

Notice of meeting and agenda

Committee on the Jean F Watson Bequest

10.00 am Friday, 7th February, 2020

City Art Centre, 2 Market Street, Edinburgh EH1 1DE

This is a public meeting and members of the public are welcome to attend

Contacts

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1. Order of business

- 1.1 Including any notices of motion and any other items of business submitted as urgent for consideration at the meeting.

2. Declaration of interests

- 2.1 Members should declare any financial and non-financial interests they have in the items of business for consideration, identifying the relevant agenda item and the nature of their interest.

3. Deputations

- 3.1 If any

4. Minutes

- 4.1 Minutes of the Committee on the Jean F Watson Bequest – 30 November 2018 - submitted for approval as a correct record 5 - 8

5. Committee on the Jean F Watson Bequest Business

- 5.1 Jean F. Watson Financial Statement 2019/20 – Report by the Executive Director of Place, the Executive Director of Resources 9 - 14
- 5.2 Purchase of two paintings by James Lumsden – Report by the Executive Director of Place 15 - 20
- 5.3 Purchase of three paintings by Eric Cruickshank – Report by the Executive Director of Place 21 - 26
- 5.4 Purchase of a painting by Michael Craik – Report by the Executive Director of Place 27 - 32
- 5.5 Purchase of a portfolio of prints from Edinburgh Printmakers – Report by the Executive Director of Place 33 - 44
- 5.6 Purchase of items using designated funds August - November 2019 – Report by the Executive Director of Place 45 - 52

6. Motions

6.1 If any

Laurence Rockey

Head of Strategy and Communications

Committee Members

Councillor Catherine Fullerton (Convener), Councillor Robert Aldridge, Councillor Karen Doran, Councillor Amy McNeese-Mechan, Councillor Max Mitchell, Councillor Joanna Mowat, Councillor Gordon Munro and Councillor Susan Rae

Organisational Representatives and Specialists

Ms Gillian Ferguson, Chair of the Friends of the City Art Centre

Professor Murdo MacDonald, Professor of Scottish Art History at the University of Dundee

External Adviser (Vacancy)

Information about the Committee on the Jean F Watson Bequest

In 1962 Miss Jean F Watson set up a trust to acquire works of art by Scottish artists. The bequest states that works purchased or commissioned shall be by artists born, practising in, or otherwise associated with Scotland and in particular Edinburgh. These shall include paintings, sculpture, prints and drawings and items of applied art such as tapestries, stained glass, glass, ceramics, silver and jewellery. It shall be a requirement that works by local artists selected for purchase should be of sufficient high quality to achieve national standing. The Watson Bequest allows the City to continue collecting important and significant works strengthening an already important and nationally significant collection.

Further information

If you have any questions about the agenda or meeting arrangements, please contact Veronica MacMillan, Committee Services, City of Edinburgh Council, Business Centre 2.1, Waverley Court, 4 East Market Street, Edinburgh EH8 8BG, Tel 0131 529 4283, email veronica.macmillan@edinburgh.gov.uk

A copy of the agenda and papers for this meeting will be available for inspection prior to the meeting at the main reception office, City Chambers, High Street, Edinburgh.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to www.edinburgh.gov.uk/cpol.

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Minutes

Committee on the Jean F Watson Bequest

10.00am, Friday 30 November 2018

Present

Councillors Fullerton (Convener), Arthur (substituting for Councillor Donaldson), McNeese-Mechan, Mitchell, Mowat and Rae.

In attendance

Mr Stephen Holland (Chair of the Friends of the City Art Centre) and Professor Murdo MacDonald (Professor of Art History at the University of Dundee).

1. Minutes

Decision

To approve the minute of the Committee on the Jean F Watson Bequest of 15 December 2017 as a correct record.

2. Jean F. Watson Financial Statement 2017/18

Details were provided on the financial position of the Miss Jean Fletcher Watson (known as Jean F. Watson) Charitable Trust since the last Committee meeting on the 15 December 2017.

Decision

To note the report.

(References – Committee on the Jean F Watson Bequest, 15 December 2017 (item 2); joint report by the Executive Director of Resources and the Executive Director of Place, submitted.)

3. Purchase of a suite of photographs by David Eustace

Approval was sought to purchase a suite of photographs by David Eustace – a portrait of the actor Robbie Coltrane from 1993, a portrait of Michael, a model, from 2003, a photograph of the artist's daughter from 2009 and a portfolio of photographs entitled *Mar a Bha* from 2018.

Decision

To approve the purchase of a portrait of the actor Robbie Coltrane from 1993, a portrait of Michael, a model, from 2003, a photograph of the artist's daughter from 2009 and a portfolio of photographs entitled *Mar a Bha* from 2018 by David Eustace.

(Reference – report by the Executive Director of Place, submitted.)

4. Purchase of a suite of photographs by Robin Gillanders

Committee considered a report that sought approval to purchase a suite of photographs by Robin Gillanders – a portrait triptych of three Scottish women from 2017, and a set of seven photographs entitled *Ian's Fleet* from 2002.

Decision

To approve the purchase of a portrait triptych of three Scottish women from 2017, and a set of seven photographs entitled *Ian's Fleet* from 2002 by Robin Gillanders.

(Reference – report by the Executive Director of Place, submitted.)

5. Purchase of three photographs by Flannery O'Kafka

Approval was sought for the purchase of three photographs by Flannery O'Kafka – the photographic diptych *School Shooting, Valentine's Day, Ash Wednesday* and the single photograph *Waiting for Ransom to Turn*.

Decision

To approve the purchase of the photographic diptych *School Shooting, Valentine's Day, Ash Wednesday* and the single photograph *Waiting for Ransom to Turn* by Flannery O'Kafka.

