an magazine

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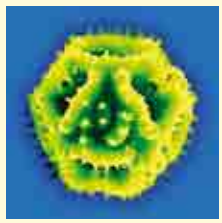
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AIRTIME_2010

"94% of artists recommend AIRTIME"

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15 September – Colchester, partnership with firstsite
29 September – Portsmouth, partnership with Cibas
20 October – Walsall, partnership with New Art Gallery Walsall
10 November – Derby, partnership with Quad
8 December – Gateshead, partnership with BALTIC Centre for Contemporary Art

These are free events, but as places are limited pre-booking is essential. Booking info www.a-n.co.uk/AIR or contact airevents@a-n.co.uk with AIR TIME 2010 and your preferred location in the title.

The membership scheme for practising visual and applied artists attached to the a-n Artist subscription, providing them with representation and professional benefits including free £5m Public & Products Liability insurance, AIR – Artists Interaction and Representation is enabled by a-n The Artists Information Company. This programme in partnership with DACS (Design and Artists Copyright Society).

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4 Editorial and Letters 5 Debate – Art for All? Radical pedagogy vs a desire for education 7 Snapshot – exhibitions and events in July and August 12 Reviews – American Mountains; Paul Teigh and Martin Russell: Beyond the Plenum; Tatton Park Biennial 2010: Framing Identity; The Economy of the Gift 19 News 25 Arts funding 26 Big Picture – Nie Chun Mei 28 Beyond selling 30 Opportunities – includes Professional development focus 32 Art in unconventional settings 42 Art vacancies 43 Professional preparation 45 Art services 47 Boyfriend material – Theresa Liang and William West of LiangWest gallery and artist Prem Sahib 50 New on www.a-n.co.uk



ON THE COVER

Sogol Mabadi, *Belt (Unbelt),* performance, 2010.

As part of Degree Show promotions this year Twitter and the hashtag #degreeshows provided a route for recommendations of students' work. The result is Sogol Mabadi, from Glasgow School of Art's Fine Art Sculpture and Environmental Art course, as featured cover artist.

degreesunedited@gsofa #degreeshows
Sogol Mabadi's sculptural performance treats.
Belts and knittingneedles galore – **http://tiny.cc/qfl80**

4:23 PM 14 June via web

Sogol Mabadi's art addresses universal archetypes of fear, violence, anger, love loss, joy, uncertainty and abandonment. Through performance, space, and wisps of memory her Arachne weaves a web and catches her messages. She is caught in this snare and like her spider sister, fed by it. She eats insects of terror, neglect, anxiety pain, and contradiction. She weaves deigns for passion, safe havens and desire. This art is her home, it stills her mania, it interrupts obsessions, is patient, understands uniqueness, and ambiguity, it is her safety.

It nurtures her and she it. They are one and what you bring to them is art.

PA Hardenburg

Sogol Mabadi was born in Tehran, Iran and currently lives and works in Glasgow. This summer she graduates from Glasgow School of Art Fine Art Sculpture and Environmental Art course, where she was awarded the Bram Stoker Prize for her degree show. Previously Sogol has exhibited her performative and sculptural works at The Assembly Gallery, Glasgow (2010); Newberry Gallery, Glasgow School of Art (2010); Vic Gallery, Glasgow (2008); and Kensington and Chelsea College, London (2006).

IN THIS ISSUE

Art in unconventional settings

Public art projects, residencies and commissions in non-gallery spaces including cycle paths, waterfronts, empty lots and empty shops.

Beyond selling

A look at the intricacies of artists' working practices in the UK following a new qualitative research study commissioned by the Crafts Council.

Boyfriend Material

Chris Brown talks to LiangWest gallery proprietors Theresa Liang and William West and artist Prem Sahib. They discuss the importance of peer support, and describe how they negotiate their ongoing relationship and their forthcoming exhibition project.

In the face of a new political era compounded by an unprecedented financial climate, the need to forecast our future living and working conditions is urgently felt. The visual arts sector is no exception. Its rhizomatic structure and significant levels of self-employment have neither lent themselves well to coordinated and effective future forecasting nor been particularly successful historically in influencing key stakeholders. Like all non-profit organisations operating in this complex environment, a-n must continually assess the needs of its communities and imagine future scenarios for visual arts practice. In 2003 the NAN programme launched, improving artists' links and communications and through its dialogues and bursaries enabling discrete groups to physically meet and develop meaningful exchanges, fostering a better informed and networked sector. More recently, advances in digital technologies and e-communications have both radicalised and speeded up the interactions between practitioners and arts professionals. Proliferation of online self-publishing mechanisms have significantly augmented this. Featured on page 25 is Marcus Romer's excellent Artsfunding ning, and on page 22 Charlotte Frost reports on an ACE initiative to help arts organisations implement technological solutions to connecting with audiences.
As a significant contribution to this forecasting process, we include alongside this issue AIR's 'route map to representation', in which AIR members have been asked to forecast a future visual arts landscape where artists are valued and respected, this enabled by effective representation frameworks. In her response to "What will representation feel like for individual artists and how will they benefit?" Susan Diab makes the powerful observation: "Our voices would speak in relaxed tones because we would expect to be heard".
***Chris Brown** a-n Magazine Coordinator.*

LETTERS

Got a burning issue to raise with artists and arts professionals? Send up to 800 words to edit@a-n.co.uk

Re Intellectual bankruptcy

I've been thinking about Jon Bowen's letter in a-n magazine.
And sitting on this for days.
Making money is not sufficient cause for making art.
All materials are equal.
A cardboard box can equal a tube of paint.
Art is a product of technical process.
Art is a product of intellectual process.
Technical process and intellectual process constitute thought.
The distinction between technical and intellectual process is false.
'Skill' is an honorific term.
'Skill' is the form of intelligent reflective (reflexive?) action.
'Skills' are not discrete entities.
It is impossible to talk about skills as discrete entities.
'Skills' cannot be taught.
Techniques can be taught.
All disciplines are conceptually generated and technically realised.
The distinction between 'conceptual' and 'skill' based disciplines is false.
The distinction between conceptual and intellectual, technique and skill is false.
Forms are their content(s); form and content occur simultaneously.
The appropriation of technical process is a political act.
The proper response to an artwork is another artwork.
Teachers and lecturers are powerful people.
Teaching and lecturing (might) encourage pursuit of power.
Most artists disappear.
Many 'artists' live in a state of nostalgia.
Bad art is better than mindless art.
£50 is money misused for a dashed off seaside.

David Minton
Originally published on a-n Artists Talking 16 May 2010

Ongoing debate

Approaching this ongoing debate in *a-n Magazine* from back to front, I read with interest David Minton's lyrical and provocative text in his Artists Talking blog, sat with it for a few days, and was moved to repost it on my website, before reading the previous month's correspondence. So, my response to the discussion is more of an 'exquisite corpse/consequences' letter, running on what I hope is a useful tangent. The phrase from David's statement/poem that my mind has been turning over is, "Many 'artists' live in a state of nostalgia". I'm inclined to agree, but wouldn't restrict this to 'artists-in-inverted-commas', seaside painters, or 'mindless' practitioners. Nor am I entirely critical of the desire to make art, born from embarrassingly nostalgic longings. In fact, I think that working through these longings forms the core of much interesting art, and that's OK. From the perspective of a modernist art historian attempting to practice again as an artist (probably motivated by nostalgic notions of being an artist as much as anything else), much worthwhile contemporary art – from big names such as Philip Guston, Jeff Wall and Felix Gonzalez-Torres to emerging artists Laura Morrison, Damian Taylor and Laura Buckley – is concerned or motivated, implicitly or explicitly, with painful nostalgia for the failed utopian vision of modernism. Contemporary art can (must?) be simultaneously wonderful and critical.

Becky Hunter
AHRC funded art historian-in-training, writer and artist
http://beckyhunter.co.uk



DEBATE

As part of our role as the UK's leading information and advocacy organisation for artists and their collaborators, please contribute your views on cultural policy and the environment for contemporary practice to edit@a-n.co.uk

Art for All? Radical pedagogy vs. a desire for education

In a recent presentation to peers, tutors and her Goldsmiths degree show audience(s), Sarah Rowles asks: Does art education come with a key to understanding art and making more informed judgments about art?

In the UK art education normally takes the following forms:

- Crits (at Goldsmiths these are called these 'convenors') – an artist presents work to their peers for critical feedback and discussion.
- Tutorials – a student sits down with a tutor in their studio and has a one-to-one discussion about their work. It's a back-and-forth of ideas, an exchange of suggestions, questions and opinions. The tutor leaves you with stuff to think about.
- Lectures and seminars – some courses give these on art history, others critical studies. A few but not many have both.

These are the formal structures laid out by the course. Learning may also come from discussion with peers in the studio and any self-led activity you choose to get up to.

I recently interviewed students about their experiences of art education. Almost everyone I spoke to reflected on these models and concluded that art education happens through a series of 'conversations'. Rather than the traditional master-pupil style of learning that you get in other education, or the atelier system you get in some European art schools where art students follow a master, the preferred system here – and this is apparently an educational or pedagogic ideal rather than an economic cop-out – is that it is a student-centred experience, a self-led learning style. Within this programme of learning, the crit or the convenor is meant to be one of the key spaces where education in terms of learning about art, about reading art, takes place; where knowledge is transmitted from student to student in crits. However there is an assumption here: that all students feel they have knowledge that they are confident in sharing.

Pierre Bourdieu is a French philosopher and sociologist, famous within the academic world for mapping out the dynamics of power and class relations in society. He applied his ideas to the 'field' of art and compared the reading of a work of art to the reading of a language or system of signs. His suggestion was that those who did not grow up seeing art or visiting museums would be at a disadvantage when both making and reading art for their inability to perceive when old codes are being broken. Now, there have been many times that I have found myself unable to analyse or find the tools to read work with quite the same proficiency that others seem to be able to. Because this skill is not taught in art education, and because I didn't gain it from my experiences early on in life, I do wonder whether Bourdieu's idea may well hold some weight? Is there a presumption, when we enter higher education, that we already have these skills, these intellectual assets – something Bourdieu calls 'cultural capital'?

"Models don't exist just to be copied – we should ultimately challenge and reinvent them."

