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ON THE COVER



'Pink dress', oil on panel, by **Kevin Low** is available exclusively from the Artmag shop. **See Marketplace page 16.**

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Winter Sunset



Towards the Pentlands



Scotland's oldest auction house (est. 1826) and the UK's largest independent auction house outside London, **Lyon & Turnbull** is participating in a number of online auctions with its sister outlets around the world. They include: African & Oceanic Art, Antiquities and Natural History (May 5); Asian & Islamic



Works of Art (May 13, pictured); Modern & Contemporary Art (May 14); and The Classic Tradition: European Art from the 15th to 19th Centuries (May 28).

[www.lyonandturnbull.com](http://www.lyonandturnbull.com)

Sculptor Charlie Paulsen has teamed up with **Marchmont House** in the Scottish Borders to create the third in a series of "growing sculptures" to be sited in the grounds of the 18th century Palladian mansion. *The*



**Visual Arts Scotland** (VAS) is holding a 24-hour online auction featuring work by Turner Prize-winner Martin Boyce and nominees Calum Innes and Christine Boreland. Launching at 6pm on Friday May 1, BID will raise funds for the Emergency Art Workers Support Fund (EAWSF), initiated by VAS to help art workers severely affected financially by COVID-19. It takes less than a week for the funds to be transferred into the recipient's bank account. *Pictured: Andrew Mackenzie, 'Scots Pine (Boardwalk)'* View work for sale at [www.jumblebee.co.uk/visualartsscotland](http://www.jumblebee.co.uk/visualartsscotland).



*Skyboat'* sits on a frame above oak tree saplings. As the trees grow, they will eventually take the weight of the boat and the frame can be removed – which could take up to 70 years.

[www.marchmonthouse.com](http://www.marchmonthouse.com)

**H**ouses of Light, the spring exhibition at Edinburgh's **Art & Craft Collective**, is now online featuring a series of depictions of lighthouses by Ian Pearsall, who first became fascinated by these extraordinary buildings when on holiday and has since visited a number of them around the UK. A book of images and writings has been published to accompany the show. Contact the gallery for details of special payment arrangements to acquire a work. *Pictured: 'Lighthouse (Tide Out)'*, drawing [www.artcraftcollective.co.uk](http://www.artcraftcollective.co.uk)



Focusing on abstract photography, **Ian McKinnell** likes to "take an image for a walk", post-processing in Photoshop, creating composites and sometimes adding mixed media to make the final print. Concrete, he confesses, is "something of an unhealthy obsession, the more weathered and distressed the better". *Pictured: 'Work No 60', shot at Ullapool harbour, from the Imagined Landscape series* [www.digitalartontherun.co.uk/imagined-landscapes](http://www.digitalartontherun.co.uk/imagined-landscapes) >>>

# Cry for help

## Urgent Action Needed as Scotland's Artists and Makers Face COVID-19 Crisis

Scotland's professional artists and makers are facing bleak times, with many of them falling through the cracks in Government provision – not entitled to welfare benefits, small business grants, furlough payments or other forms of support currently available.

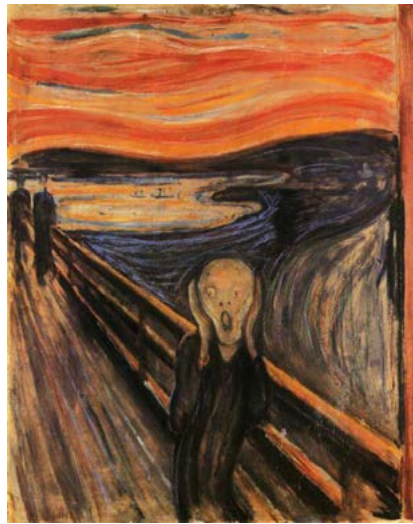
Artists make an invaluable contribution to Scotland's culture and economy, while often being on low and insecure incomes and juggling part-time jobs to make ends meet. The challenges they face will last well beyond the immediate crisis. **The Scottish Artists Union (SAU)** is calling for immediate action to safeguard their future and that of the country's creative sector.