(Reference – report by the Executive Director of Place, submitted.)

6. Purchase of three photographs by Kevin McCollum

Committee considered a report that sought approval for the purchase of three photographs by Kevin McCollum – *Basement Series, I, II and IV from 2018*.

Decision

To approve the purchase of the purchase of three photographs by Kevin McCollum – *Basement Series, I, II and IV from 2018*.

(Reference – report by the Executive Director of Place, submitted.)

7. Commission of a large-scale drawing by Kate Downie

Approval was sought for the commission of a new large-scale drawing on the theme of the Queensferry Crossing by the artist Kate Downie.

Decision

To approve the commission of a new large-scale drawing on the theme of the Queensferry Crossing by the artist Kate Downie.

(Reference – report by the Executive Director of Place, submitted.)

8. Purchase of a painting by Edwin G. Lucas

Committee considered a report that sought approval for the purchase of the 1940 oil painting *The Schism – Final Diagnosis* by Edwin G. Lucas.

Decision

To approve the purchase of the 1940 oil painting *The Schism – Final Diagnosis* by Edwin G. Lucas.

(Reference – report by the Executive Director of Place, submitted.)

9. Purchase of a glass vase by Choi Keeryong

Approval was sought for the purchase of a glass vase '*Korean Glass 2*' by the Edinburgh based glassmaker Choi Keeryong.

Decision

To approve the purchase of a glass vase '*Korean Glass 2*' by the Edinburgh based glassmaker Choi Keeryong.

(Reference – report by the Executive Director of Place, submitted.)

10. Purchase of a silver beaker by William Kirk

Committee was asked to approve the purchase of a hammer raised silver beaker with millennium mark by William Kirk.

Decision

To approve the purchase of a hammer raised silver beaker with millennium mark by William Kirk.

(Reference – report by the Executive Director of Place, submitted.)

11. Purchase of a silver beaker by Malcolm Appleby

Committee was asked to approve the purchase of a silver beaker with gilt interior by Malcolm Appleby.

Decision

To approve the purchase of a silver beaker with gilt interior by Malcolm Appleby.

(Reference – report by the Executive Director of Place, submitted.)

12. Purchase of a cast silver bowl by Malcolm Appleby with enamelling by Jane Short

Committee was asked to approve the purchase of a cast silver bowl '*Hurricane 12*' by Malcolm Appleby with enamelling by Jane Short.

Decision

To approve the purchase of a cast silver bowl '*Hurricane 12*' by Malcolm Appleby with enamelling by Jane Short.

(Reference – report by the Executive Director of Place, submitted.)

Committee on the Jean F Watson Bequest

10.00am, Friday, 7 February 2020

Jean F. Watson Financial Statement 2019/20

Executive/routine
Wards
Council Commitments [46](#)

1. Recommendations

- 1.1 Members of the Committee on the Jean F Watson Bequest are asked to note the content of this report.

Stephen S. Moir

Executive Director of Resources

Paul Lawrence

Executive Director of Place

Contact: John Aghodeaka, Accountant

E-mail: john.aghodeaka@edinburgh.gov.uk | Tel: 0131 469 5348

Report

Jean F Watson Financial Statement 2019/20

2. Executive Summary

- 2.1 This report provides an update on the financial position of the Miss Jean Fletcher Watson (known as Jean F Watson) Charitable Trust (SC018971) since the last Committee meeting on 30 November 2018.

3. Background

- 3.1 The purpose of this report is to update the Committee with the financial position of the Jean F Watson Charitable Trust.
- 3.2 The Committee last met on [30 November 2018](#) when a financial statement was included which provided an expected out-turn position for the 2018/19 financial year.
- 3.3 The City of Edinburgh Council Charitable Trusts Audited Trustee's Annual Report and Accounts for 2018/19 were approved by Finance and Resources Committee on [26 September 2019](#) and submitted to OSCR in November 2019.

4. Main report

- 4.1 Appendix 1 of this report provides an update on the actual 2018/19 outturn financial position of the Trust as well as providing a forecast for the 2019/20 financial year.
- 4.2 Appendix 1 shows that the funds available at the start of the 2019/20 financial year were £128,623 and are forecast to be £124,851 by the end of the 2019/20 financial year. This is subject to investment income remaining stable for the final quarter of the financial year, with outstanding purchases and funding being completed before the end of the financial year and no further purchases being undertaken.
- 4.3 If the recommended acquisitions were to be approved, and the purchases completed by 31 March 2020, the revised forecast funds available by the end of the 2019/20 financial year will be £116,985.
- 4.4 The value of the investments held by the Trust as at 31 March 2019 was £974,727 and the value of the artwork was recorded as £5,317,394.

5. Next Steps

- 5.1 Members of the Committee on the Jean F Watson Bequest are asked to note the content of this report.

6. Financial impact

- 6.1 There is no direct financial impact arising from the contents of this report, but it sets out the financial position of the Jean F Watson Charitable Trust, with investment income exceeding governance costs allowing the on-going expansion of the Edinburgh Museums and Galleries collections.

7. Stakeholder/Community Impact

- 7.1 The Jean F. Watson Charitable Trust continues to serve its purpose and purchase works of art by artists who have connections with the city of Edinburgh.