One observation I had throughout my time in art education is that it felt there was little time to just create without having to reference and ideally build upon the work of other artists. Always told to go and see as much art as possible, it wouldn't be too far-fetched to apply Bourdieu's logic to suggest that those who did not grow up seeing art (perhaps even those who did) may subconsciously imitate the aesthetic they see in the art market. In the interviews I carried out with students, a few mentioned that when they were lost they "made work that at least looked like art".

There is also the question of art school brands. What influence do these have on the work of students who attend each college? Do students ever police themselves into only producing work that resembles the aesthetic they perceive the college to value? Do colleges have perceived house styles and if so how are these created? This question intrigued me to such an extent that in my second year at Goldsmiths I set up Q-Art London, a forum for students and graduates from across London's brand name universities. One thing I was interested in was what happened when students from these universities came together. Would distinct knowledge, approaches, styles or even rivalries become apparent or would they be subdued?

Q-Art uses the crit or the convenor as its main activity. Students and graduates come because they recognise this format. But in being free and in being open there was the idea that others who hadn't gone to art college would come along too. Over the last two years about 5% of those who come to Q-Art have not studied at art college.

Despite its openness I now realise that the crit is itself an art college ritual and one which, by name at least, most attendees come to because they recognise. Perhaps 'access' to art is more than simply being allowed to step through the door?

Whilst pondering these questions, topics of de-schooling and radical pedagogy (experimental teaching models) have become fashionable in recent art world conversations and conferences. Many highly educated writers, thinkers, artists and tutors have been discussing these topics at length. There has also been a proliferation of autonomous or experimental art schools, all of these activities sharing a common goal of trying to re-think art education.

Art education has a history of re-working itself, of experimenting, of being challenged and then itself challenging: a move away from master-pupil forms towards a more student-centred experience, rejected notions of authority and knowledge hierarchy. The move towards a broad-based fine art course and away from divided disciplines challenged the authority of material hierarchies. Despite all this though, as students we often place our faith in the authority of those given responsibility over our education, who assure us that this is the best way forward. This is easy to do without realising, as educational structures can often appear neutral when you're in them.

But what happens when these educational structures lead to situations of apparent access for all but really perhaps only for a few? Will these new art world conversations on art education listen to or ignore this question? Something debated a lot by artists interested in this topic or involved with autonomous art schools is whether or not it is possible to 'escape' or exist 'outside' of the institution. It's perhaps asked flippantly. The real outside is where I began both my journey into art education; it's where my family is, where many of my friends are; it's the general public.

Sarah Rowles is a final year BA Art Practice student at Goldsmiths. This is an excerpt from a lecture originally delivered in June 2010 as part of Sarah's degree show. Whilst on her degree Sarah set up Q-Art London and published the book '12 Gallerists: 20 Questions' – a collection of interviews with London art gallerists that attempts to demystify the art world. The book is available from the Q-Art London website in PDF and hard copy.

www.q-artlondon.com

SUBSCRIBER PRIZE



Three copies of *Good Foundations: Trusts & Foundations and the Arts in the United Kingdom* by Paul Glinkowski to be won, courtesy of Laurence King Publishing.

Philanthropic trusts and foundations play an understated yet vital role in funding the visual arts in the United Kingdom. This two-volume publication sheds a new and timely light on this under-scrutinised sector of the arts economy. Volume one looks at the affairs and achievements of a particular independent grant-giving charity. It pieces together a fascinating account of the history and evolution of the Rootstein Hopkins Foundation, whose origins lie in the fashion scene of 1960s London, and it examines in an original and searching way the different outcomes that have resulted from this particular foundation's support for artists and for arts organisations. Volume two, which includes contributions from leading experts in arts funding and philanthropy, provides an overview of the current map of arts funding in the United Kingdom and analyses in great detail the specific contribution made by independent grant-giving trusts. The resulting publication represents a groundbreaking contribution to scholarship in the fields of arts funding and philanthropy.

Paul Glinkowski is a writer and researcher specialising in the contemporary visual arts and has written for a-n. He was a researcher and programme-maker at BBC Television before joining the Visual Arts Department at Arts Council England (ACE) in 1996. His publications include A BBC Introduction to Modern and Contemporary Art (2000) and Date With an Artist (1998). He currently works as a freelance writer, researcher and consultant.

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SNAPSHOT

Susie Cochraine with highlights of what's on in July and August around the UK and beyond.

With the onslaught of summer comes the annual flurry of festivals. Jostling alongside numerous summer shows, this year a new contender braves this blistering landscape in the form of IF: Milton Keynes International Festival (16-25 July). Including an array of music, comedy and visual arts, we can expect an exciting performance from dance troupe inStallation in their UK premiére with use of high-wires, grand pianos – and live horses. In keeping with the seasonal spirit is the 6th Berlin Biennial (11 June – 8 August), this year focussing upon the difficulties of making art in a time when we often feel removed from reality. We will see peculiar juxtapositions in Liverpool on 3 July in a one-off performance from Radhouane El Meddeb at Bluecoat, bringing dance and cooking together as part of the Liverpool Arabic Arts Festival. In Nottingham, graduate artist collective Backlit presents its first open show (5-22 August), having gone from strength to strength since opening two years ago. Known for its experimental outlook, co-director Beth Shapeero believes it is a space where "artists are given the freedom to take risks".

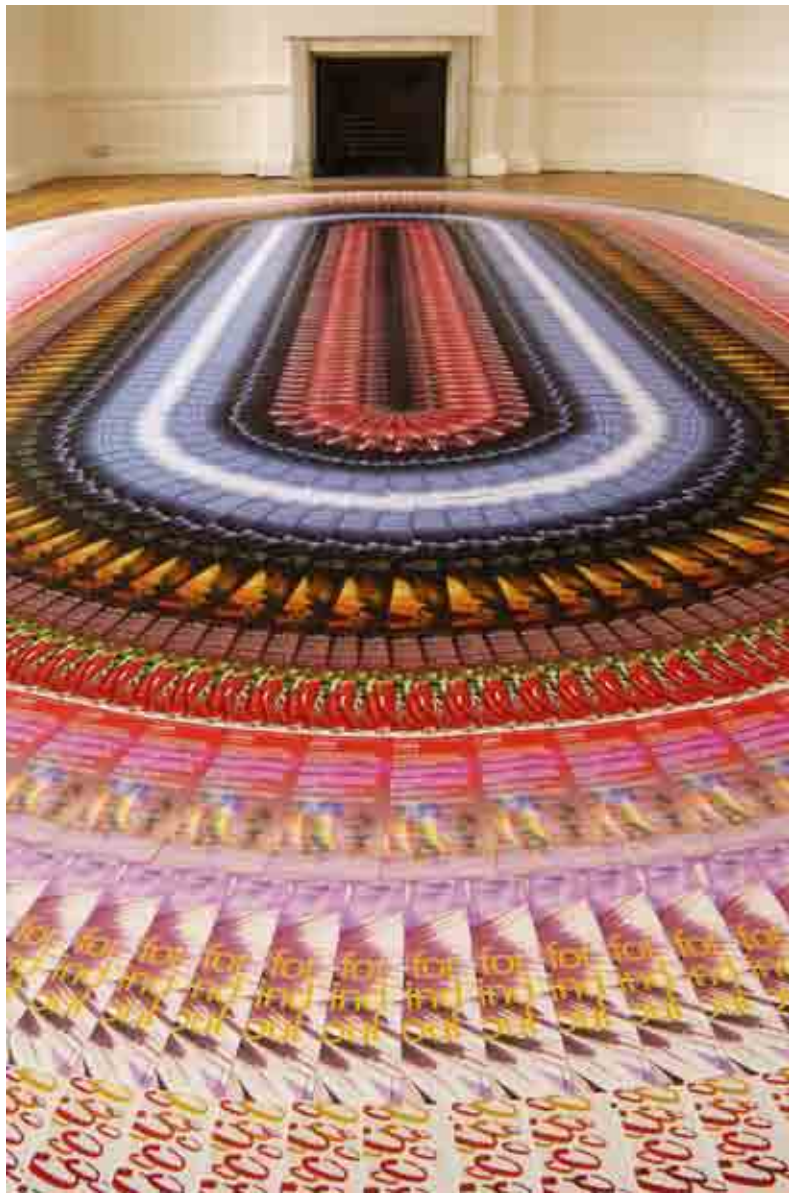
www.ifmiltonkeynes.org
www.berlinbiennale.de
www.thebluecoat.org.uk
backlit.gnetx.co.uk



1

London will play host to an exhibition grappling with the nature of the modern cityscape, as 'Urban Origami' (2 July – 29 August) invites seven artists to explore this through displaced objects, light and a new perspective on urbanity. With the venue Pitzhanger Manor and House preparing for some changes, the exhibition will reflect the transient nature of contemporary city life. A musical element continues to resonate with punk-inspired art group Chicks On Speed exhibiting their unique blend of DIY instruments at Dundee Contemporary Arts (5 June – 8 August). The exhibition title 'Don't Art, Fashion, Music' encapsulates the groups controversial assault on categorised, dull art, and this makes the collaborative projects that will be a part of this exhibition eagerly anticipated. Highly aware of its surroundings comes 'Rupture', an exhibition of photography by Patrick Shanahan at new Cornwall gallery, Kestle Barton (29 May – 17 July). Responding to the beautiful yet detrimental effects of mining upon the Cornish landscape, Shanahan's work is sensitive to changes the land has endured.

www.ealing.gov.uk
www.dca.org.uk
www.kestlebarton.co.uk



2

Experimental drawing and animation will be creating an immersive experience in 'Sequences' at Blank gallery in Brighton (26 June – 4 July), as two highly imaginative artists from the city explore how technology operates within our lives. Drawing also makes an appearance in Edinburgh in the first British solo show of minimalist artist Iran Do Espírito Santo. His recognisable use of a restricted palette and a concern with light borne out of early photographic experience, might well be integral to this exhibition at Ingleby Gallery (29 July – 25 September).

www.blankstudios.org
www.inglebygallery.com

1 The World Famous & Terrafolk, *Full Circle*, SO Festival Skegness 2009. Courtesy: John Byford. See IF: Milton Keynes International Festival
2 Leo Fitzmaurice, *I Knew This Without You Saying*, flyers on floor, 2004. See 'Urban Origami'.