Says SAU President Lynda Graham: "Visual artists and craftmakers across Scotland are facing real hardship. Galleries are closed, exhibitions postponed, residencies and projects cancelled and the classes and workshops they run have had to stop. Some landlords are continuing to demand rent even though the artists aren't allowed into their studio, so they are unable to make or sell their work."

"What is needed, as a matter of urgency, is for the UK Government to remove the rules and restrictions that discriminate

against this very vulnerable section of the workforce and to ensure they have the same level of protection and support as others."

The union's call has been supported by SAU member, painter Adrian Wiszniewski, who says: "Artists, on average, earn the least of the professions. This



should not mean they are the least valued. They have a wealth of skills and talents and the financial benefits to society from a strong cultural portfolio are massive."

"Yet many artists spend their lives walking a financial tightrope. Right now, if they look down, they'll see there's no safety net. If the only support they are offered in a time of crisis is that of the begging bowl, it will be

reflected in an impoverishment of our cultural identity, health and wealth."

Lynda Graham added: "Artists are integral to our society and economy. They deliver invaluable work in schools, colleges and through socially engaged practice in Scotland's communities within health and social services."

"The classes and workshops they run add a great deal to people's quality of life. The art they produce and the galleries they supply also play an important part in our tourism industry, helping to attract visitors from all over the UK and the rest of the world."

The SAU is calling for the UK Government to: remove the requirement for 50% of income to come from self-employment in order to qualify for support; remove the tariff on savings above £6,000 and the £16,000 savings limit for Universal Credit; and establish mechanisms to introduce Universal Basic Income.

It is also calling on the Scottish Government to extend emergency funding targeted at visual artists and makers similar to the funding aimed at small businesses and for Creative Scotland to explore mechanisms to support artists' studio provision during the Covid-19 lock-down period and include the creative unions in developing a long-term strategy to ensure the sustainability of the arts sector and safeguard fair and decent working lives for Scotland's professional artists.

[www.artistsunion.scot](http://www.artistsunion.scot)



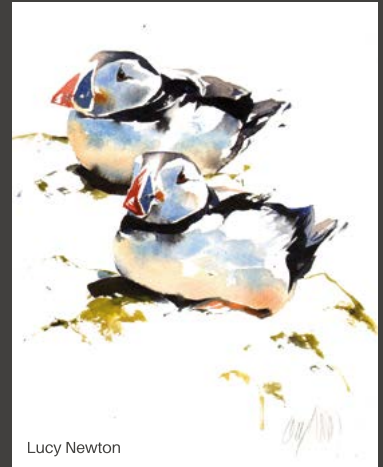


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# Art of glass



1



2



Photo: Robin Marton



4

5



Photo: Colin Hattersley



6

1 Annica Sandström and David Kaplan of **Lindean Mill Glass** make contemporary tableware, vessels and plates. Inspired by the landscape and natural world, their fused panels can set the tone of a room. [www.lindeanmillglass.co.uk](http://www.lindeanmillglass.co.uk)

2 A broken knee was a blessing in disguise for **Julia Linstead**, who could no longer operate the kick-powered potters' wheel during her ceramics course at Sunderland Poly. She discovered a book on kiln-formed glass and has been happily sand-blasting ever since for collectors around the world. [www.julialinsteadglass.com](http://www.julialinsteadglass.com)

3 **Alison Kinnaird** is one of the UK's most distinguished glass artists. Inspired by the Scottish landscape, her intricate engravings often take the human figure as their main subject. Also an accomplished harpist, she received an MBE for her services to art and music. [www.alisonkinnaird.com](http://www.alisonkinnaird.com)

