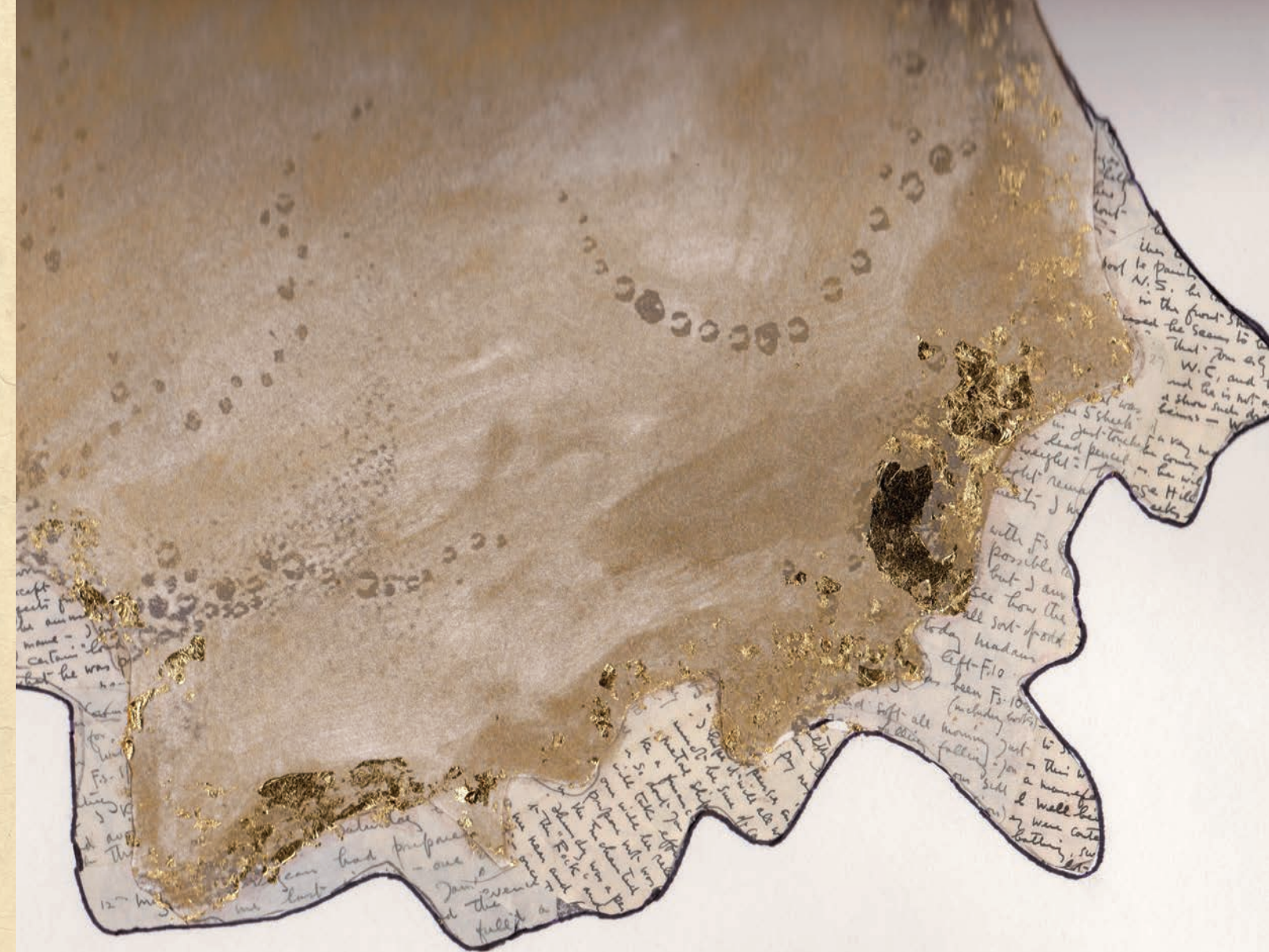


With thanks to,



Siobhan Healy | 07906543215 | nattyglass@yahoo.com | www.SiobhanHealy.com



FEATURED ARTIST:

SIOBHAN HEALY

INSPIRED BY MACKINTOSH

FEATURED ARTIST:

SIOBHAN HEALY

INSPIRED BY MACKINTOSH

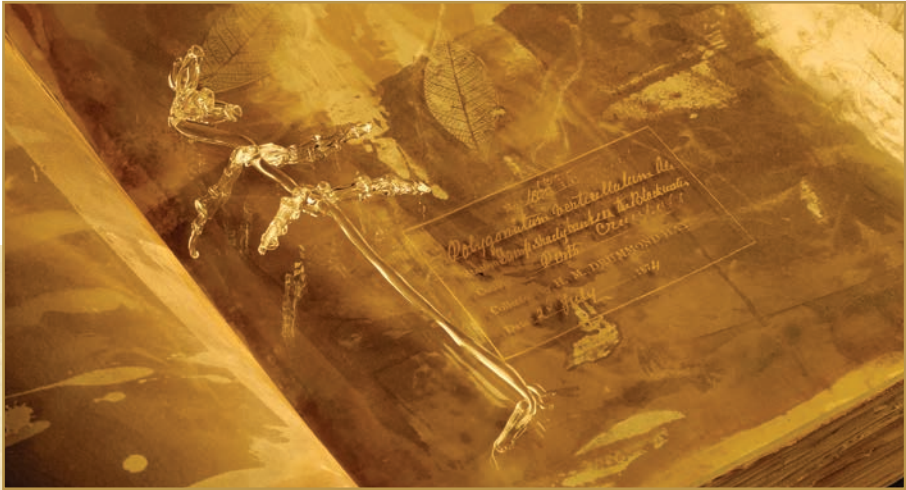
INTRODUCTION

The ‘Inspired by Mackintosh Collection’ is an ongoing research and development project by Siobhan Healy BA (Hons). The collection is composed of depictions of flora and fauna with linear flowing form, which defined the original Glasgow Style; developed by Charles Rennie Mackintosh (CR Mackintosh) and Margaret Macdonald Mackintosh (MM Mackintosh) and inspired by the Art Nouveau movement.

2018 is the 150th anniversary of CR Mackintosh’s birth; and as a celebration of this, Siobhan Healy has developed new work for the ‘Inspired by Mackintosh Collection’. This project continues on from Healy’s ‘Glas(s)gow Style’ Project, produced in 2016; which was produced in partnership with the brand - Swarovski Crystal.

It is also a further development of the ‘Illuminating Letters’ Project in 2017; which refers to personal letters that CR wrote to MM Mackintosh, combined with excerpts of letters that Healy received from Sir David Attenborough, hidden within the artworks.

Siobhan Healy makes work that is concerned with endangered flora and fauna, depicting them as ethereal images, to suggest their transient and delicate circumstances. She also has a great interest in forgotten or unseen museum collections and archives and her artworks can be a platform for discussion regarding these objects. This combination of interests is demonstrated in this collection of work. Healy has juxtaposed these themes, combining the research that she has undertaken at the Huntarian Archive collection, of Mackintosh’s personal letters to his wife Margaret. The insights that may be gained from the research is obscured from the viewer of the finished artworks by the text being collaged and reproduced as tiny, difficult to read sections, layered on top of each other. Even so, there could be something derived from the research by the observant and investigative viewer. In each individual artwork, Healy has combined imagery from her sculptural works in glass, fibreglass and crystal. She has created screenprints with oil paint detail, with 24 carat gold leaf; crystal and diamond dust embellishment. The process is labour intensive; each stage is handcrafted by the artist. The use of precious metals and diamond dust adds to the preciousness and delicacy of these artworks.



ABOVE LEFT: Detail of Herbarium. ABOVE RIGHT: Detail of Ghost Orchid
COVER: Detail of Polygonia c-album - screenprint with collage text and gold leaf.



BELOW: Herbarium - winner of International Glass Prize 2012; Public Prize.



THE EXHIBITION

For this exhibition, Healy presents four distinct, yet connected bodies of work.