Things take a political turn in Manchester, with China's internet censorship discussed through an exhibition entitled 'Liberation' and an ongoing online debate between artists and curators. Boundaries, limitations and the antagonistic effects these can have upon society is the drive behind this interrogative look at ideological control (Chinese Arts Centre, 25 June – 14 August). Reflecting upon our own political history just as we prepare for a new phase of government, is 'TINA (There Is No Alternative)', which delves into the effect of 1980s economic developments upon today's experience. Under the guise of an office complete with desks and potted plants, nine artists use a variety of media in this travelling exhibition conceived by Olivia Plender in association with The Drawing Room (Storey Gallery, 1 June – 24 July). Combining moving image, photography and Chinese history, QUAD in Derby will host an exhibition by Dinu Li, contending with such mammoth areas of exploration as space and time (3 July – 5 September).

www.chinese-arts-centre.org
www.storeygallery.org.uk
www.derbyquad.co.uk

Have you ever wondered if you remember things exactly as you see them? In 'Persistence of Vision' (FACT, 18 June – 5 September) altered devices will playfully explore how we experience our environment in an exhibition informed by scientists, technological innovation and contemporary artists. Addressing similar themes from a neuroscience perspective is 'Dead Star Light', exhibiting the work of filmmaker Kerry Tribe at Arnolfini in Bristol (17 July – 12 September), with three new works each using a different technology to question personal and historic memory. Not to be missed is the accompanying film screening and discussion in association with the University of Bristol's Anatomy and Experimental Psychology Departments, on 24 July.

www.fact.co.uk
www.arnolfini.org.uk



5

Sheffield has no sooner completed its city-wide art event 'Life: A User's Manual', than it embarks upon its annual 'Transmission': a set of artists talks, a conference and exhibition with hospitality as this years theme. A new journal will be launched this year and the exhibition 'Transmission: Off Air' (SIA, 1-11 July) will "explore new approaches to the curation of sound" through presenting various translations of the lectures themselves. Elsewhere, a comprehensive collection of work by Japanese born Tomoko Takahashi is to be displayed at the De La Warr Pavilion (3 July – 12 September), surveying her career and including a new work. Having become a well-renowned, successful artist, this will be of interest to anyone who marvels at the ascension from art student to stardom.

www.transmission.uk.com
www.dlwp.com



3



4

3 Kerry Tribe, *H.M.*, double projection of a single 16mm film, 2009. Photo: Fredrik Nilsen.
4 Dinu Li, *Family Village*, 1.5m diameter circular projection screen, single channel video installation with sound, 2009. Photo: the artist.
5 Tomoko Takahashi, *Paper Work @ the Seaside*



Behind the Mask
Halim Al-Karim, Glenn Brown, Nae Bunthita Indhawong, Faye Claridge, Hew Locke, Eleanor Moreton, Boo Ritson, Cindy Sherman, Gillian Wearing, Zhang Xiaogang
16 July — 12 September 2010

Taylor Wessing Photographic Portrait Prize 2009
16 July — 12 September 2010

Glenn Brown, *Layered Portrait (after Lucian Freud) 1, 2008*,
etching on paper, Somerset 300 gsm textured, 79.0 x 61.7 cm (image), 75.0 x 94.0 cm (sheet), 6 part series, edition of 30 plus 5ap. Courtesy of the artist.

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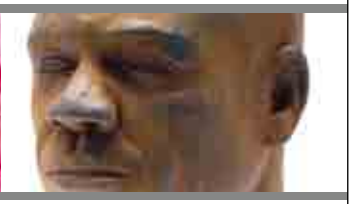
**ROAD WORKS. A Birmingham City Council commission by Nathaniel Pitt & 'Various Artist', curated by Rob Colbourne, Rob Hewitt & Alex Johnson.*

the shape of things

Tanvi Kant:
Cut, Stitch, Adorn

Taslim Martin:
Disparate Nature

17 July - 3 October 2010

The shape of things is a national programme supported by Arts Council England which provides bursaries to artists to make new craftwork. It explores the relevance and relationship of contemporary crafts to national identity; reflecting the intercultural nature of British society and its connections with global cultures through a series of exhibitions and events from 2010 to 2011.

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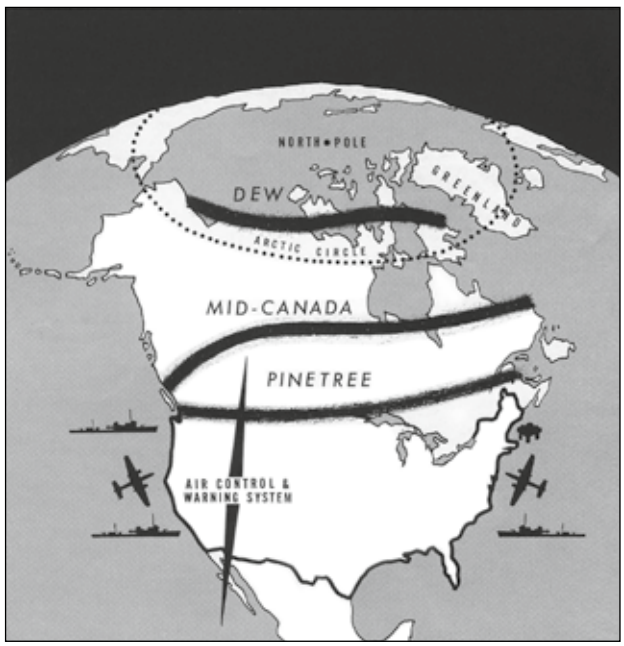
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Desperate Measures (detail) by Carl Clerkin

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www.mfa2010.com



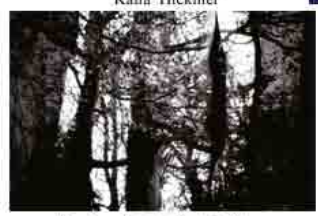
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Eva Bosch

Katia Hickmer



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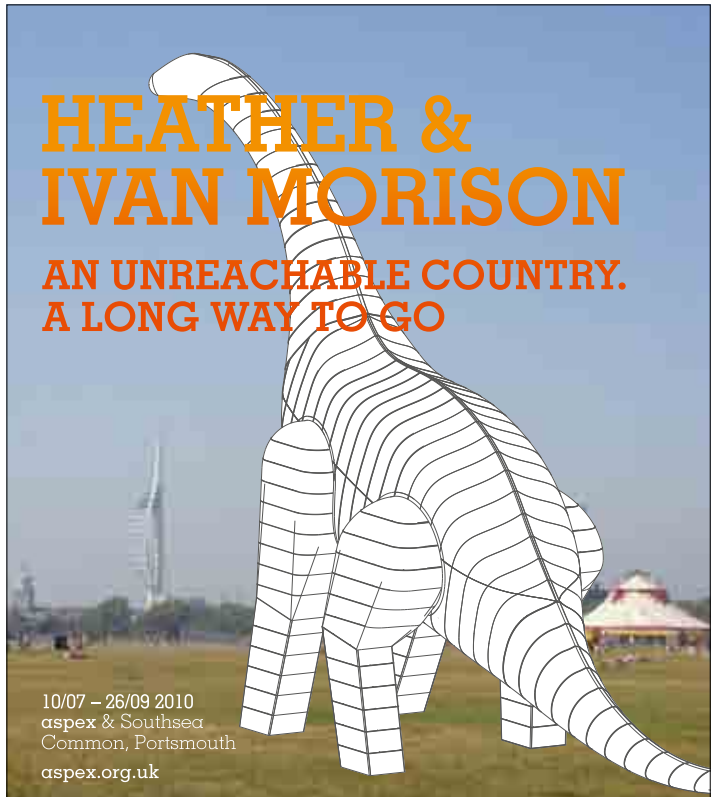
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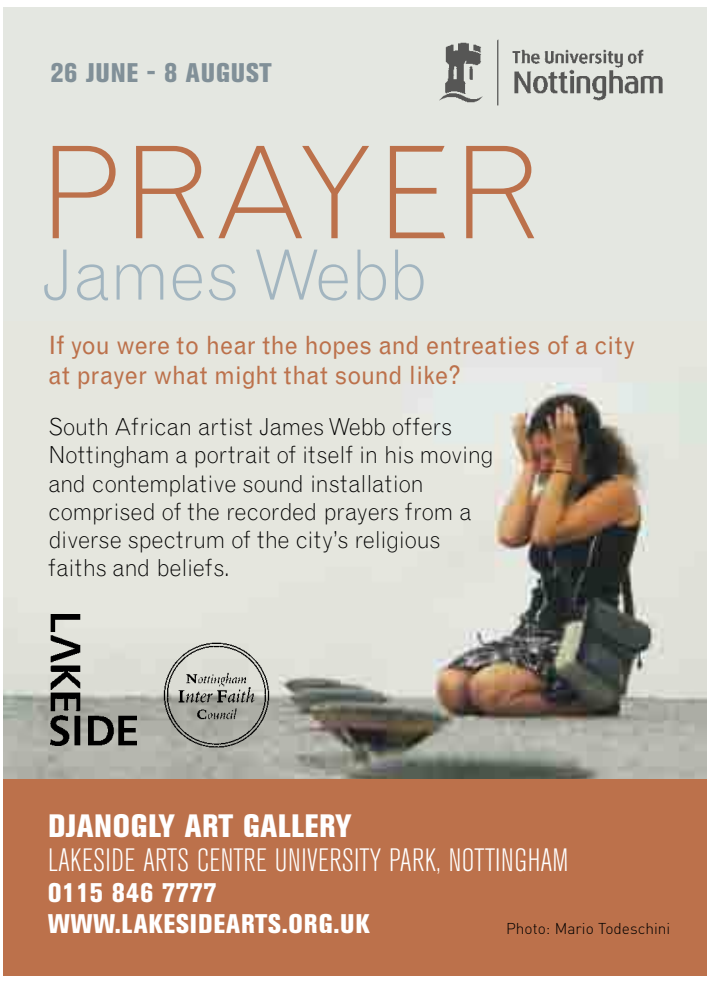


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REVIEWS

Critical commentary and contextualisation of contemporary art exhibitions and events across the UK and beyond. Commissioned by Reviews editor Hugh Dichmont.



1 Sion Parkinson, *SLOUGH*. Photo: Theo Cook. Courtesy: Auto Italia

American Mountains

Auto Italia South East, London
29 April – 16 May

Within a sparse former car showroom a blue and orange carpet sits on white linoleum as elsewhere detritus is piled beside a pair of speakers. A resonating hum alludes to activity behind this disused commercial façade, whilst two small artefacts catch and sustain my attention; a book and an A4 print of an obituary scanned from a newspaper.