4 Inspired by the play of light, texture and movement in nature, Swedish-born **Elin Isaksson** makes elegantly simple, hand-blown glass forms in vibrant colours. When working with molten glass, she often stretches it or leaves the gathering line on her pieces to capture its inherent energy. [www.elinisaksson.com](http://www.elinisaksson.com)

5 **Amanda Simmons** creates complex, elusive work which has intense colour and pattern and reacts to the light. A graduate with Distinction from London's Central St Martin's School of Art & Design, she exhibits internationally. [www.amandasimmons.co.uk](http://www.amandasimmons.co.uk)

6 Influenced by Japanese and Scandinavian design, **Vicky Higginson** makes functional items and sculptural pieces which are simple and elegant in form and complemented by bold colour combinations and idiosyncratic surface detail. [www.vickyhigginson.com](http://www.vickyhigginson.com)



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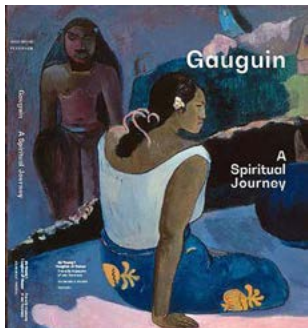
# Read all about it!



## **Street Photography: A History in 100 Iconic Images**, by David Gibson, pub. Prestel

Defined by the author as 'ordinary life depicted in public spaces', street photography found its beginnings in the

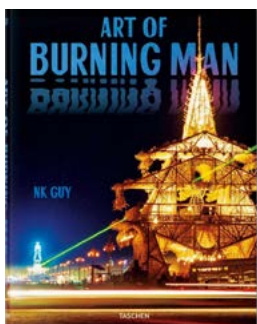
1930s with pioneers such as Henri Cartier-Bresson and continued with luminaries such as Andre Kertesz, Margaret Bourke-White and Diane Arbus, who hunted their environment for the beautiful, surreal, edgy, weird or humorous. This illustrated chronology examines some of the milestones of the genre from around the world.



## **Gauguin: A Spiritual Journey**, by Christina Hellmich & Line Clausen, pub. Fine Arts Museums of San Francisco/Delmonico-Prestel

This vibrant examination of the French artist's life features over 50 works from the

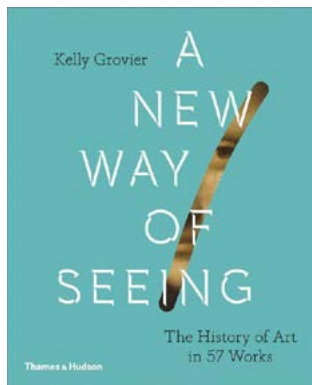
Ny Carlsberg Glyptotek collection in Copenhagen, including paintings, wood carvings, works on paper and ceramics. Essays reveal the struggles, indulgences and awakenings of Gauguin's personal and professional life and offer new insights into his travels to French Polynesia and how it influenced his art.



## **The Art of Burning Man**, by Nk Guy, pub. Taschen

Burning Man is an annual gathering of thousands of spiritual adventurers on the vast Black Rock desert in Nevada in a temporary community where anything ethical and ecological

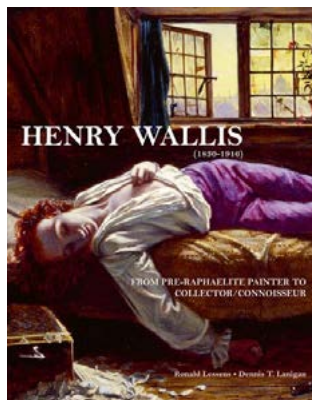
goes. It also attracts creators of phantasmagorical installations, kinetic sculptures and other-worldly artworks which the author has spent 16 years documenting and photographing. This book could be your only chance to see the works, since most are ceremoniously burned at the end of the event.



