631
– Liabilities	27,430	65,091
<b>Total</b>	<b>1,228,135</b>	<b>855,540</b>

# Grampian Hospitals Art Trust 2004/2005

<b>Patron</b>	John Bellany
<b>Chairman</b>	Dr Donald G Ross
<b>Trustees</b>	Sydney Burnett Andy Dewar Mrs C Farquharson Dr Marion Hall
<b>Curators</b>	Anne Moore and Bronwyn Platten
<b>Business and Gallery Manager</b>	Sandy Milner
<b>Writer</b>	Jeanne Ellin
<b>Art Advisors</b>	Sydney Burnett Andy Dewar Rosemary McKenzie Michael Waight
<b>Board of Management</b>	Donald G Ross – Chairman Andy Dewar – Vice Chairman Sydney Burnett Alan Gall Andrew Jackson Dr Joseph Legge Tom Mason Terry Mackie
<b>Volunteers</b>	Shiela Jones, Annette Korstunje, Carrie Mallard and Susanne Paul
<b>Photography</b>	Mike Davidson and Stuart Johnstone
<b>Auditors</b>	Ritson Smith
<b>Secretary to Board of Trustees</b>	Erlend Flett, Ledingham Chalmers

## Artists in the Collection

Donald Addison  
 Michael Agnew  
 A.N. Aitkenhead  
 Gavin Alexander  
 Patrick Alexander  
 Sophie Allen  
 John Paul Allon  
 Malena Astrom  
 Carmen Ambrozovich  
 Deborah Anne Anderson  
 Michelle Anderson  
 Keith Andrews  
 Malcolm Appleby  
 Brownlee Armour  
 Derek Ashby  
 Nina C M Ashby  
 David Atherton  
 Eric Auld  
 Joan Backes  
 Ruth Bailey  
 Robert Bain  
 Robin Banks  
 Lesley Banks  
 Jo Barker  
 Neil S Barr  
 Peter Barton  
 Bob Batchelor  
 Bill Baxter  
 Sandra Baxter  
 Michael Beagrie  
 Ruth Beardsworth  
 JG Beattie  
 Prof W Bednarowski  
 Reinhard Behrens  
 John Bellany  
 Roy Benzies  
 Robert Bermingham  
 Allan Beveridge  
 Marco Bevilacqua  
 Charles Birnie

Alison Black  
 B R Blacklaws  
 Frank Boag  
 Kirsten Body  
 Marj Bond  
 Sheena Bowman  
 James Boyd  
 Michael Bradshaw  
 Andrew Braidwood  
 Jacki Brandie  
 Michael Brennand-Wood  
 Donna Briggs  
 Colin Brown  
 Erland Brown  
 J Gordon Brown  
 Gordon Bryce  
 Dennis Buchan  
 Jim Buckley  
 Joan Burgoyne  
 Gordon Burnett  
 Syd Burnett  
 Alexander Burns  
 Deborah Burr  
 Robbie Bushe  
 Rosemary Bushe  
 Howard Butterworth  
 Donald Buyers  
 Keith Byres  
 William Cadenhead  
 Joyce Cairns  
 Kelly Anne Cairns  
 Tom Calder  
 Bob Callender  
 Euan Cameron  
 Mary Cane  
 Gill Caplan  
 Val Carr  
 June Chapman  
 Tessa Charles  
 Louise Charlton

Lois Carsons  
 Lucy Casson  
 Malcolm Cheape  
 George Cheyne  
 Fiona Clarke  
 Gordon Clarke  
 Jonathon Claxton  
 Anne Clipson  
 Maggie Clyde  
 Doug Cocker  
 George Collier  
 Julia F Colquitt  
 Rowena Comrie  
 Dily's Connon  
 WJ Connon  
 Susan Convery  
 Ashley Cook  
 Stewart Cordiner  
 Andrew Cosgrove  
 Glen Coultts  
 Charles Coward  
 C R Coward  
 Alan Cowie  
 Bel Cowie  
 James Coyle  
 Ruth Coyle  
 Michael Craik  
 James Cramb  
 Andrew Cranston  
 Mike Crawford  
 Johanne Crawford  
 Linsey Croall  
 Elizabeth Crombie  
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 Lesley Cullan  
 Robert Cummings  
 Dalziel + Scullion  
 Harvey Daniels  
 Dorothy Darnell  
 Kimberley Davidson

