



Art in the Executive Suite

24 November 1964 – 23 January 1965

and

in the working environment

Grosvenor Gallery

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Patronage has always been important to the arts. From the ancient civilisations to the present day, the relationship between the commissioning source or the private collector and the artist has been fruitful. Consider the monuments of the past—from Egypt to Greece, or the role of individual artists from Giotto to Rembrandt and Goya. Religion and the State, Kings and Princes, professional guilds and educational foundations, connoisseur collectors and private devotees—all have been partners in the creation of a culture or a work of art cherished by future generations.

Modern patronage, however, largely depends on enlightened individuals; founders of museums, benefactors of international competitions, architects who seek out the original and meaningful rather than the conventional, and above all the private collector, whatever his resources, who backs his taste.

Church and State, if unfettered by the inhibiting belief that art is something produced by dead men, can still enrich our society. The appointment of Miss Jennie Lee as the new Parliamentary Secretary to the Ministry of Public Buildings and Works, in fact 'Minister of Culture', indicates official recognition of the role of the arts in modern life.

The business world, with all its power and enterprise, its concern for staff welfare and ambience, is potentially the most important source of all.

In a recent editorial *The Times* stated:

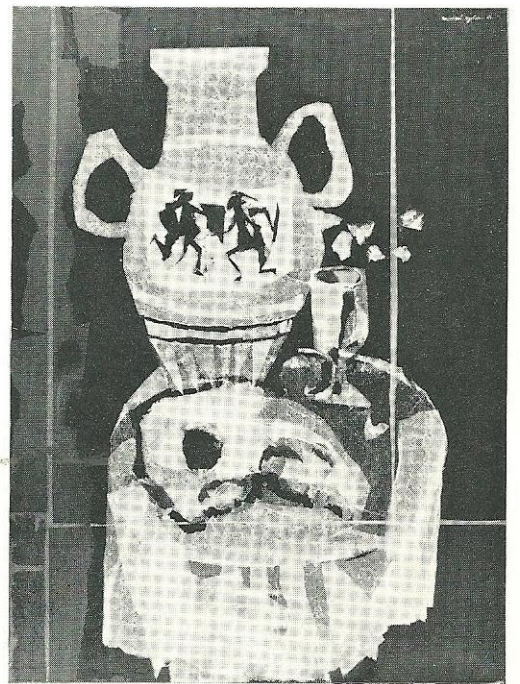
'Pictures of quality are a civilised addition to the

amenities of business life. They can also contribute to the impression which clients and visitors look for of the general outlook and standards of the company concerned. They need not be for the board room alone. In the waiting room a good painting or print is an addition to its welcoming atmosphere. Office and canteen can gain by their enlivening presence. . . . Works of art are not after all produced solely in order to go into museums or provide temporary entertainments in exhibitions. They are meant to be used and enjoyed in everyday life. It lies within the capacity of the business community to become the greatest patron of the arts in present-day Britain.'

Of great significance is the setting up of the Arts Advisory Council by the Institute of Directors, to advise and encourage business men in the purchase of contemporary art. Sir William Emrys Williams, the distinguished former General Secretary of the Arts Council, who is acting as Advisor to the Institute, is of the view that '*a pleasant decor and a few good pictures are neither ostentatious nor costly, but their presence can create an agreeable and sophisticated impression*'; moreover, '*Art is an expression of the firm's image . . . and a welfare amenity*'. This last point is taken up by the Editor of *Better Offices* who writes '*Everyone who works in an office spends as much of his waking time there as he does in his home. Not unjustifiably he expects equivalent standards of comfort and pleasant surroundings in both places.*'