8. Background reading/external references

- 8.1 [‘Charitable Trusts Reserves Policy’](#), Finance and Resources Committee, 17 March 2016
- 8.2 [‘Miss Jean Fletcher Watson Bequest’](#), OSCR Website
- 8.3 [Guidance and good practice for Charity Trustees’](#), OSCR Website
- 8.4 [2018/19 Audited Accounts](#) Finance and Resources Committee, 26 September 2019

9. Appendices

- 9.1 Appendix 1 – Jean F Watson Committee Financial Statement 2019/20

	£	£	Notes
Funds Available as at 1 April 2018		118,603	1
Income from Investments 2018/19	34,132		2
	<hr/>	34,132	
Total Acquisitions 2018/19	(16,760)		3
Governance Costs 2018/19	(7,352)		4
	<hr/>	(24,112)	
Funds Available as at 1 April 2019		128,623	
Forecast Income from Investments 2019/20		31,104	5
Net Acquisitions 2019/20	(29,150)		6
Forecast Governance Costs 2019/20	(5,726)		7
	<hr/>	(34,876)	
Forecast Funds Available by 31 March 2020		124,851	8

Notes :

- 1 £118,603 is the accumulated surplus carried forward from previous years.
 - 2 £34,132 represents the income from interest on investments held with CCLA and M&G, as well as a small amount from the bank account.
 - 3 Acquisitions made in 2018/19 are listed in the table 1 below, approved by the Committee on 30 November 2018. Total acquisitions in 2018/19 were £42,220 and total grant aid received was £25,460.
 - 4 The governance costs covers audit fee and central support costs.
 - 5 The forecast income from investments in 2019/20, subject to market conditions, is £31,104.
 - 6 The forecast acquisition cost for artwork approved, less the funding expected, is estimated to be a net cost of £29,150.
 - 7 The forecast governance costs (audit fee and central support costs) are £5,726 for 2019/20.
 - 8 The forecast funds available by 31 March 2020 are £124,851.
- If the recommended acquisitions were to be approved and the purchases completed by 31 March 2020 the revised Forecast Funds Available, as shown in table 2 below, will be £116,985 (or £111,741 without NFA grants).
 - The value of the investments held by the Trust as at 31 March 2019 was £974,727. The value of the artwork was recorded as £5,317,394.
 - The **2018/19 Audited Accounts** were approved by Finance and Resources Committee on 26 September 2019.

Table 1

Acquisitions made in 2018/19

Name of Artwork	Name of Artist	Financial Year
<i>Print Portfolio - 14 Original Prints</i>	D'Arcy Thompson	2018/19
<i>Kiyembe Lane</i>	Bronwen Sleight	2018/19
<i>7 February 2017</i>	Charles Poulsen	2018/19
<i>Griffin Silver Sculpture</i>	Bryony Knox	2018/19
<i>Understanding versus Sympathy</i>	Roderick Buchanan	2018/19
<i>Silver Ovoid Coffee Urn</i>		2018/19
<i>Three Bridge Evening</i>	Kate Downie	2018/19
<i>Suite of Photographs</i>	Robin Gillanders	2018/19
<i>Three Photograph Artworks</i>	Flannery O'Kafka	2018/19

Table 2

Revised Forecast Funds Available

	£	£
Forecast Funds Available by 31 March 2020		124,851.00
Recommended Acquisitions:		
Michael Craik	(1,500.00)	
Edinburgh Printmakers (Prints Portfolio)	(5,750.00)	
Eric Cruikshank	(3,960.00)	
James Lumsden	<u>(1,900.00)</u>	
		<u>(13,110.00)</u>
		111,741.00
Grants		<u>5,244.00</u>
Revised Forecast Funds Available by 31 March 2020		<u>116,985.00</u>

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Committee on the Jean F Watson Bequest

10.00am, Friday 7 February, 2020

Purchase of two paintings by James Lumsden

Executive/routine

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1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of two paintings by James Lumsden (b.1964) – *Fugue (17/11)* and *Fugue (30/11)*.

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529 3955

Purchase of two paintings by James Lumsden

2. Executive Summary

- 2.1 Committee is asked to approve the purchase of two paintings by James Lumsden (b.1964) – *Fugue (17/11)* and *Fugue (30/11)*.

3. Background

- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 3.2 The two paintings under consideration are part of a current exhibition at the City Art Centre. *Beneath the Surface* features work by nine contemporary artists based in Scotland. Each of them articulates a minimalist aesthetic through abstraction in their work. Eschewing narrative and observed reality, the artworks have an economy of gesture in common – a limited tonal palette or a monochrome colour plane.

4. Main report

- 4.1 The following paintings by James Lumsden are presented to the Committee for consideration:

4.1.1 Fugue (17/11), acrylic on canvas, 2011, 30.5 x 30.5cms:



4.1.2 Fugue (30/11), acrylic on canvas, 2011, 30.5 x 30.5cms



4.2 James Lumsden was born in Inverness and studied Graphic Design in Glasgow. In the early stages of his career, the City Council supported him through several small grants, but since then he has been the recipient of numerous further awards for his work, and taken part in residencies in Ireland, Denmark and most recently in Banff, Canada.

4.3 He has exhibited widely throughout the United Kingdom, and internationally in Denmark (2000), Ireland (2001), Canada (2010, 2012, 2014 and 2015), Switzerland (2016) and USA (2018). His work is in numerous private and public collections,

including The Royal Bank of Scotland and The Gulbenkian Foundation in London. He currently divides his time between Edinburgh and the Isle of Lewis.

- 4.4 Lumsden creates paintings and literal landscapes on the canvas. His work is primarily concerned with process – building translucent glazes of paint until an illusion of light and depth are achieved. The process involves the application of multiple (up to 40 or more) thin glazes of acrylic paint and gloss medium. Each layer is dragged, pulled or manipulated with various implements – this being repeated layer upon layer until the painting begins to emerge.
- 4.5 Arrived at by both chance and deliberation, the final painting reveals varying chromatic strata, which can be seen through the translucence and depth of the work. The aim is to make paintings which are luminous, seductive, sensual and atmospheric.
- 4.6 Lumsden's paintings complement works already in the City's collection that are concerned primarily with colour and surface, most notably paintings by Calum Innes and paintings and constructions by Ken Dingwall. He is not currently represented in the City's art collection. The paintings are being sold by the artist.