This obituary refers to the death of Buddy J Finowicz, an American author of trash fiction who combined his fatalistic love of drink and drugs with a protestant work ethic. The paperback that self-consciously perches in the corner is a dog-eared edition of one of Finowicz's sci-fi tales. I scrutinise the quality of the A4 scan trying to discern the authenticity of this document; which could itself be part of a more elaborate fiction.

The second room of the gallery is a decrepit relic of past industrial use. Damp brick and worn wood; it is a context that would impose its presence over any artwork. However, the reoccurring traces of Finowicz begin to engulf this interior within the character's encroaching narrative. In fact, there are two characters presented here; the Author (a lesser known Bukowski or Hunter S Thompson) and the Fanatic Reader (who has been trawling the internet for information on Finowicz whilst building his collection of second hand paperbacks). This subtle but intriguing work – consisting of print-outs from the net complete with URLs, a Venn diagram, and a scattering of discarded books – seems so omnipotent that it is in danger of subsuming the rest of the exhibition in its seductive mythology.

Maria Theodoraki's *Stand-ins* is a museological cabinet containing six pairs of photographs. Each pair shows aspects of a Greek caryatid (a sculpted female figure serving as a pillar); one photograph always shows the figure in its original site of the Erechtheion, whilst the other displays it in a museum context. This work coherently addresses ideas of the original and the copy, or "stand-ins, props, fakes and replicas", as set out in the press release. Theodoraki's work also confronts the political issues bound up in the acquisition and display of cultural artefacts, although it does this in a literal way.

Sion Parkinson's installation of scaffolding, tarpaulin and snakeskin is unnerving in its formal sensitivity to materials; establishing the possibility for narrative encounters. After discovering the shed reptilian skin draped between layers of translucent plastic, a beige leather belt hung on a metal hand rail adopts an animate and sinister presence.

Richard Whitby's video projection has a soundtrack that echoes through the space, also serving to cast an apocalyptic, perhaps melodramatic, atmosphere. His piece *Terminator* brings together a smartly dressed character (who we may assume to be a city worker), an animatronic arm, whose synthetic flesh is persistently hacked away, and a male voice disclosing links between economic recession, political power and conspiracy.

Alongside the exhibition, two complimentary press releases contain texts by Whitby on *Dubailand*; a site of ambitious, neo-liberal, cultural importation left to decay in the nascent stages of its construction due to economic recession and perhaps its own hubris. These intriguing texts use *Dubailand* as a synecdochical location that in some ways contextualises the American Mountain project. The accompanying website[1] also contains supplementary material that enriches the scope of this exhibition. For example; Jamie George's transcript of his presentation on supermarkets is an interesting reflection on the "industrial shed(s)" that litter our everyday lives.

'American Mountains' is a fragmented constellation of diverse practices that share similar approaches. The complex issues that it grapples with; notions of otherness and familiarity; the creation and decay of reality; and the commoditisation of culture, history and experience; are proximate concerns that are dealt with in a way that attempts to negotiate the (potentially hermetic) realm of art whilst linking out to a world beyond. My main criticism could be seen as either a success or failure of the exhibition; that the ambiguous analogies and frameworks that exist within or contextualise the project (*Finowicz, Dubailand, Terminator's* conspiracy theory) battle against each other to consume the exhibition as symptoms of their own internal logic. 'American Mountains' contains content for several projects and consequently the exhibition may suffer from the vivacity of the ideas it tries to contain.

Fay Nicolson is an artist, writer and educator living in London.

1 www.dreck.co.uk/americanmountains

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1&2 **Paul Teigh and Martin Russell, 'Beyond the Plenum', installation shot, 2010.**

Paul Teigh and Martin Russell: Beyond the Plenum

University of Hertfordshire Galleries, Hertfordshire
19 February – 24 April

Through the great glass façade of Hatfield's Art and Design Gallery, a replica art nouveau shop-front proudly welcomes gallery viewers in. With curling wooden tendrils framing a glass-less window, *Modern Style* (2010), is the largest in a series of beautifully constructed art nouveau window frames by British artist duo Paul Teigh and Martin Russell. Alluding to the artisanship of another age, these sculptures in highly finished wood belie skills that are in fact entirely self-taught.

As artists and makers Teigh and Russell variously inhabit different roles, allowing them to explore specific details of our overly designed world, with what has been termed an "earnest craftsmanship". Their frequently witty experiments with an eclectic mix of materials and styles have seen them casting noxious resin into uproarious mock-rococo point-of-sale stands, and meticulously copying the flecked indentations of a mineral-fibre ceiling tile in the Grisaille technique, lying flat on their backs like ceiling painters. In *Modern Style* they have turned their hands to recreating the flowing, curvilinear form of a turn of the century shop-front window they found in a library book, by steaming and bending wood, carefully carving and finishing it with fine-grade sandpaper and thin layers of gloss. The boyish humour of earlier work resurfaces in the frilly art nouveau shapes enunciated in hard, shining wood. The slight imperfections of their handiwork – the sweeping curves of *Modern Style* are not quite symmetrical – only serve to endear us to their ambitious endeavour.

Surrounding these empty frames, more shop-fronts and business façades are captured in the photographic series *Stile Liberty* (2010). Customers and shopkeepers, condensation, items for sale and the artists themselves are all caught in the glass, but it is the appropriation of art nouveau lettering in the store's signage the artists are documenting. One of art nouveau's principles was to manifest itself as 'total style' in utility as well as décor, and its elegance was not only for the higher echelons of society. *Stile Liberty* highlights the cheaply rendered typeface banally spelling out 'open', 'closed' or the name of the store – 'Bargains Galore' emblazoned in candy pink – demonstrating its ubiquitous seepage into everyday life.

The film *Beyond the Plenum* (2010), continues the artists' investigation of invisible utilitarian detail, where the mineral-fibre ceiling tile becomes the star of its very own movie. A patchwork of scenes from Hollywood blockbusters, such as *The Breakfast Club* or *Jurassic Park*, in which the protagonist bursts through a foam-board barrier escaping into the empty chamber above, appear as tiles on the screen set to an American advertising lecture on the merits, uses and installation of this humble office block staple. Though humorously portrayed, Teigh and Russell's point about ascribing a craftsman's eye to "that which seeks *to* disappear" is perhaps more subtly articulated in their earlier film *Shadow Gap* (2008). Here Teigh and Russell dedicate themselves to replicating this discreet architectural feature of prosperity: a one-centimetre gap between floor and gallery wall that gives the illusion of a floating surface against which art is displayed. Diligently inscribing a thick pencil line around an empty white cube the artists touch histories of wall drawing and artistic intervention.

Teigh and Russell's elaboration on overlooked functional and decorative details in public and private space may at times seem odd, ironic even. Are they seriously asking us to revere a ceiling tile, to peer intently at a shadow gap? What becomes clear however is that through struggling, sweating and breaking plenty of pencil leads, their vaguely funny gestures become a poignant marker of their commitment to art making, and the serious job of being an artist.

Marianne Mulvey

The Economy of the Gift

A Foundation, Liverpool

9 April – 22 May

Congregated within A Foundation's cavernous Coach Shed stands a quietly contemplative workforce, clutching their crimson wave of oversized cards staunchly held above their heads. Behind this purposely driven crowd of modern day Umpa Lumpas, dressed in shiny carroty jeans, their beige and white counterparts salute with equal determination. Rebecca Lennon's *I Could Never Live Like You Do* is a film of strangely familiar faces, participating in what appears as a test of endurance; the stamina of the individual within the masses. Echoing the modernist ideals obeyed by the citizens of the Pil & Galia Kollectiv's *The Future Trilogy* series of films, Lennon's sectarian employees are more of a peacefully dogged bunch, their perseverance met with the reward of a break, only to return to the fold afterwards to endure once more.

The apparent shared characteristics present here – analogous to that of the behaviour of the commercial gallerist – were evident, although I wasn't sure how intentional that parallel in Lennon's performative exercise was. Nevertheless, this serendipitous equivalent was just one of the many correlations in an exhibition that oscillated with surprising consequences.

A Foundation's aim with the 'The Economy of the Gift', or so the blurb on their website would have you believe, was to "offer a unique experience for contemporary collectors in search of a boutique scaled art fair", but for me, something didn't quite add up. This wasn't a draft rich and wealthy in 'hard sell' flouncy affair that the likes of Frieze Art Fair had become. This space was drained of the indecipherable and vacant meaningless jibber jabber that is usually tossed about at such intentionally commercial jaunts. Here we had an art fair disguised as an exhibition, and a pretty good one at that.

Dominated by Jacob Dahlgren's vastly sprawling *Colour Reading Context* blocking your path as soon as you walked through the door, this extensive abundance of ostensibly catalogued items piled together formed a hodgepodge collection of the tonal qualities of stuff. Within this vast landscape we saw ceramic tiles and painted bricks sat atop carpet samples, library books and chipboard. Closer scrutiny revealed Ryvita crisp breads intermingled between scouring sponges, lumps of polystyrene, matching napkins and fusty blocks of chocolate. This was a puzzling game of wondering why the objects here had been chosen, be it for conceptual or aesthetic reasons. There is no doubting that the Clas Ohlson catalogue is a pretty shade of blue, and the sheer array of pastel shades intrigued, but after all, what are you meant to make of a quintet of Paul Merton's unattractive faces gawping back at you from a redundant video cassette within a pool of carefully selected urban detritus?



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What struck me more than anything about Dahlgren's gigantic colour coded sculpture though, was the sheer amount of space that had been given over to him to make this new work in a commercial context. Works produced for art fairs nearly always abided by their five by five metre square space, tightly packed in amongst their teammates with no real room for consideration, let alone curation. But quantity over quality was never a good thing. Here, four commercial spaces based in the north of England had been chosen by curator Ticiana Correa and in exchange they were asked to select four equivalent international counterparts with whom they would like to work. Like an art world tag team/pat on the back, it was a nice starting point for what eventually was to become an exhibition with all the conceptual slickness and finesse of a trendy eastern European warehouse show of hip new work. Each of the participating gallerists were then asked to select an artist from their corresponding galleries stable, subsequently giving a mere eight artists in total free reign within A Foundation's cathedral-like whitewashed warehouse space.