The work asks viewers to consider the cultural legacy of Charles and Margaret Mackintosh.

The artworks by Siobhan Healy will be expressed in several different mediums. The starting point for Healy’s artworks are experimental sculpture developed in crystal and metal. This work has been further developed into framed artworks consisting of screenprints with crystal, diamond dust and precious metals, such as 24 carat gold leaf.

Viewers will see artwork which will depict symbolic rare flora and fauna to tell visual stories and add to the sense of discovery. There are also excerpts of correspondence from Sir David Attenborough written to Siobhan Healy hidden within the artworks.

There is also a series of experimental, contemporary jewellery pieces, inspired by the jewellery developed by CR & MM Mackintosh more than 100 years ago. This will give a sense of these personal stories being precious, transient and ethereal.

The development of the work will enable the visitor to see the continuing influence that the creative partnership between CR & MM Mackintosh exert in the art and design world to this day.

EPIGOGIUM APHYLLUM

The first theme follows on from work relating to Ghost Orchids (*Epigogium aphyllum*), the most enigmatic of all Britain's wild flowers. Declared extinct after no sightings for 23 years until, in 2009 a single specimen was discovered near the Welsh Borders which electrified the botanical community. Healy's Ghost Orchids are created in hot worked glass to emphasise their fragility. A number of these sculptures exist in prestigious international collections including Harvard University Collection, USA and the Scottish Parliament Art Collection. For this work, Healy has combined this imagery with excerpts from letters written by CR Mackintosh to his wife Margaret and included a small excerpt from correspondence that Healy received directly from Sir David Attenborough while discussing the Ghost Orchid project with him.

POLYGONIA C-ALBUM

A second theme relates to the Comma Butterfly (*Polygonia c-album*). The most remarkable feature of the Comma has been its severe decline in the twentieth century and subsequent comeback. It is now widespread in southern Britain and its range is expanding northwards. Sir David Attenborough CBE has corresponded with Healy regarding the research for this project and has one of her artworks depicting the Comma Butterfly in his collection. In this artwork, Healy has used imagery from her sculptural representation of the Comma Butterfly combined with 24 carat Gold leaf and excerpts of letters written by CR Mackintosh.

ILLUMINATING LETTERS, WALL ART

The artwork titled Illuminating Letters, which the exhibition takes its name from, is a combination again of work relating to rare species and combining this with text written by both CR Mackintosh back in 1907 and Sir David Attenborough in 2017. This collection of work demonstrates the synergies that archives and personal collections can provide. Following on from Healy's interest in conservation and education, Healy attended a research trip to the Darwin Research Station on the Galapagos Islands, in early 2017. This opportunity has led to a new body of work relating to the threatened species of corals, jellyfish and sea anemones that are currently in danger of extinction in the Galapagos Island ecosystem. A series of screenprints were produced as part of this research, which combined the research into the tendrils of jellyfish with seemingly disparate images of cut crystal. This was then further combined with images depicting the private letters of CR Mackintosh to his wife and again a reference to a letter received by Healy from Sir David Attenborough.



ABOVE LEFT: Detail of *Epigogium aphyllum* - screenprint with 24 carat gold leaf and diamond dust.
ABOVE RIGHT: *Polygonia c-album* - screenprint with collage text and gold leaf.



Book with Ghost Orchids.

ILLUMINATING LETTERS, SCULPTURAL WORK

This work is a reimagining of a collection of letters, sent by CR Mackintosh to his wife MM Mackintosh. The personal letters researched by Healy give a very interesting insight into their relationship in which Mackintosh writes that Margaret is “you must remember that in all my architectural efforts you have been half if not threequarters in them” He also asks her to sign his work for him as he had forgotten to; and wrote “ I am sure you can put down my signature quite easily – do it in pencil and then wet it with clean cold water – you will do it much better than I could have done it” There are numerous other interesting insights into the life and thoughts of Mackintosh that can be found in these personal letters, some real and some imagined.