5. Next Steps

- 5.1 If the Committee approve the purchase of both paintings, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

6. Financial impact

- 6.1 The costs are as follows:
- 6.1.1 *Fugue (17/11)* and *Fugue (30/11)*: Each painting is priced at £950.00, which includes a museum discount of £150 on each work, the normal selling price being £1,100 each.

7. Stakeholder/Community Impact

- 7.1 Not Applicable

8. Background reading/external references

- 8.1 James Lumsden is represented by Sarah Myerscough Gallery, London and &Gallery, Edinburgh <https://www.sarahmyerscough.com/james-lumsden> and <http://www.andgallery.co.uk/product-category/visual-artists/james-lumsden-artist/>

- 8.2 A review of his work can be found here:
<https://edinburghfestival.list.co.uk/event/349783-james-lumsden-chromatic-visions/>
- 8.3 [National Funds for Acquisition information](#)

9. Appendices

Not applicable.

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Committee on the Jean F Watson Bequest

10.00am, Friday 7 February, 2020

Purchase of three paintings by Eric Cruikshank

Executive/routine

Wards

Council Commitments [46](#)

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of three untitled paintings by Edinburgh based artist Eric Cruikshank (b.1975).

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529 3955

Purchase of three paintings by Eric Cruikshank

2. Executive Summary

- 2.1 Committee is asked to approve the purchase of three untitled paintings by Eric Cruikshank (b.1975).

3. Background

- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 3.2 The three paintings under consideration are part of a current exhibition at the City Art Centre. *Beneath the Surface* features work by nine contemporary artists based in Scotland. Each of them articulates a minimalist aesthetic through abstraction in their work. Eschewing narrative and observed reality, the artworks have an economy of gesture in common – a limited tonal palette or a monochrome colour plane.

4. Main report

- 4.1 The following paintings by Eric Cruikshank are presented to the Committee for consideration:

4.1.1 Untitled 1, oil on paper, 2019, 49 x 42cms (framed)



4.1.2 Untitled 2, oil on paper, 2019, 49 x 42cms (framed)



4.1.3 Untitled 3, oil on paper, 2019, 49 x 42cms (framed)



- 4.2 Eric Cruikshank was born outside Inverness and studied at Edinburgh College of Art from 1993 to 1997. He grew up on his family farm, where working alongside his father he became acutely aware of the effects that the weather and the seasons had on the daily routine. It also engendered a love of the highland landscape, particularly the expansive, luminous skies, which have been a primary influence on his work ever since.
- 4.3 The artist acknowledges that while the landscape is the starting point for his work, his paintings are not about the literal presentation of this landscape, instead colour alone acts as the means to reveal the pictures' underlying point of reference. The works are deeply personal interpretations, so he is aware they reflect how he has responded to this landscape, his memories of a time and a place.
- 4.4 His paintings reveal meticulous colour gradients. In a recent interview, he disclosed more about his working practice: *“My painting process is a long one, defined as much by the removal as it is by the addition of paint. Firstly, I measure and mix enough colour required for one complete layer, then marking out the shapes on the panel where the different tones will be applied, quickly block them in. This initial application of paint is fast and quite rough, and I work like this until the surface has a complete uniform layer. Then I methodically and systematically work the surface in alternating horizontal then vertical sweeps with the now almost dry brush. The paint begins to lift off the surface, blending the tonal blocks at the same time. After each directional sweep, the brush is wiped, and the process begins again. This can take many hours of continually working the surface and then wiping the brush, until the plane has a delicate thin skim of paint remaining, a veil of paint, that allows light to penetrate, hinting at something underneath. The panel is then left for two weeks so the oil has time to dry, then the entire process is repeated, building up a uniform surface of many layers of ultra-thin paint. This needs to be done anywhere between*

6-10 times, meaning the paintings can take anywhere between 4-7 months to complete, factoring in all the different stages”.

- 4.5 The results are works which have a flawless appearance and in which light permeates through the multiple layers. They are reminiscent of early morning skies, or of dusk when the setting sun throws up a range of hues. They are works which reveal more the longer they are looked at – infinitely delicate gradations of colour, subtle shifts of tone.
- 4.6 Eric Cruikshank is not represented in the City’s art collection. He has exhibited within Scotland but also internationally, most recently in Dallas, Texas, but also within the past ten years in Gothenburg, Japan, Berlin, Basel, Santa Fe and Paris. As with fellow artist Eric Lumsden, whose work the panel is considering at this meeting, the City Council awarded him a small visual arts grant in 2014 to help him further his career.

5. Next Steps

- 5.1 If the Committee approve the purchase of the three paintings, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

6. Financial impact

- 6.1 The costs are as follows:
- 6.1.1 *Untitled 1, 2 and 3* are unique art works and are offered for sale by the artist for the total price of £3,960. This represents a museum discount of 25% compared on the normal asking price.

7. Stakeholder/Community Impact

- 7.1 Not Applicable

8. Background reading/external references

- 8.1 Eric Cruikshank’s web site: <http://www.ericcruikshank.com/index.htm>
- 8.2 Interview with the artist:
https://www.hollyjohnsongallery.com/artist/Eric_Cruikshank/news/358/
- 8.3 [National Funds for Acquisition information](#)

9. Appendices

Not applicable.