Mark Harasimowicz's gentle laboratory of linear scrawlings provided a contemplative space within the bigger works on show. Like stepping into the brain of a new rave scientist, the reassuringly repetitive clinking of old school projectors churning out lively little animations, contrasted with the fluorescent drawings and smudged charts the artist had casually pinned to the wall. This diagrammatic installation of simultaneously quaint yet high-tech sketches stood out as one of the best works here and alongside Eric Bainbridge's series of crude and blobby collages clung to the installation's exterior wall. I was impressed with the quality of both artists' works specially made for the exhibition.

Bainbridge's other work on show, the brazenly enlarged *Self Portrait* (*After Rembrandt*) contrasted with the diminutive scale of those other small scale works. This massive PVC banner hovering seven metres in the air was an enlargement of a much smaller collage, a mutilated image of beauty, gagged and blinded by the splotches that masked its identity. On this scale its vulgarity was heightened and in turn it triumphed as a heroically kitsch image with Modernist principals, valiantly draped in the vastness of the space.

Characteristically reminiscent of all those hellish trips to Ikea on Saturday afternoons, you usually visit an art fair to spot the trends and see what's new. Siphoning off what you can whilst drowning in an ocean of anti-climaxed inmates who, after several hours of wandering around, can't help but plan their escape route, whilst worrying they might have missed the one thing that was actually any good. However, A Foundation's bespoke art store was different, celebrating the average window shopping visitor as much as it did the affluent collector; cheque book at the ready, the impenetrably pointy shoes and thick rimmed glasses were absent, and in return, the artists' work was pushed to the forefront, given the room it needed to breath.

'The Economy of the Gift' succeeded in many ways as a coherent exhibition of interesting new work, but more importantly it demonstrated that an exhibition with a commercial stance in an otherwise uncommercial space allowed its audience the optimum amount of time and space with an artwork in order to really get to know it, to fall in love with it and ultimately, as A Foundation obviously intended, for the viewer to really understand if they would want to live with it for the rest of their lives. Quality reigned over quantity, in what will hopefully grow and grow into an annual affair greatly needed to boost the market in a city like Liverpool.

Kevin Hunt is an artist and director of The Royal Standard in Liverpool, www.kevin-hunt.co.uk



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1 Jacob Dahlgren, *colour reading context*, mixed media, 2010.
2 Brass Art, *The Myth of Origins*, Double Janus, watercolor on paper, 2009.
3 Geta Bratescu, *The Rule of the Circle*, The Rule of the Game, series of 19 collages and drawings on paper, 1982.
4 Elodie Pong, *After the Empire,* HD video film, colour, 2008.
5 Elodie Pong, *Even A Stopped Clock Is Right Twice A Day*, 16:9 HD-video, 2008.
6 Elodie Pong, *Even A Stopped Clock Is Right Twice A Day*, 16:9 HD-video, 2008.
7 Rebecca Lennon, *I could never live like you do (detail)*, HDV projection, 2010.

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Tatton Park Biennial 2010: Framing Identity

Tatton Park, Cheshire
8 May – 26 September

As we drove through the park, past the sheep and the deer, the rain stopped. At the car park, stables and mansion, we were greeted by signs for 'Debbie and Steve's Wedding'. Not a poster, or a banner for the Tatton Park Biennial 2010. Then my wife spotted some leaflets at an Information kiosk; "Well it must be here somewhere". At the gift shop a very nice lady directed us to the garden entrance and said that if we hurried we might catch the curator's tour. "What a nice surprise," my wife said. Waiting for the tour to start, a small party of us huddled in the Pineapple House and I met some friends who had travelled from London to see this show. We were warmly greeted by Danielle Arnaud and Jordan Kaplan, Parabola, the curators.

This was both my first visit to Tatton Park and to one of their Biennials, so I was keen to see the place itself and consider the potential for art interventions in such a location. As an ecological artist and academic, I was interested to learn of the questions being raised and pursued by this venture. I must, also, confess to harbouring a strong personal dislike for most corporate and civic Public Art, considering it to be socially and ecologically offensive, or absurd and meaningless in an age of environmental, economic and political crises.

It was, however, good to be reminded that one of the functions of art is to entertain, not the sort of bouncy castle or end of the pier entertainment, nor the tick-box, bums on seats, art 'n' ents entertainment, but the intelligent, witty, stimulating kind of entertainment. In addition to the exhibition, there is a full programme of performances, screenings, tours and talks, as well as learning and access activities; all of which seems to be well integrated into a summer season, so I only experienced a small part of the whole.

Of the works I was able to see in the gardens and house, it was interesting to note the responses to this year's theme, 'Framing Identity'. My personal favourite was Ryan Gander's intervention, *The 4th Baron Egerton's 16 Plumed Bird of Paradise,* gazing from its glass case, through the General Manager's office window, at the vast estate – a faked specimen worthy of Duchamp's praise. And for me the most powerful work was *Evacuate* by Kate MccGwire, a dramatic installation of feathers from game birds, sweeping into and out of the large black iron cooking range in the kitchen. Here the scale of the work, the detail and symbolism made each visitor catch their breath before reflecting on the lifestyle of those who once lived there.

The mansion is impressive, the park is magnificent and the gardens are spectacular, so it is very difficult to meet the scale and the expectation of these surroundings. Most of the works did hold their own, even the setting for the performance of *The Visitation* by David Burrows and Simon O'Sullivan/Plastique Fantastique.

For me, 'Framing Identity' refers to the way art frames things and in our society is most often self-referential – "Art like Art" (Allan Kaprow). It may also refer to the way "heritage freezes history" (Conrad Atkinson) at a conveniently marketable moment. The obvious connection here is to Neville Gabie's *A Weight of Ice Carried from the North for You*. This large lump of ice, transported, Fitzcaraldo-style from Greenland to the lakeside at Tatton, is now, paradoxically 'framed' through the use of highly visible solar panels and heat exchange technology. This was one of two works that touch on issues of sustainability, and none really engaged 'ecology', or this landscape. The idea of framing identity remained firmly in the popular cultural industries notion of 'site-specific' and 'place-making'. All were about the artists will imposed on a site to transform it into a place of meaning, thereby denying the intrinsic value of the place itself. Of course, the whole of the Tatton Park estate is one large artefact, but over time it has matured to evolve as some kind of ecosystem – as Tatton's previous show, by artist-in-residence Christine Wilcox-Baker, was focused on exploring.

Some of the great virtues of this arts festival are the curator's will to work fluidly, take risks and in particular to introduce young talent. Among them, Austin Houldsworth's sculpture *2 Million & 1AD* holds its place among the vast area of greenhouses. The work teases the exhibition theme as visitors pump specially sedimented water around a closed system of large plastic tanks and pipes to literally petrify a pheasant and a pineapple.



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There are several shed artworks that vary from an 'X' rated trip in the woods, *Rough Cut/Cut Rough (Hiker Meat)* by Jamie Shovlin, to a 'trip' of another kind by the lake, *Spiegelei* by Jem Finer, to a poignant dysfunctional, dystopian tree house, *This time next year things are going to be different* by Fiona Curran.

While Annika Eriksson's film *The Last Lord*, in *The Smallest Cinema in the World*, cleverly uses footage from the North West Film Archive to expand on the life of Maurice Egerton (the fourth and last Baron of Tatton), and much of the museum tableau of life at Tatton Park focuses on his hobbies – photography, filmmaking, aviation and the wonderful Pitt Rivers-style room of Kenyan artefacts, there are few references to the previous inhabitants and how they came to own such a magnificent home. Strange that these connections were not explored by the artists, or maybe I missed something?

I was deeply moved by the simple power of *Spring Fever*, by Native American sculptor Jimmie Durham that refers to us all as "BP's kind of people". A simple small compound of six primary coloured, leaking oil drums, fenced-off by orange plastic mesh, the work is placed on site, but 'out of sight' of the mansion. So, as many artists try to remove the oil-stains from our institutions of art, we must remember to keep the discourse plastic, the materials biodegradable and our hands clean.



3

1 Steve Messam, *Lily*, 2010. Commissioned by: Tatton Park Biennial. Photo: Thierry Bal
2 Breda Beban (with Will McLean), *The Endless School*, 2010. Commissioned by: Tatton Park Biennial. Photo: Thierry Bal
3 Ryan Gander, *The 4th Baron Egerton's 16 Plumed Bird of Paradise*, 2010. Commissioned by: Tatton Park Biennial. Photo: Thierry Bal

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Berwick Gymnasium Art Gallery

The very well produced catalogue is a must-buy, as it includes some of the artists' proposals, commissioned written works and generally emerges into another very rich layer of creativity. As a whole, at Tatton Park, the exhibition was well worth a day out and because it is almost impossible to see everything, it's worth a second visit. The curators were delightful, and told us lots of good anecdotes that expressed their passion and enjoyment, and really added to the experience. They seem to be working diligently to build capacity for collaboration over their three-event term, and mentioned Tatton's General Manager, Brendon Flanagan, as being particularly constructive, but I couldn't help but feel some tension between this event and the vast programme presented by The National Trust, Cheshire East Council, The Royal Horticultural Society and others who lay claim to Tatton Park. Perhaps, this is part of the process of integration – introducing a new family member? As Arts Council England, The National Trust and other august institutions move closer together to present a united cultural estate in the face of recession, one wonders how the visitor profiles and the nation's aesthetic will shift.

As we were leaving Tatton Park, guests were arriving for Debbie and Steve's wedding reception. I hope their future is bright, and that the 2012 Tatton Park Biennial is as enjoyable.

David Haley is an ecological artist, Senior Research Fellow, Director of A&E [art&ecology] and Programme Leader for MA Art As Environment in MIRIAD, Manchester Metropolitan University. He is Vice Chair of the CIWEM Art & Environment Network.



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1 Kate MccGwire, *Evacuate*, 2010. Commissioned by: Tatton Park Biennial. Photo: Thierry Bal
2 Helen Marten (with Fran Edgerly), *Coveting keratin and Milk on white*, 2010. Commissioned by: Tatton Park Biennial. Photo: Thierry Bal

INTERFACE

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Read all the latest reviews and add, or comment on, reviews of contemporary art exhibitions or events you've seen recently, on Interface www.a-n.co.uk/interface

NEWS

Keeping you up-to-date with developments in the visual arts environment including: funding, government and European policy; changes in law and taxation; artist-led organisation and workplace developments; new awards, residencies, commissions; prize winners and bursary recipients and more. Regular contributions by Frances Lord and Emily Speed.