## **A New Way of Seeing**, by Kelly Grovier, pub. Thames & Hudson

From Botticelli's *Birth of Venus* to Picasso's *Guernica*, some artworks have become so famous that we no longer really look at them. This book explores through over 200 illustrations what

elevates an artwork to the level of masterpiece, casting fresh light on some of the most famous works in the history of art by isolating a single, often overlooked detail which is the key to its greatness.



## **Henry Wallis (1830-1916): From Pre-Raphaelite Painter to Collector/Connoisseur**, by Dennis T. Lanigan & Ronald Lessens, pub. ACC Art Books

Used for the cover of this book, Wallis's *The Death of Chatterton* earned the artist his lasting

legacy, embodying the Pre-Raphaelite aesthetic, from its morbid subject (a precocious, 18th century poet who poisoned himself to escape poverty) to its vibrant colourwork and detailed naturalism. This first comprehensive appraisal of this often overlooked artist demonstrates the full range of his contributions to Victorian art.



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An elected member of the Royal Glasgow Institute of the Fine Arts (RGI), the award-winning Scottish artist **Heather Nevey** paints fantastical, other-worldly scenarios which immerse the viewer in a mystical search for meaning. (Her painting *Delusions of Grandeur* was featured on the front cover of the November 2019 issue of the British Journal of Psychiatry.) Artmag is offering a rare opportunity to purchase a pair of her drawings. For details go to [www.artmag.co.uk/shop](http://www.artmag.co.uk/shop).





6 7



8

- 1 The Sisters
- 2 Lunatic Boy
- 3 Furious
- 4 The Murder
- 5 Delusions of Grandeur
- 6 The Bad Girls House
- 7 The Menagerie
- 8 The Party
- 9 The Single Gentleman's Room



9



## The Czech sculptor has left his mark on the capital

The Czech capital of Prague is famous for its public art, and no artist has contributed more to that reputation than the city's own David Cerny, whose works are often controversial, sometimes outrageous and always humorous.

Cerny first gained notoriety in 1991, when as an art student he painted a Soviet tank pink. Even though for many Czech citizens the tank symbolised the

repressive Communist regime which had ended two years earlier in the Velvet Revolution, as the *Monument to Soviet Tank Crews* it was still a national cultural monument. Cerny's act of civil disobedience was considered "hooliganism" and he was briefly arrested.

Since then Cerny has continued to leave his mark in public spaces throughout Prague and on a recent visit Artmag toured some of the sites.

[www.davidcerny.cz](http://www.davidcerny.cz)

*Miminka (Babies)* is a set of eight giant bronze infants with bar code stamps for faces apparently crawling around outside the Kampa Museum of contemporary art. Cerny has also installed a group of babies climbing up a TV tower. ▼



In the endearingly shabby Lucerna Palace shopping arcade *Kun* is an upside down horse ('kun' in Czech) and an amusing alternative to the famous St Wenceslas statue in nearby Wenceslas Square. ▼

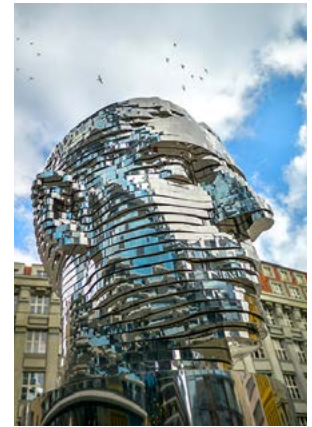


*Quo Vadis* is made from a gold-painted Trabant, the boxy little car which has become a symbol of Communist East Germany, walking on four human legs. It is a monument to the 4,000 people who fled the regime prior to the 1989 fall of the Berlin Wall and camped in the grounds of what was then the West German embassy, seeking political asylum. ▼



# Cerny's Prague

▲ Visitors walking along Husova Street may be surprised to look up to see *Viselec (Hangman)*, a fellow said to resemble Sigmund Freud dangling by one hand from a pole several storeys up.