Committee on the Jean F Watson Bequest

10.00am, Friday, 7 February 2020

Purchase of a painting by Michael Craik

Executive/routine

Wards

Council Commitments [46](#)

1. Recommendations

- 1.1 It is recommended that the Committee approves the purchase of the 2019 painting *Vestige 2019_45* by Michael Craik (b. 1972).

Paul Lawrence

Executive Director of Place

Contact: Helen Scott, Curator (Fine Art)

E-mail: helen.scott@edinburgh.gov.uk | Tel: 0131 529 3575

Purchase of a painting by Michael Craik

2. Executive Summary

- 2.1 Committee is asked to approve the purchase of the 2019 painting *Vestige 2019_45* by Michael Craik (b. 1972).

3. Background

- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations.
- 3.2 The painting under consideration is part of a current exhibition at the City Art Centre. *Beneath the Surface* features work by nine contemporary artists based in Scotland. Each of them articulates a minimalist aesthetic through abstraction in their work. Eschewing narrative and observed reality, the artworks have an economy of gesture in common – a limited tonal palette or a monochrome colour plane.

4. Main report

- 4.1 The following painting by Michael Craik is presented to the Committee for consideration:

4.1.1 *Vestige 2019_45*

acrylic on aluminium, 2019

50 x 50cm

£1,500.00



- 4.2 Michael Craik was born in Edinburgh in 1972. He studied Fine Art at Gray's School of Art in Aberdeen between 1992 and 1996, before undertaking a Masters in European Fine Art in Barcelona in 1999. He is currently based in Fife with a studio in the coastal town of Kinghorn.
- 4.3 Craik's work is concerned with colour, material quality and process. He produces acrylic paintings on both aluminium and wooden panels, and also works in the medium of watercolour on paper. His works are quiet and contemplative, the result of the artist's methodical investigations into colour and repetition. They take the form of tonal colour fields, energised at the edges by outlines of alternating hues.
- 4.4 Although Craik's paintings are minimalist in appearance, they are technically complex and labour-intensive. His approach involves repeatedly applying layers of pigment to the surface of the work and removing them again, gradually enabling an overall form to emerge and evolve. As he explains: "For each work, I slowly build up layers of colour by brushing, spreading and pouring paint – often a combination of all three. In between layers I sand back the surface and over time this exposes previously painted layers of alternating colour around the edges of the painting." This time-consuming process takes place over a period of weeks or even months.
- 4.5 Repetition is an important aspect of Craik's practice, which he describes as an almost meditative process. The sense of gradual progression through repetition over the passage of time bears a connection to geological phenomena, in terms of the deposition and erosion of rock. Craik's studio in Kinghorn is sited on a clifftop overlooking the River Forth estuary. Surrounded by water and acutely aware of the environmental forces that shape the nearby landforms, the experience of working in this location feeds into his creative practice.
- 4.6 Over the last 20 years, Craik has exhibited widely, both within the UK and internationally. He has been included in numerous group exhibitions and has staged solo and joint shows in locations such as Berlin, Milan, Gothenburg and Kyoto. He

has received multiple awards from bodies including Creative Scotland, Fife Contemporary Art and Craft and the Hope Scott Trust. His work can be found in private and public collections, including the Collins Gallery (Strathclyde University), the Fleming Collection, Grampian Hospitals Art Trust and the Royal Bank of Scotland.

- 4.7 *Vestige 2019_45* is a strong example of Craik's work that represents his current practice in terms of style and process. The City Art Centre does not yet own any artworks by this artist, and it is felt that the staging of the current exhibition *Beneath the Surface* provides a good opportunity to rectify this. The painting would complement our existing holdings of works by artists like Calum Innes and Kenneth Dingwall, as well as complementing the works by Eric Cruikshank and James Lumsden which are also being proposed for acquisition at this meeting. *Vestige 2019_45* is being offered directly for sale by the artist.

5. Next Steps

- 5.1 If acquisition of this artwork is approved, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

6. Financial impact

- 6.1 *Vestige 2019_45* is being offered for sale at a price of £1,500. This represents a museum discount of around 16% compared on the normal sale price. Funds for this purchase will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

7. Stakeholder/Community Impact

- 7.1 Not applicable.

8. Background reading/external references

- 8.1 More information on Michael Craik can be found on his website: www.michaelcraik.com
- 8.2 Craik is represented by &Gallery in Edinburgh <http://www.andgallery.co.uk/product-category/visual-artists/michael-craik/>
- 8.3 [National Funds for Acquisition information](#)

9. Appendices

9.1 None.

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Committee on the Jean F Watson Bequest

10.00am, Friday 7 February, 2020

Purchase of a portfolio of prints from Edinburgh Printmakers

Executive/routine

Wards

Council Commitments [46](#)

1. Recommendations

- 1.1 Committee is asked to approve the purchase of a portfolio of prints by a range of local artists from the recently opened Edinburgh Printmakers.

Paul Lawrence

Executive Director of Place

Contact: David Patterson, Curatorial and Conservation Manager

E-mail: david.patterson@edinburgh.gov.uk | Tel: 0131 529 3955

Purchase of a portfolio of prints from Edinburgh Printmakers

2. Executive Summary

- 2.1 Committee is asked to approve the purchase of a portfolio of prints by a range of local artists from the recently opened Castle Mills Printmakers.