1

Museum commissions

Supported by Arts Council England, Museums, Libraries and Archives Council (MLA) and its Renaissance Programme, museumaker involves sixteen museums across the UK in commissioning makers to create new work in response to the venue, and its collections. The aim is to unlock the creative potential of collections through imaginative interchanges between heritage and contemporary craft sectors.

Clare Twomey's *A Dark Day in Paradise* for the Royal Pavilion, Brighton, is the first project to be launched. A ceramicist well known for large-scale installations, sculpture and site-specific works, Twomey sees the commission as an opportunity to develop her interest in space and architectural interventions.

Clare Twomey is also the first contemporary artist to be commissioned to create an installation for the Royal Pavilion interior, created by John Nash for the Prince Regent as an exotic, oriental pleasure palace. The project required working closely with Pavilion staff, team of conservators and a small group of University of Brighton student helpers.

Clare was first drawn to the Royal Pavilion because of its profound beauty and excess. She focused on the iconography of the butterfly as revealed in the Pavilion interior and its ephemeral as well as magical nature.

The installation comprises a swarm of 3,000 shiny black glazed ceramic butterflies in several sites in the Royal Pavilion, with the greatest numbers suspended in the windows of the Banqueting Room, amongst the tableware in the Great Kitchen and in the Entrance Hall Vestibule. The butterflies also cluster on the banqueting table, across window panes, on mantelpieces and other surfaces.

Swarms of black butterflies appearing at various points in the Pavilion appear both beautiful and menacing. It is hoped that Clare's installation, with its dark overtones and hints at morbidity, will encourage visitors to reflect on the building's past culture of hedonism, as well as inviting them to consider their own values and priorities.

Weaver Eleanor Pritchard's installation Place Setting for Orleans House Gallery draws on architectural treasures in the eighteenth century Baroque villa Orleans House, and nearby Strawberry Hill and Ham House. Her installation represents the social event of dining and celebrates how it linked inhabitants of these great riverside houses. It comprises a six-metre long banqueting table, with napkins and place settings highlighting the personal histories of those who lived and worked in the houses. It includes inventive uses of traditional techniques, such as ornate paper quilling, inspired by elaborate plasterwork ceilings and blackwork – the embroidery technique used to decorate clothing.

Eleanor has researched seventeenth- and eighteenth-century table settings and banqueting customs referring to previous houses on both sites. In the Stuart period, elaborate sugarwork sculptures were created as banquet centrepieces, demonstrating the wealth of the household at a time when sugar was an extremely valuable commodity. Eleanor's paper quilling creates ornate curls and swirls evoking patterns in the ornate plasterwork ceilings in Orleans House, the Long Gallery papier-mâché ceiling at Strawberry Hill and the sugarwork confections. The damasks in Strawberry Hill inspired patterns on the table top of her piece.

Her dining table is made from archive boxes, referring to hidden tales of dramas, scandals and the minute detail of day-to-day lives over the centuries, with setting representing the personal story of a character linked to the area's history. Aristocrats and architects such James Gibbs, the most fashionable architect in England, are seated alongside cooks and nursemaids including Mistress Mayo, who sold eel pies on Eel Pie Island in the nineteenth century; and Mary Beach, Alexander Pope's nurse who is buried in the neighbouring churchyard.

Frances Lord

***A Dark Day in Paradise* by Clare Twomey is on show to 16 January, Royal Pavilion, Brighton. Place Setting by Eleanor Pritchard is at Orleans House Gallery, Twickenham until 26 September Both are featured in Artists' profiles 2, a-n Collections www.a-n.co.uk/artists_profiles_2**

www.museumaker.com

www.placesetting-eleanor.blogspot.com



2

1 View of the Banqueting Room with ceramic butterflies, Royal Pavilion, 2010. Part of Clare Twomey's *A Dark Day in Paradise*. Photo: Matthew Andrews

2 Eleanor Pritchard working the table top for *Place Setting*. Photo: Matthew Andrews

Trust New Art

A National Trust and Arts Council England partnership will build links between the Trust and contemporary arts and craft sector. The first initiative to be launched is Trust New Art, a three-year contemporary art and craft programme at selected historic houses, countryside and garden properties across England.

It will involve a wide programme of events, projects and products developed to make contemporary arts and crafts an integral part of the National Trust's daily offer to visitors, building new audiences and providing commission opportunities for emerging and established artists. It will also include development opportunities for National Trust staff so that the organisation can work successfully with the contemporary art and craft sector in future.

National Trust properties now involved in contemporary art projects include Waddesdon Manor (Buckinghamshire), with an exhibition until 31 October of new lighting pieces by Brazilian designers Campana Brothers and artist Jeff Koons' *Cracked Egg*. At Tatton Park, Cheshire curatorial consultancy Parabola has commissioned work by over twenty artists for the second Tatton Park Biennial: Framing Identity running to 26 September. In Herefordshire, a collaboration between Croft Castle and Meadow Arts, the ancient woodlands picturesque valley and castle are the backdrop for work by nine artists in 'Tell it to the Trees', until 15 September. At Derbyshire's Calke Abbey until 11 July, a project with Beacon Arts aims to enhance the timeless atmosphere of this charming property, hidden in an ancient deer park through inclusion of work by Mark Fairnington and Roger Hiorns. And the Marble Hall at Kedleston Hall, also in Derbyshire, will host Susie MacMurray's temporary installation *Promenade*, 19 July until end of September 2010.

Trust New Art is advised by a panel of leading figures in the contemporary arts world including Ackroyd & Harvey, artists; Alessio Antoniolli, Director, Gasworks Gallery and Triangle Arts Trust; Andrew Brown, Senior Strategy Officer, Visual Arts, Arts Council England; Lucy Byatt, Head of National Programmes, Contemporary Art Society; Martin Clark, Director, Tate St Ives; Rosy Greenlees, Executive Director, Crafts Council; Judith King, independent curator, working with English Heritage; Kathleen Soriano, Director of Exhibitions, Royal Academy of Arts, and Richard Wentworth, artist.

www.nationaltrust.org.uk/trustnewart

1 **Susie MacMurray, *Promenade*, site specific installation (work in progress), Kedleston Hall, Derbyshire, 2010.**



1

Serendipity city

The Hive on Lever Street in Manchester's notorious Northern Quarter launched events of May's Future Everything Festival 2010 art strand. The Hive was a core venue for May's festival, with strands of events spreading throughout the rest of the city's buildings, public spaces and online networks. The festival's main aspects were outlined by Drew Hemment, first to speak on the launch evening, charting the development of digital culture, networking, collaborative culture and collaborative ideas.

The new home of the Arts Council England in Manchester, The Hive is an unfinished clean cut new build that stands in contrast with the old red brick back streets of Stevenson Square. The contrasts and contradictions continued inside in the form of what felt like half science fair half contemporary art exhibition, with a mixture of both hi- and lo-tech art work and exhibition design.

This year's art works demonstrated advances in relationships between art, new technology, communications, shared digital content and the city. In many cases, approaches to visualising data and 'found online content' were employed. Jon Rafman's *Google Street View*, a collection of found images taken by Google Street car cameras, perfectly demonstrated the meaning of serendipity. Collecting these automatic images taken without context in mind accidentally provides a wonderful insight into occupied urban landscapes. Use of and access to online content was continued within the conference strand of the festival, with events such as GloNet taking the global-linking conversation between Istanbul, Turkey; Sendai, Japan; Sao Paulo, Brazil and Vancouver, Canada.

Winner of the new International Future Everything Award was EyeWriter, whose work illustrated the festival's urge to take a DIY collaborative approach to combat access restrictions, utilising technology to advance areas of creativity. The piece itself is a pair of eye tracking glasses and custom software that when paired, enables artists with degenerative neuromuscular diseases to draw using only their eyes.

Rosanne Robertson

Future Everything took place in May
www.futureeverything.org

Open debate

Led by the PITT artist-led space and Worcestershire Contemporary Artists in partnership with the main Worcester City Gallery, The Worcester Open 2010 Contemporary Art project is organised for artists by artists. Three exhibitions showed over 300 artists' eclectic and varied art practices from across the region and beyond.

'Questioning Open Exhibitions, the panel audience discussion with *a-n Magazine* Coordinator Chris Brown, artist and Worcester Open Project Manager Nathaniel Pitt, Nina Coulson from artist collaboration Yoke & Zoom and London-based Christopher Collier, was the first symposium there to discuss critical issues involved with the idea of this particular 'open'. WCA is determined that artists and public understand that they organised this exhibition as artists themselves, not as an institution: challenging ideas set in stone that an open is "often an annual event, always institutional by nature." The intent was to allow for the possibility of failure, creating a radical mechanism and way of selecting and curating, destabilising the traditional formula of the 'open' exhibition.

Texts for the exhibition, commissioned from Dave Beech and Chris Brown, were placed on the audience's chairs to read before it got started. These texts seemed out of place in this setting seeming to counteract the whole project, relentlessly questioning, with a hint of disgust, "Who is an Open for? What is its purpose? And exactly how open is an Open Exhibition? What is this idea of openness?"

Throughout the debate, artists, writers, curators and audience members voiced their opinions. Views on paying for your work to be exhibited; losing control on how your work is shown and the idea of it being chosen purely on the aesthetics of the one thumbnail submitted online, were gently thrashed out across the room. Many ideas were expressed with no final conclusion yet much to consider.

Alexandria Clark

www.worcesteropen.co.uk

Worcester Open was shown at Worcester City Art Gallery, PITT studio and Annex21, Worcester.



Difficult for artist parents?

"It's hard for all working mums (and dads) to find a work/life balance isn't it – what's so different for artists?" This was a question posed recently by a friend over dinner. I'd been banging on about 'APT – Artist Parents Talking' – specifically about APT's current search for funding, without stopping to think that she might not understand the basic premise of the network. After all, she'd watched me struggle to maintain my practice since the birth of my first child in 1997.

It's not just about artists as freelance individuals with precarious incomes. Added complications include the necessity to be available to start a new project at very short notice, that is not be committed to anything long term and regular, work ridiculously long hours to produce good results for short deadlines (artists are notoriously perfectionist), attend late night previews to develop and maintain our profile (requiring expensive out-of-hours childcare), and live away from home for extended periods to earn money and recognition through residencies. Now read all that again and imagine trying to accommodate children into this chaotic, itinerant lifestyle.