BIOGRAPHY

Siobhan Healy BA Hons (b. 1976, Glasgow) studied at Edinburgh College of Art and gained her degree in Applied Art & Design. Her specialisms are crystal and silver forming, both sculptural and small scale for jewellery. She is currently Artist in Residence at Edinburgh College of Art/Edinburgh University. In recent years her artwork has gained prestigious worldwide prizes and can be found in notable museum collections. Previous clients include - The Scottish Government, The Royal Incorporation of Architects in Scotland (RIAS), The BBC, Craignish Castle, North Lanarkshire Council, East Dumbartonshire Council and Clackmannanshire Council. Her work is in collections in the UK, India, USA and Dubai. Siobhan has also been a consultant and demonstrated glass-making processes on BBC 1’s Homes Live programme and also on BBC2’s Geology programme ‘Men of Rock’ with Professor Ian Stewart.

The combination of innovative work combining science, art & environment, which push the boundaries of materials, has allowed her to develop her unique contemporary work.

EXPERT COMMENTARY

“Since early this century I have enjoyed the imaginative designs and harmonious colours of Siobhan Healy’s stained glass panels, in one of which we collaborated. I was therefore astonished into a different admiration by her recent jewel-like art derived from close contemplation of flowers, butterflies, coral and sea anemones. There is a fine delicate transparency in such works as Ghost Orchids and Comma Butterfly, made in glass and crystal, enriched by diamond dust or gold leaf. Congratulations Siobhan.”

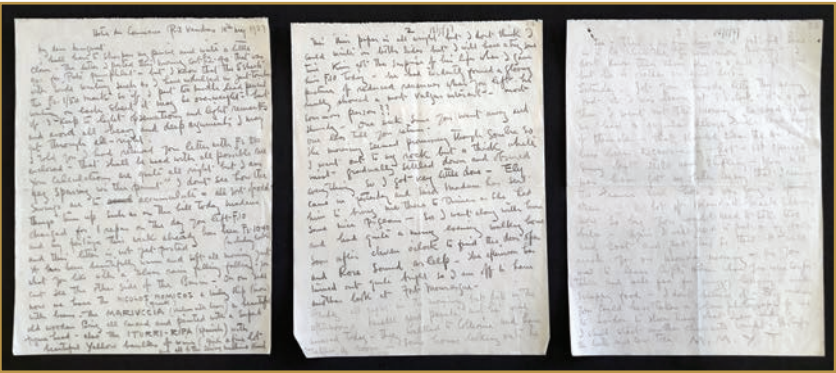
Alasdair Gray

“Spending time with butterflies lifts the spirits and reinvigorates that sense of wonder in the natural world.” ... [in a personal letter regarding Healy’s work] “certainly very interesting”

Sir David Attenborough

“Healy’s work is very much involved with light and form... and never fails to give me joy”

Anita Manning (TV expert on collectables and antiques)