3. Background

- 3.1 The City Art Centre's fine art collection traces the development of Scottish art from the 17th century until present day. Acquisitions of new work by emerging contemporary artists are an important part of ensuring that the collection continues to provide a comprehensive overview of Scottish art for future generations. The art collection includes an extensive print collection which dates back many hundreds of years. A major component of our print collection is work by 20th century and contemporary Scottish based artists sourced from Scotland's print studios.
- 3.2 Earlier this year Edinburgh Printmakers re-opened at Castle Mills in Fountainbridge after a multi-million pound restoration project. This was accomplished with the support of the City of Edinburgh Council. Edinburgh Printmakers is an important part of the cultural life of the city, and staff at the City Art Centre believed this is an opportune moment to celebrate the range of work produced by this unique resource, as well as add a selection of new artists to the city's art collection.

4. Main report

- 4.1 A portfolio of works by the following artists is presented to the Committee for consideration:
- Graeme Todd
 - Gill Tyson
 - Ade Adesina
 - Carol Rhodes
 - Katy Dove

- Ravi Agarwal
- Robert Powell
- Anupa Gardner
- Cecile Simonis
- Linda Kosciwicz
- Nicola Murray
- Brian Speedie
- Jenny Martin
- Tessa Asquith-Lamb
- Mike Inglis
- Marilene Oliver

- 4.2 Edinburgh Printmakers is a centre for printmaking and the visual arts in Fountainbridge. It is now set in Castle Mills, a beautiful heritage building which was used as a rubber factory and then a brewery complex. Castle Mills houses two galleries, with a changing programme of contemporary visual art exhibitions. It is also home to one of the largest printmaking studios in Europe, open to anyone who would like to join a course or become a member. Edinburgh Printmakers was established in 1967 as the first open-access studio in Britain. A café, shop, education facilities and various hire spaces are also contained within the new building.
- 4.3 Castle Mills was the headquarters for the North British Rubber Company (NBRC), once the city's largest industrial operation and the major rubber goods producer within the British Empire. From the start NBRC had a reputation for design and innovation as well as manufacturing. From hot water bottles to air balloon fabric, NBRC's diverse range of products was exported worldwide.
- 4.4 By the 1960s the NBRC remained one of Edinburgh's main employers, but after a disastrous fire hit the factory in 1969, much of the production was transferred to other sites. Four years later, most of the factory complex was demolished, leaving only Castle Mill Works on the site.
- 4.5 Scottish and Newcastle Breweries took over the site and built one of the world's most advanced canning complexes, with Castle Mill Works being used as a store and accounts office. However, in 2005 production was halted. In 2012, just one year after the remnants of the brewery were demolished, the local community led a campaign to save Castle Mills from demolition. As this campaign was being fought, Edinburgh Printmakers, having outgrown their current home on Union Street, saw the potential Castle Mills held for a world-class centre for printmaking. So began a long process of careful planning, evaluation and fundraising, enlisting award-winning Page/Park architects to create the vision of their new home. Officers in the Culture and Economic Development services worked in partnership with Edinburgh Printmakers to successfully apply to the Scottish Government's Regeneration

Capital Grant Fund and were awarded £1,925,764 towards the creation of a Creative Industries Hub as part of the Capital Project.

- 4.6 The portfolio has been selected with several objectives in mind. We want to add works to the collection which demonstrate a range of different techniques. We also want to add artists who are not already represented in our collection, and who are at the start of their careers. Finally, this gives us an opportunity to acquire works by artists who already have paintings or drawings within the collection, but whose practice also encompasses printmaking. It is hoped that this will be the start of a fruitful partnership with the workshop, which will see the City acquiring a group of works every few years.

5. Next Steps

- 5.1 If the Committee approve the purchase of the print portfolio, it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions, administered on behalf of the Scottish Government by the National Museums of Scotland.

6. Financial impact

- 6.1 The costs are as follows:
- 6.1.1 If the committee were to approve the acquisition of one work by each of the artists presented, the total cost would be in the region of £5,750. This includes a 10% museums discount on every work. For that sum work by 16 artists, 13 of whom are not currently represented, will be added to the city's art collection.
- 6.1.2 The prints have been chosen in consultation with staff at Edinburgh Printmakers, and have all been viewed at their premises. They are all in excellent condition.

7. Stakeholder/Community Impact

- 7.1 Not Applicable

8. Background reading/external references

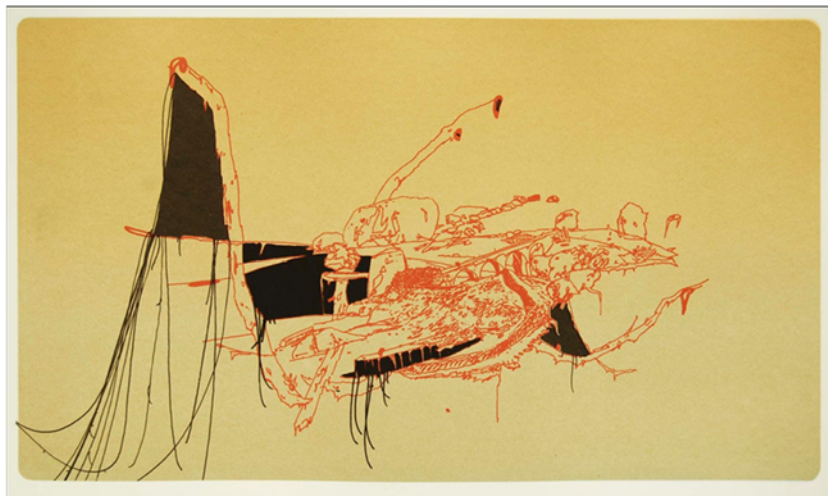
- 8.1 Further details about Edinburgh Printmakers can be found on their website: <https://www.edinburghprintmakers.co.uk/>.

9. Appendices

9.1 Appendix 1 - Examples of work by each of the artists within the portfolio.

This appendix illustrates examples of works by the artists featured in the selection brought to the Committee.