Take it from me, it's not great. And it's not made any easier by current culture in many arts organisations, with a lack of flexible terms for residencies, and limited awareness or capacity to address the barriers faced by artist parents. I struggled along on my own for twelve years until the experiences of other artists was highlighted in the a-n Artists talking blog cluster, 'Create or Procreate' in April 2009, when it became clear to me that many artist parents were feeling isolated and excluded.

I founded APT as a national network for artists who have main caring responsibility for their children, to share experiences, offer support and lobby for change. I hope that this time next year – assisted in part by a NAN Go and See Bursary – we'll have a clear voice and more galleries, curators and organisations will be taking steps to overcome the barriers faced by artist-parents.

Rachel Howfield

rachel@rachelhowfield.net
http://artistparents.ning.com

APT NAN bursary blog www.a-n.co.uk/artists_talking/projects/single/627016

See also the debate raging on Work/life balance forum www.a-n.co.uk/forums

To read more from 'artist parents' selected last year as Artists talking editor Andrew Bryant's 'Blog cluster' go to www.a-n.co.uk/artists_talking

Tweets on arts funding

In May, Culture Minister Jeremy Hunt announced cuts to the arts to take immediate effect. Here's a selection of the hundreds of tweets on **#artsfunding** issues that ensued.

myhotelyear guardian has done great job! dcms spending data here http://bit.ly/beWbz2 #COINS **#freeourdata #artsfunding**

arts_ne #artsfunding under pressure - we're making the case for **#whytheartsmatter** http://tiny.cc/yyd8y

ilovewestleeds J Hunt (worth4mill) earns £1k pcm for 2hrs/month of advice to a publisher. Yet submitted an invoice for 1p for a phone call. **#artsfunding**

jodereza Develop the market, don't cut the budget http://ow.ly/1Svni **#auddev #artsfunding**

group_of @SusanJonesArts Have you heard of any cuts in grants to artists yet? Most reports/comments seem like agenda-driven chinese whispers.

John Moores shortlist announced

The final shortlist for the UK's biggest painting competition, the John Moores Contemporary Painting Prize, will be on display at the Walker Art Gallery 18 September 2010 - 3 January 2011, within the Liverpool Biennial.

From almost 3,000 entrants, forty-five artists have been shortlisted, with their works promising a show that will again provoke debate and highlight painting's vital role in today's art scene.

A formidable group, this year's jurors comprise Royal Academy Exhibitions Secretary Sir Norman Rosenthal and artists Goshka Macuga, Gary Hume, Ged Quinn and Alison Watt. With a-n media sponsor and main competition promoter, it's great to see 25% of the shortlist coming from a-n artist subscribers. Also included is Nick Fox, whose *Dreamcatcher (chrysanthemum flower)* was featured on the April *a-n Magazine* cover. a-n recently purchased a similar work from the *Dreamcatcher* series, now on display at our Newcastle workspace.

So congratulations are due to Cornelia Baltes, Jon Braley, GL Brierley, Deborah Burnstone, Darren Coffield, Keith Coventry, Edward Coyle, Theo Cuff, Stuart Cumberland, Ian Davenport, Philip Diggle, Tim Ellis, Geraint Evans, Adam Fearon, Damien Flood, Nick Fox, David Fulford, Mikey Georgeson, Chris Hamer, Andy Harper, Richard Harrison, Sigrid Holmwood, Phil Illingworth, Lee Johnson, Neal Jones, Joseph Long, Elizabeth McDonald, Nicholas Middleton, Michael Miller:, Matthew Mounsey, Jost, Cara Nahaul, Narbi Price, Steven Proudfoot, Sabrina Shah:, Annabelle Shelton, George Sherlock, Michael Simpson, Henrietta Simson, Veronica Smirnoff, Ian Peter Smith, Daniel Sturgis, Geraldine Swayne, Jason Thompson and Christian Ward.

The John Moores Contemporary Painting Prize is the UK's biggest painting prize. With a first prize of £25,000, it is open to all UK-based artists working with paint (works are judged anonymously). This year the popular Visitors' Choice prize will award its winner £2010. Prize-winners will be announced in September.

Read Graham Crowley's views on the role of John Moores and the state of contemporary gallery practice on www.a-n.co.uk/jobs_and_opps/article/606719

Looking to apply for or launch a new prize or award? See our online feature www.a-n.co.uk/knowledge_bank/topic/74999 on what's already around.

Find all the openly-offered prizes and awards www.a-n.co.uk/jobs_and_opps



1 John Moores Contemporary Painting Prize jurors Sir Norman Rosenthal, Gary Hume, Ged Quinn and Alison Watt.

Digital practices London

Art of Digital London is an Arts Council England programme designed to help London Regularly Funded Organisations (RFOs) develop strong strategies for connecting with audiences via technology. It features ten Digital Strategy Salons and Surgeries organised by OpenMute, IT4Arts and IT4Communities. So far, these have looked at: project planning, revenue generation and innovation, with the latest, entitled 'Publishing – The Digital Word and the Arts', taking on the evolution of arts publishing platforms.

The morning's presentations included Chris Meade from 'think and do tank' Institute for the Future of the Book (if:book) who asked what 'bookiness' is in the information age, and looked at how digital technologies can reinvigorate the reading experience (after showing some all-too familiar images of people napping in libraries). He explained how they have been enhancing the social spaces surrounding books, for example offering eight and nine year-olds fresh and alternative textual engagements with a digital literature network for schools called Hotbook. Proboscis founder Giles Lane described the many facets of his organisation's digital publishing activities, where emphasis is placed on the materiality of the book through bookleteer, a system generating ebooks, print-on-demand and their signature Story Cubes or '3D storytelling tools'.

OpenMute showcased their (in development) Progressive Publishing Systems, which allow content providers to quickly plug into numerous electronic publishing platforms and outlets. And with an unwitting nod to Mute magazine's own ingenious origins, the Newspaper Club showed how idle presses present arts organisations with new access to old-style printing capabilities. It was just a shame Mick Grierson, AHRC fellow at Goldsmiths Digital Studios wasn't able to attend and demo the iPad templates he's working on. This would have been timely with iPad landing in the UK the same week.

The afternoon was workshop based with one-to-one consultations with Anne Stafford (IT4Communities) and Don Morrison (IT4Arts) operating from another room. Social media experts Katy Beale and Peter Law inspired attendees through a range of artistic projects using anything from Twitter to iPhone apps (Such Tweet Sorrow, Layar) to entice new audiences. Groups were then set the task of devising similar schemes in order to get a feel for the true potential of 'publishing' in the e-age.

No doubt a useful day for the volume of exciting and original projects that were introduced while putting RFOs in direct contact with the experts in this area. And if products like the Museum of London's newly launched StreetMuseum iPhone app are to be taken as examples, it was an important reminder of just how much the art institution's interface is changing.

Tweets about Art of Digital London can be found using hashtag #AoDL and their Ning network site is: http://artofdigitallondon.ning.com.

Charlotte Frost is an arts writer/academic focusing on art and technology.

www.digitalcritic.org www.twitter.com/charlottefrost

www.futureofthebook.org
www.hotbook.ning.com
http://bookleteer.com
www.openmute.org
www.newspaperclub.co.uk
www.it4communities.org.uk
www.it4arts.org.uk



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1 **Salon #6 - Publishing - the digital word and the arts, 26 May 2010 at Free word Centre.**

What do senior artists need?

A programme of research into the lifestyle and artistic needs of senior artists in Canada with reference to international case-studies will inform developments by AIR – Artists Interaction and Representation. Such research and advocacy in the UK forms part of AIR's move to become a formidable force for change and a representative body that works to ensure that visual artists are supported and their value acknowledged throughout their working lives. Knowledge and insights from the research will be brought into the newly-formed AIR Council through the secondment of CARFAC Director April Britski.

The Senior Artists Research Project (SARP) is a group of artists' associations in Canada with an interest in improving support for senior artists there. The SARP Steering Committee group met over the last four years in order to examine the complex needs of senior artists. As a result, a three-year research project was officially launched in 2009, with Project Director Joyanne Sidimus and Administrator Celine Marks.

Initial research activities focused on gathering information about international programmes, services and associations that support older artists, including an investigation of whether there are any programmes or services that could be particularly relevant to the Canadian context. Kelly Hill from Hill Strategies Research conducted this research and met with representatives from artist associations, artist unions, researchers, programme managers and older artists in New York, Zurich, Bonn, Paris, Brussels, Copenhagen, Dublin and London. A report on this part of the research was completed in June 2009.

From September to December 2009, Hill began the Canadian component of the project, investigating senior artists' situations, needs and interests in the areas of housing, finance, health/isolation and career. Nearly 1,900 senior artists from across Canada completed a survey, and over 160 participated in town hall sessions held in Halifax, Charlottetown, Calgary, Edmonton, Saskatoon, Regina, Vancouver, Victoria, Winnipeg, Thunder Bay, Montreal, Ottawa, Toronto and Hamilton. Data from this and nine interview has been drafted into a report. In March 2010, four subcommittees were formed to decide what action to take on the four areas of investigation (housing, finance, health/isolation and career. A day-long retreat was held in May to determine an action plan based on the research and recommendations from the subcommittees. Additional focus groups of senior artists and other stakeholders are now taking place across the country over the summer to review and comment on the proposed plan, with public release of both the report and plan scheduled for the Autumn.

The SARP Steering Committee comprises of The Actors' Fund of Canada, ACTRA, Fraternal Benefit Society, American Federation of Musicians Canada, Canadian Actors' Equity Association, Canadian Artists' Representation (CARFAC), Canadian Music Centre, Cultural Careers Council of Ontario, Dancer Transition Resource Centre, Directors Guild of Canada, PAL Canada Foundation, Royal Canadian Academy of Arts, Union des artistes, Writers Guild of Canada and The Writers' Union of Canada.

Artists and artists' organisations in the UK who'd like to be involved in framing research into livelihoods and career support needed for older artists are invited to contact air.secretariat@a-n.co.uk

www.air-artists.org
www.carfac.ca

Dialogue in Scotland

The forth and final Creative Scotland dialogue event was held at the impressively refurbished Briggait building on the banks of the River Clyde, Glasgow. This was a high profile showcase event to introduce Creative Scotland to the arts communities of Scotland, giving a platform for Culture Minister, Fiona Hyslop and Chief Executive Designate of Creative Scotland, Andrew Dixon, to outline the progress made towards establishing the new organisation to replace Scottish Arts Council and Scottish Screen, and be in charge of 30% of the Scottish cultural budget.