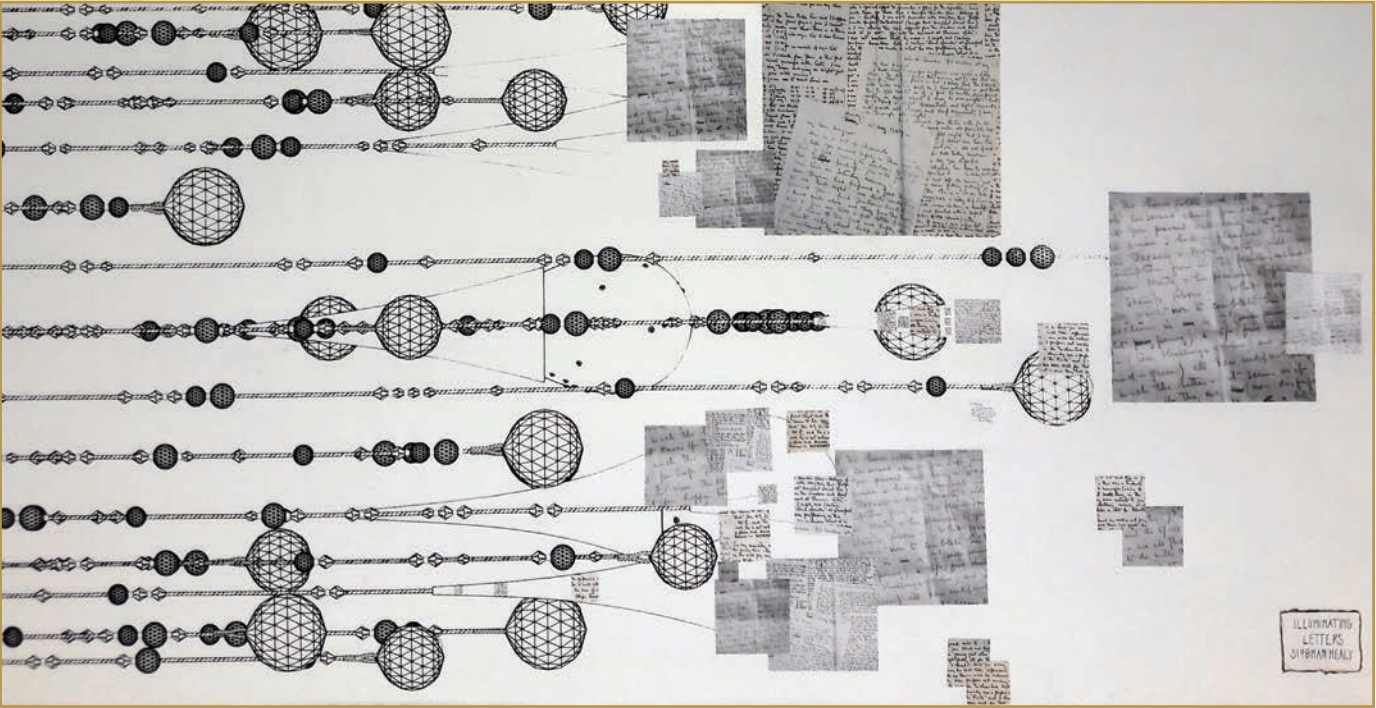


ABOVE LEFT: The original Mackintosh letters that inspired the artworks.

ABOVE RIGHT: Screenprint of Comma Butterfly (Polygonia c-album).



Illuminating Letters; wall piece. Screenprint with collage text imagery.



“Siobhan Healy has responded in a gentle yet though provoking way offering viewers layers of connections to the past as well as highlighting some of the ecological themes informing the present and future. Her work demonstrates the value of history and heritage in inspiring innovation and creativity.”

Dr Juliette MacDonald. Head of School of Design. Edinburgh College of Art, University of Edinburgh

“Healy’s depictions in glass and crystal, taking inspiration from the natural, worked and presented in a fragile medium, gives its own powerful message”

Dr Joe Murray, Learning Officer at National trust for Scotland.

“Artists have always embraced nature, as an inspiration or a challenge, but the art of Siobhan Healy reflects a decisive historical shift, in its vision of nature as a force under threat. She reminds us of the distance we have travelled since the prehistoric cave painters, who seem to have regarded nature as a menacing force that needed to be appeased. Nature is a wounded creature in need of care, in her book, and our predicament has estranged us from the sort of landscape art, of more recent centuries, which confronted the wilderness like a colonist intent on domesticating it. Her glass sculptures project a sense of intimate collaboration with nature, served by an impressive mastery of her materials. She has absorbed the spirit of modernism, which sought to defy natural laws of perception in favour of the imagination, but the playful element in her work can’t disguise the compassion that radiates from it. Her “Ghost Orchids” capture all the fragility as well as the ballerina-like grace of a new growth, striving tentatively towards the light. Her diamond-dusted butterflies evoke an ancient motif of Celtic folklore, which conceived the creature as a lost human soul seeking rebirth – a theme that may explain why angels are so often depicted with the wings of butterflies, rather than of birds. On the wild western coasts of Scotland, where Healy spent much of her childhood, folk tradition perceives the butterfly as a precious bearer of good fortune, and wishes punishment for those who kill it.”

Gerald Mangan, Contributor to the Times Literary Supplement