▲ Eleven metres high, *K* is composed of an ever-changing stack of irregular, mirrored steel layers which rotate randomly to distort aquintessential writer, Franz Kafka, symbolising his notorious inner angst.

◀ The sound of laughter is a clue that you are approaching *Proudly (Streams)*, two naked bronze men urinating into a large puddle which happens to be in the shape of the Czech Republic. Their computer-controlled penises spell out quotations from Czech literature with their pee. It is somehow appropriate that they stand in the courtyard of the Franz Kafka Museum.

Look out for a full Art & Travel article on Prague in a future issue of Artmag.



# Seascape and Landscape Paintings by Angela Lawrence



Light through the Mist, Clence



The Serenity, Mossyard



Evening Light Carrick

The main theme of this artist's gallery and studio is Galloway; Western Isles, dramatic Highland and Lake District.

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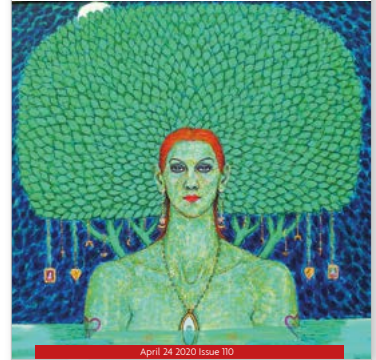
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# In the frame

**Maura Tighe has been running Gallery Heinzl in Aberdeen for 20 years.**

Maura previously worked with advertising and design agencies as an account manager (“I’m absolutely not a creative”, she says) and caught the gallery bug when taking lunch breaks from her office on Edinburgh’s famous “gallery row”, Dundas Street. She and her husband had been buying paintings together instead of wedding anniversary gifts and with her experience in project management and oversight of budgets and scheduling, she decided she would love to run a gallery.



**What is the secret to successfully running an art gallery for so many years?** The secret to continuing to enjoy it is managing your cash flow so that you can make decisions that are relatively risk-free. So you can have a strong-selling show in the spring and, thanks to the cash flow generated from that, you can set some of it aside and afford to do something a bit riskier in the autumn, maybe with a new faces show that’s a bit less commercial. Then you’re giving new artists a route in and you’re doing that not just to make money, but to support people. The rewarding bit is always the relationships with people, and you can have

them if you’re not worried about paying the bills. So it’s a constant balancing act.

**Is it necessary when running a gallery to love the art you are dealing in?** For me personally, yes. Most independent galleries in Scotland tend to reflect the owners’ personal tastes. Some are very much sales-driven and when something stops selling, it’s dropped like a hot potato. But for me it’s work I believe in and admire.

**How do you choose what to show?** Absolute gut reaction. “I like this, let’s give it a shot.” We try not to have too much overlap if something is too similar to

another artist’s work. We sit down every six to eight weeks and go through about thirty applications out of which we probably give two or three people a shot in the next show.

**How has the business of running a gallery changed over the years?** The internet has turned everything upside down. It’s been both the biggest challenge and the biggest blessing.

Previously, artists were completely reliant on galleries to show their work. Now people can buy directly from the artists. The artists are perhaps reliant on galleries initially to help them build up a name, but then they may be happy to sell direct. Not all artists want to do that, because it’s not their skills set. Customers are

time-consuming and some artists would rather spend their time painting.

On the other hand, today I have processed three sales – one to Bermuda, one to south Wales and one to the Borders. That’s how the internet has been a huge advantage. I send pieces to Australia and Dubai and God knows where else, which I wouldn’t have done previously. If you’ve got a reasonable website and decent search engine optimisation, you will be presented to people who wouldn’t have found you otherwise.