W Davidson  
 Ann Dean  
 Patrick Defosse  
 Richard Demarco  
 Robyn Denny  
 Andy Dewar  
 George Dickie  
 Steve Dilworth  
 Andrew Dodds  
 George Donald  
 Jean Downie  
 Jill Downie  
 Kate Downie  
 Peter Drewett  
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 Lynn Duff  
 Harvey Duke  
 Lennox Dunbar  
 Wilma Dunbar  
 J H Duncan  
 Isla Duncan  
 Jim Duncan  
 H Duthie  
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 E L Fisher  
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 Ian Fleming  
 P D Fleming  
 Alex Flett  
 Theresa Flynn  
 Graham Fowler  
 Ruth Fowler  
 Alexander Fraser  
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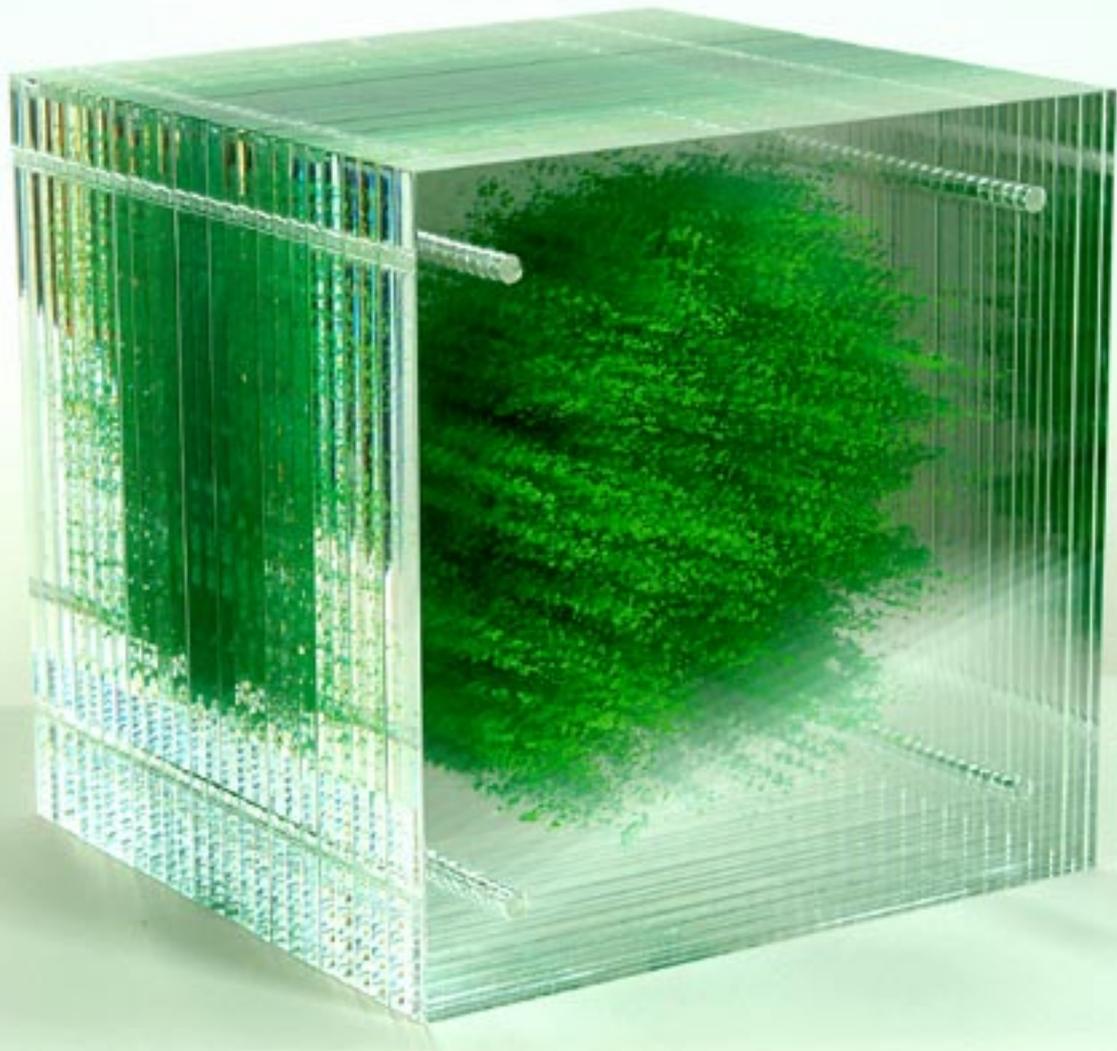
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Lois Carson Rowans Green



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