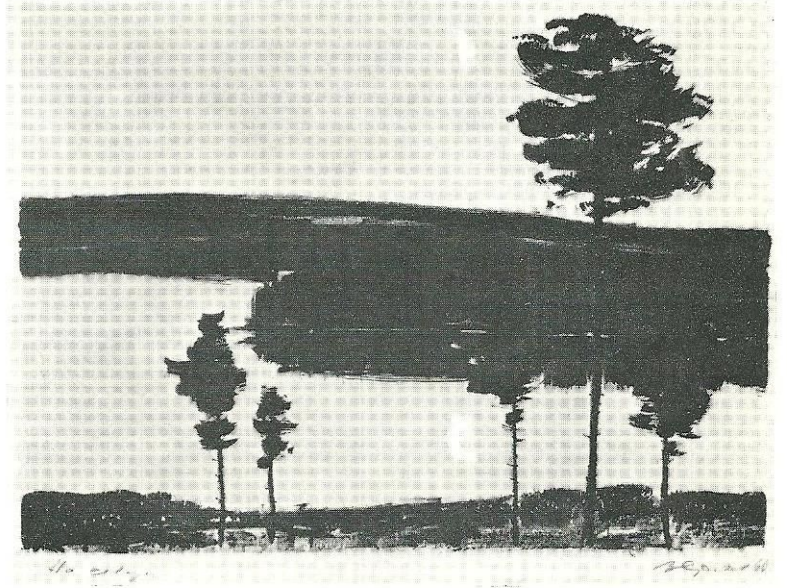


Kokoschka Portrait of LEOPOLD SCHMIDT
Oil on Canvas 1911

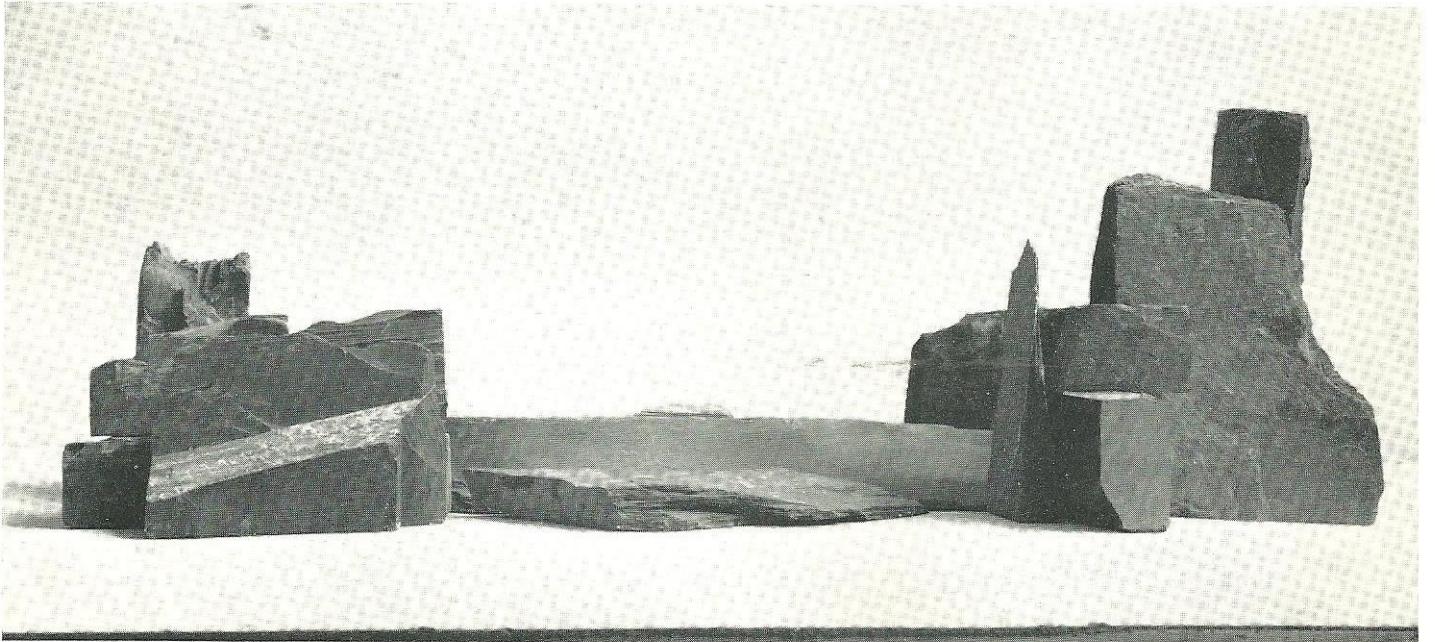


Michael Ayrton AMPHORA Collage on Canvas 1962

Vladimir Sudakov IN THE NORTH Lithograph



Haber SCULPTURE Slate 1964



This exhibition shows the wide range of works available to the enlightened business man, giving him the opportunity to reflect the company's image, and provide an agreeable atmosphere.

The investment can be small or large, from inexpensive lithographs, drawings and watercolours, paintings and sculpture by young artists, to works by modern masters.

With the co-operation of Hille of London this spacious gallery has been converted into offices in which the works of art will be changed during the exhibition in order to display a greater variety. The range will be further extended when, in the second half of the exhibition, the Board Room will be converted into a Staff Canteen.

The *Reception* area is dominated by a Hoflehner sculpture, suitable for a foyer used by visitors and employees. A large painting by Francis Souza, a standing glass panel by Azaz and a relief panel of a factory scene by the sculptress Ghisha Koenig, and other works decorate this 'public' space.

The *Typists' Office* has a selection of bright inexpensive lithographs.

In the *Executive's Office* the choice of a go-ahead, 'with-it' young man is suggested in a group of younger British artists; steel sculpture by John Hoskin, paintings by Ayrton, Jack Smith, Prunella Clough, Feiler and Kinley. This indicates a flair for

recognising talent and, possibly, for substantially increasing a small initial outlay.

The *Chairman's Office* reflects the established collector's taste in sculpture by Henry Moore and Calder and paintings by Ben Nicolson and Severini.

The *Chairman's Secretary* enjoys lithographs by Chagall, Picasso and Braque and a group of etchings and collages.

The *Board Room* is based on collective choice. A portrait by Kokoschka indicates that this usual feature of the Board Room need not be dull or conventional. Works by Archipenko, Sironi, Kirchner and Campigli reflect cosmopolitan interest, and a touch of the unexpected is provided by the table-centre in black slate by the sculptor Haber.

Elsewhere many other works of art are shown by artists of international repute including Arthur Boyd, Spyropolous, Lundquist, and younger emergent talents.

We are living in what has been called 'the second industrial revolution', the era of computers, automata, scientific developments of stupendous potential and exciting artistic experiments. A meeting point of what Lord Snow, the new Parliamentary Secretary to the Ministry of Technology, has referred to as 'the two cultures'—art and science, which is the embodiment of contemporary industry.



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