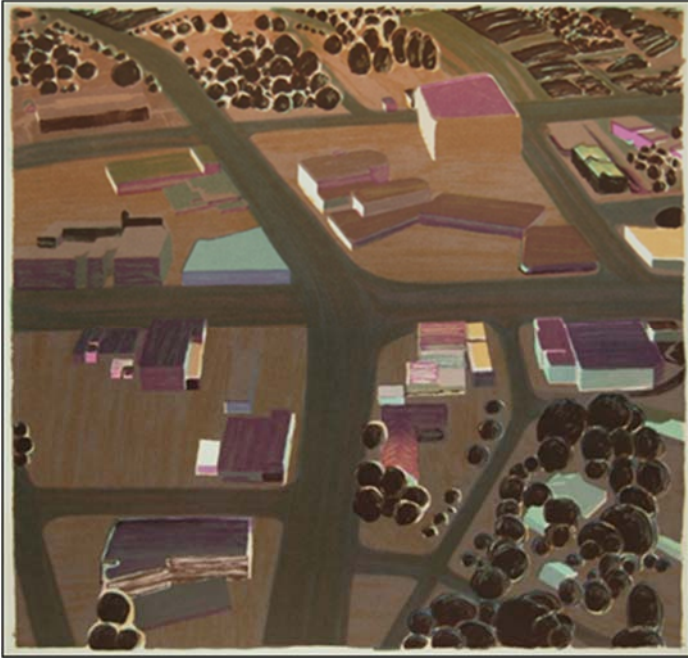
Right: Plain Air, screenprint, by Graeme Todd



Left: Settlement, lithograph and screenprint, 2014, by Gill Tyson

Right: Peace, linocut, by Ade Adesina





Left: Roads Buildings (Night), screenprint, 2014, by Carol Rhodes

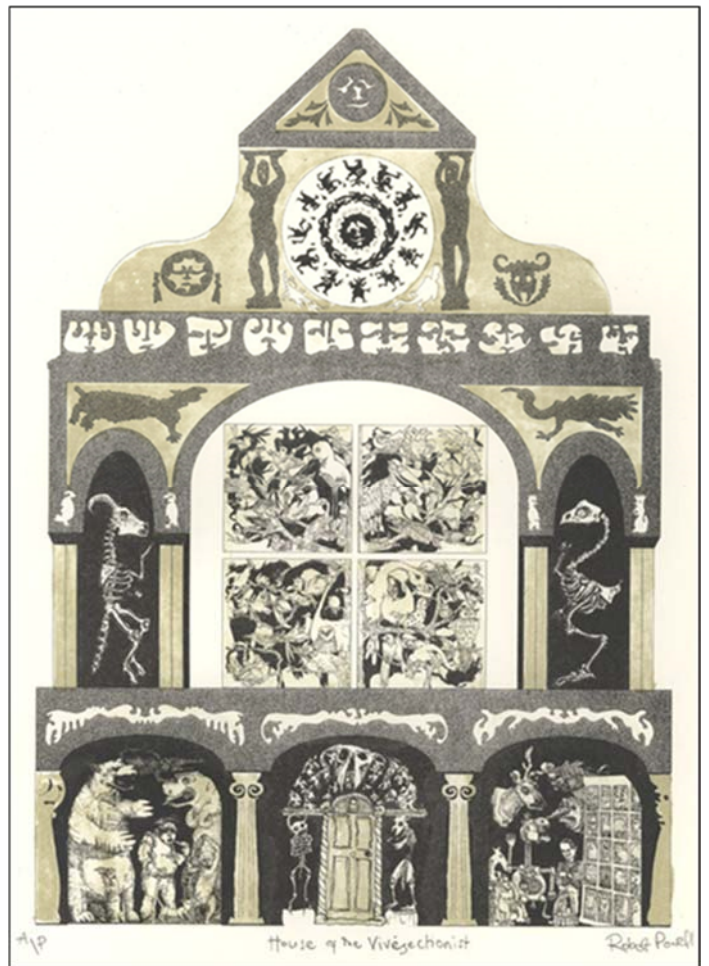
Right: Double You, screenprint, 2004 by Katy Dove





Left: Nadar Landscapes Series 5, Lithograph, 2018 by Ravi Agarwal

Right: House of the Vivisectionist, stone lithograph, 2016, by Robert Powell





Left: The Kitchen, linocut, 2016
by Anupa Gardner

Right: The Interplanetary
Screenprinting Association,
screenprint, 2017, by Cecile Simonis





Left: Lady Lazarus, toyobo, 2010, by Linda Kosciwicz

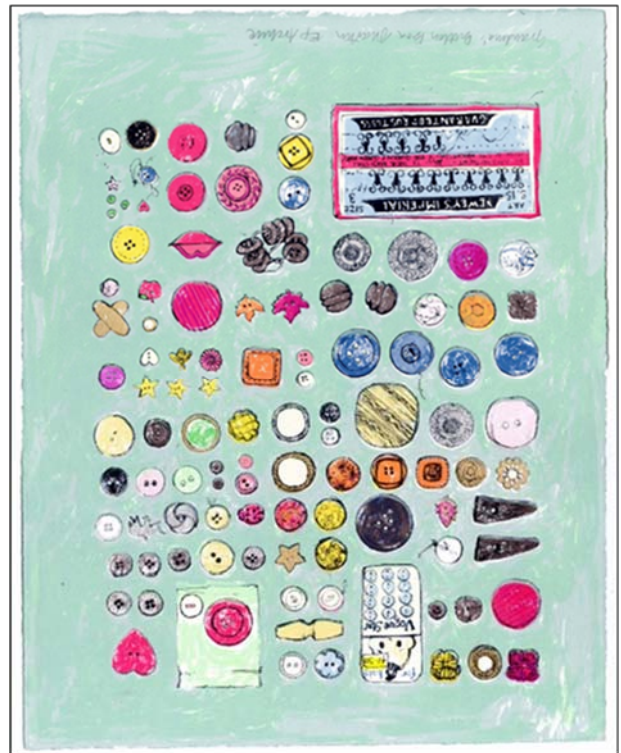
Right: October, cyanotype, 2014, by Nicola Murray