[www.galleryheinzl.com](http://www.galleryheinzl.com)

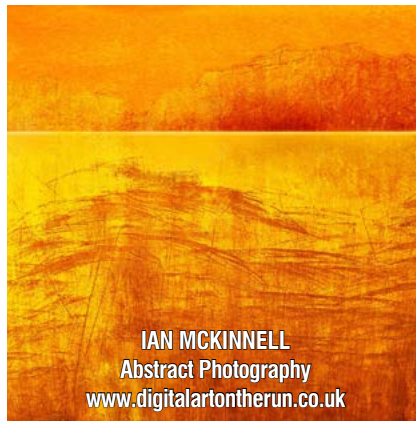


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ARTS NEWS Contd. from p4

**L**arks Gallery in Ballater has launched a new website featuring work by leading Scottish artists and emerging talents in painting, sculpture, ceramics, glass, wood, textiles, photography and jewellery design. Pictured: Charles Fletcher, *Approaching Storm*  
[www.larksgallery.com](http://www.larksgallery.com)



If you missed the **National Youth Orchestras of Scotland** Symphony Orchestra, conducted by Paul Daniel, performing Lili Boulanger's *D'un matin de printemps* at the Usher Hall last August, you can now see and hear it online.  
[www.nyos.co.uk](http://www.nyos.co.uk)



**T**albot Rice Gallery at the University of Edinburgh has announced the online extension of the exhibition Pine's Eye until it can be reopened to the public. It features an astonishing array of ceremonial masks, echoing the ancient traditions of the irrepressible Kwakwaka'wakw community from Canada's Pacific coast. The masks represent characters from the Atlakim (Dance of the Forest Spirits), which was performed at the exhibition opening in February for the first time outside Canada and can be viewed on the gallery's YouTube channel. [www.trg.ed.ac.uk](http://www.trg.ed.ac.uk)







'Winter Borders One', watercolour on paper  
'Winter Borders Three', watercolour on paper

**E**vocative landscapes by **Simon Rivett** from his recent Borderlands series of the Scottish Borders in which he captures the graphic rhythms of the fields and walls, using colour and shape to create works which are full of harmony, playfulness and joy.



'Winter Borders Two', watercolour on paper

**I**ntimate figurative paintings by **Kevin Low** from his Women and Men series. For several years a photographer of stage performances, Kevin's understanding of lighting, drama and the precisely chosen moment have resulted in a resonant collection of images.



'Pink Dress', oil on panel



'Pink Shorts', oil on panel



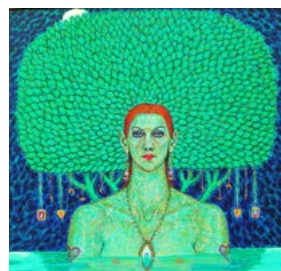
'Lilac Skirt', oil on panel

**J**une Carey **RSW RGI PAI** is a multiple award-winning artist whose work has been featured in numerous solo and group exhibitions in the UK and abroad. Her work is in many public and private collections, including the Royal Bank of Scotland, Oxford University, BBC Television, Highland Region and Dundee District Council.

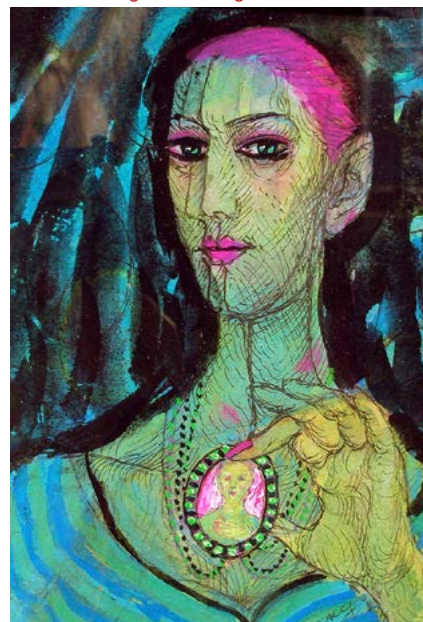


'Forbidden Love', gouache & acrylic

'The Night Pool', acrylic & mixed media on panel



'Sweet Thoughts of You', gouache



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