Left: In short, all hell broke loose that wide afternoon, stone lithograph, 2019, by Brian Speedie

Right: Grandma's Button Box, screenprint, by Jenny Martin



Left: Broken and mended, etching, 2015 by Tessa Asquith Lamb

Left: Biopolitical, screenprint, 2015 by Mike Inglis



Left: Vilanda, photopolymer intaglio with Collagraph, 2013 by Marilene Oliver

Committee on the Jean F Watson Bequest

10.00am, Friday, 7 February 2020

Purchase of items using designated funds August – November 2019

Executive/routine
Wards
Council Commitments [46](#)

1. Recommendations

- 1.1 It is recommended that the Committee approves the credit card purchase of the five items of glass and ceramics purchased between August and November 2019. They were purchased using allocated funds from the Jean F Watson Bequest.

Paul Lawrence

Executive Director of Place

Contact: Helen Edwards, Curator

E-mail: helen.edwards@edinburgh.gov.uk | Tel: 0131 529 4097

Purchase of items using designated funds August – November 2019

2. Executive Summary

- 2.1 This report highlights credit card purchases made between August and November 2019. They were purchased using allocated funds from the Jean F Watson Bequest.

3. Background

- 3.1 In order to purchase relatively low value items for the developing collection of contemporary applied art, it was agreed by the Jean F Watson Sub-Committee on [15 December 2017](#) that a sum of £5000 per annum would be allocated for credit card purchases which could be used to purchase items directly from makers and galleries. These items will then form part of the Edinburgh Museums and Galleries collections, either as part of the reserve collections or to be displayed in the Museum of Edinburgh or in future exhibitions.

4. Main report

- 4.1 The following items have been purchased by credit card at a total cost of £753 (see appendix for additional information and images):
- 4.1.1 Glass vase and bowl by Edinburgh glassmaker Vicky Higginson. Vase: £290, Small bowl £70;
 - 4.1.2 Ceramic vase by Gavin Burnett, £145;
 - 4.1.3 Ceramic bowl by Robert Hunter £28; and
 - 4.1.4 Ceramic teapot by Tricia Thom £220.

5. Next Steps

- 5.1 Objects have been added to collections.

6. Financial impact

- 5.1 These pieces have been purchased at a total cost of £753. Funds for these purchases come from the Jean F Watson Bequest.

7. Stakeholder/Community Impact

- 7.1 Not applicable.

8. Background reading/external references

- 8.1 Not applicable.

9. Appendices

- 9.1 Information on pieces purchased.

INFORMATION ON PIECES PURCHASED**Glass base and bowl by Edinburgh Glassmaker, Vicky Higginson**

Vicky Higginson's work combines hot glass hand blown glass with cold working techniques of cutting, carving and engraving to create vessels and sculptural works which explore the relationships between form, pattern and colour. Vicky Higginson began working with glass during a degree in 3D Design at Manchester Metropolitan University and then went on to complete a Masters in Glass at the University of Sunderland in 2011. Since then she has been living and working in Edinburgh and has undertaken residencies at the University of Sunderland, North Lands Creative, Cesty Skla in the Czech Republic and Edinburgh College of Art. Higginson's work is influenced by her interest in Japanese and Scandinavian design. Her recent work has explored some of the properties of glass, working with layers of colour, pattern, texture and transparency.



Ceramic vase by Gavin Burnett, Fife

Gavin Burnett trained at Edinburgh College of Art gaining a BA (Hons) in Ceramics. Gavin has worked in the ceramics industry and now works as a ceramic/glass specialist in schools and Art Colleges as well as working from his studio in Strathmiglo in Fife. He has exhibited both nationally and internationally. Gavin produces a range of contemporary porcelain tableware glazed in vibrant colours and cut using the traditional glass cutting technique of 'battuto' to create a highly textured, tactile surface on porcelain forms. This cutting gives the pieces a textured detail and a transparency which allows the internal coloured glaze to illuminate the exterior.



Ceramic bowl by Robert Hunter, Leith, Edinburgh

Robert Hunter trained at Gray's School of Art Aberdeen, graduating with a first-class honours degree in ceramics and glass. He is now based in the city of Edinburgh and works from the Wasps Studios in Leith. His pieces are characterised by simple but strong forms with textural surface details. He is passionate about self-sourced local organic materials and using these to develop his own glazes.



Ceramic teapot by Tricia Thom, Stockbridge, Edinburgh

Tricia Thom works from the Janet Adam Pottery in Stockbridge, Edinburgh. She studied ceramics at Gray's School of Art then worked in the ceramics industry, making and decorating pots in a production pottery. She went on to train as a teacher and taught art and ceramics in schools and colleges while at the same time, making her own range of ceramics. Tricia has now returned to more full time making and makes wheel-thrown porcelain pots that are then slip decorated and glazed. Her work pulls together her love of the process and the activity of making. It is an expression of her journeys through landscapes and time; the discovery of the connection between intuition and creativity; and a desire to integrate the elements of form and surface. Her latest shapes are strongly influenced by Japanese design.



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