Fiona Hyslop began by highlighting the strengths and achievements of what has gone before, commending the high levels of innovation, creative genius and contemporary nature of the art scene in Scotland, calling Creative Scotland "a great opportunity for a fresh agenda for culture and the arts, and for creativity and innovation to become a key focus for the economy and society across Scotland". She emphasised Scotland's role as a modern, ambitious, progressive nation, and sees creativity and innovation as a key to its continuing success, with the ability to benefit health, education and the economy.

Amongst the credits she thanked SAC and SS for their "patience and perseverance" over the past year, "in being asked to do the impossible." I presume by this she meant merging together as one organisation, with a smaller overall budget but with a far wider remit.

Next up was Andrew Dixon, describing the new organisation as a "rallying call" to Scotland's creative community rather than an institution, assuring us we would start to "notice a change in pace, language and culture".

He also outlined Scotland's achievements, the need to champion everything that is good in the sector; to build on the strengths of both organisations, considering both as the most innovative organisations of their kind in Europe, seeing Scotland as a creative nation that punches well above its weight, currently ranked eighteenth out of sixty countries in a cultural branding list.

The quantitative approach is obviously important to Dixon which he seemingly picked up during his six years with a marketing company. As he was proud to recount on his previous position at Newcastle Gateshead Initiative, he apparently visited 100 artists in 100 days. Similarly he was eager to list the places, arts organisations, and numbers of artists he had encountered in his three weeks in post, brandishing a couple of artist's postcards as if to prove the genuine nature of his involvement.

He emphasised the need to focus on a few priorities, to set targets and objectives. Those priorities have already been identified as "Internationalism and Traditional Arts ", obviously extending the idea of cultural branding and cultural tourism. "Creative Scotland will be testing a new language, not of funding and subsidy but of investment."

A chance for the assembled audience to 'participate' was in round table discussions of three prescribed questions on the subject of new models of support for investing in the arts; how to encourage the Scottish people to champion their culture and how to promote these successes internationally. These collective responses were read out from six selected tables with further responses from Dixon and Hyslop.

During these discussions Hyslop and Dixon mingled briefly in order to show that they were genuinely getting involved in discussion. Andrew Dixon sat at our table and we took the chance to remind him that different areas of the arts need different types of funding, that one size does not necessarily fit all and that organisations need a degree of stability and security in order to create innovative high-quality projects. We advised that private sector intervention and philanthropic investments are not always going to have the best interests of the cultural sector at heart, with contributors inevitably expecting a return on their investment. We voiced concerns that there has so far been no Visual Arts Reference group, with what seems like no demarcation of departments within the new organisation.

While promising to focus not on organisations but on artists, recognising creative practice and valuing artists, his outpourings seemed strangely contradictory and misguided. Notions of partnership funding and philanthropy were repeatedly mentioned as good things, with Dixon citing examples of his own donations, and how good he felt being able to watch his investment grow etc. This proved to be incredibly bad timing with press coverage the same day of Dixon's support for Sir John Wood's proposal to create a shopping centre and car-park in place of Aberdeen's much-loved Union Terrace Gardens, that stymies agreed SAC funding for development of a new centre for Peacock Visual Arts, with Aberdeen Council cow-towing to Wood's £50m investment in his own proposal, despite a public consultation to the contrary.

Obviously aiming to give a positive spin to the whole proceedings Chair of the joint Board of SAC and SS, Richard Holloway, managed to give a spectacularly misjudged performance in the form of a speech that encouraged us "to play more", to "have more fun" and "to do more skipping". This seemed a shockingly inappropriate approach to take in the light of the package of sweeping cuts to the arts sector, announced the day before by Jeremy Hunt, at Westminster.

Initial comments by Dixon about inheriting the current incarnation of Creative Scotland from a banker and a bishop so "it couldn't have been in safer hands" and a throwaway comment as he left our table "It's always the visual artists.....", later referring to us as the visual arts table, as if we were the trouble makers, left us in varying levels of disbelief. I was left feeling short changed and wondering where was the real chance for dialogue, who is the captain of this ship, and how rough is the voyage ahead.

Janie Nicoll, artist, Glasgow

Vaizey defends ACE cuts

Minister for Culture, Communications and Creative Industries defended the decision to cut the Arts Council's budget by a disproportionate 4% at the launch of Arts and Business initiative The Big Arts Give. Ed Vaizey faced fierce criticism from arts representatives over DCMS cuts to ACE.

The ACE faces a cut of 4% – 1% more than every other DCMS-funded organisation. That equates to around £5m of the budget for this financial year. This is on top of existing 'in-year' cuts of around 4%. So the total sum could be as much as £23m of this year's arts funds.

Vaizey was not let off lightly, with the BBC's Will Gompertz asking: "Why is the Arts Council being picked on?" He responded by assuring the audience that they were working in the best interests of arts organisations on the whole. However, Vaizey was evasive when quizzed about how cuts now will relate to cuts later on. Further reductions are expected in the autumn, yet he was unable to clarify what these will amount to.
The Arts Council's historic reserves became a focal point for the discussion with Vaizey stating "Front line cuts for the Arts Council will be offset by using money from their reserves." The DCMS has never previously allowed this to take place, and it will have to be agreed with ACE Trustees and the Charity Commission. The ACE will be understandably annoyed by this, particularly in light of Vaizey's comments that "We will not be targeting the reserves of any other organisation."

It seems smaller organisations and individuals will suffer the most, with the ACE in desperate need of a plan that protects the most important factors here - art and artists. The upbeat mood of Jeremy Hunt's inaugural speech at the Roundhouse is quickly dissipating as the reality sets in of how the new DCMS plans to contribute to resolving the country's massive deficit problems. Tough decisions need to be made as the future looks more and more uncertain under the new coalition government.

Jack Hutchinson

www.aandb.org.uk/News/2010/june/lon-ed-vaisey-mp-speech.aspx

www.twitter.com/AIR_artists - for the 'AIR live micro blog'

No soul for sale

For its tenth birthday in May, Tate Modern hosted 'No Soul For Sale' (NSFS), an event initiated by Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni. The first No Soul for Sale took part at X-Initiative in New York in 2009.

NSFS saw over seventy independent and artist-led organisations, groups and activists invited to exhibit alongside each other, separated only by red tape on the floor. I attended, taking part as part of *The Royal Standard* from Liverpool. In our space, clad in T-shirt and with role, it was fantastic; a chance to meet many interesting and like-minded people and very good fun. As soon as I stepped outside of our red lines, it felt a pretty chaotic and overwhelming place, especially at the far end of the hall where there seemed to be no escape, except back through the scrum.

Some groups treated it like an art fair, showcasing work. Others such as The Mountain School of Arts from LA, had a London-based graduate representing them with some information. The reason they couldn't attend in full is probably because of the prohibitive cost: there was no money paid to any independent organisation for this event.

NSFS organisers describe the event as something which "fosters creative exchange between diverse cultural programmes, and celebrates the independent forces that animate contemporary art". Undoubtedly there is good intention; a chance to give a significant platform to non-profits, but is space in the Tate and a guaranteed audience a fair swap when participants must meet their own costs?

Several participants used presence at NSFS to actively challenge the issues of economics in the arts. New York's WAGE (Working Artists and the Greater Economy) brought their advocacy for better conditions in the arts to the event. Leeds-based collective Black Dogs collected information about the costs of NSFS, presenting the total figure in their hour on stage. They estimated the total non-remunerated artistic expenditure for all participating groups at £235,000.

An open letter to Tate from a group of artists forming 'Making a living' received much attention and was published on several websites. It questioned the intentions of the Tate in staging such an event (with such a title) as well as their policies on paying artists. Another letter being distributed during the weekend was opposed to sponsorship of Tate by BP.

There has been much written about NSFS and in particular, its failings. I found the 'Cathedral of Shit' art blog a good example of the mixed feelings evoked: one day they congratulated Making a Living for their open letter to Tate, "another example of a large organisation using younger (and generally skinter) organisations to bolster its image as a museum with its finger on the pulse". The next (after they'd visited), they said to the "whingeing" artists who had taken part, "it could be the only time in the very near future many of you are going to get ... into Tate. Right?"

For me, this is the crux of things and epitomises a fairly common dilemma for artists; being put in the position of choosing between opportunity and exposure but at a financial and, for some, a moral price. It is undoubtedly a great opportunity to exhibit in Tate Modern and would be difficult to refuse. With visitor figures at around 90,000, NSFS represented significant exposure. However, this comes with a large, unreimbursed price tag, so it must also be considered how useful this kind of opportunity actually is.

In her review, Gabrielle Moser wonders "if more attention could have been drawn to the sketchy lack of funding if more organisations had (pointedly and publicly) said 'no' to the invitation". It's difficult for artists having to make a judgement about what is worthwhile investing in, before you really know what's involved. It is also difficult to be heard above the noise of huge organisations, so a collective effort would be more powerful in bringing the debate about fair pay to a suitable conclusion.

But if artists themselves don't place a value on their own work and arts contributions, how will organisations know what is expected of them?

Emily Speed



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1 'No Soul For Sale' (NSFS), an event initiated by Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, hosted at Tate Modern

2 'No Soul For Sale' (NSFS), an event initiated by Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, hosted at Tate Modern

No Soul for Sale, Charley Independents, 2010.
ISBN: 978-1-935202-32-5
http://cathedralofshit.wordpress.com/2010/05/18/about-bloody-time-mkii
The full version of Making a Living's letter can also be read here http://cathedralofshit.wordpress.com/2010/05/19/our-souls-for-sale

Related websites

www.wageforwork.com/wage.html
www.the-royal-standard.com
www.nosoulforsale.com/2010
www.tate.org.uk/modern
www.black-dogs.org/index.php?/recent-current/how-not-to-sell-your-soul-at-tate-modern

Reviews and commentary

www.guardian.co.uk/artanddesign/jonathanjonesblog/2010/may/17/tate-modern-birthday-soulless

http://gabriellemoser.com/2010/05/20/review-of-no-soul-for-sale-at-the-tate-modern-on-canadian-art-online

http://yellowtrace.com.au/blog/2010/05/26/no-soul-for-sale-festival-of-independents-tate-moderns-10th-anniversary

www.artworldsalon.com/blog/2010/05/money-for-nothing

http://rsafellowshipcouncil.ning.com/group/artistfellowsinthersa/forum/topics/making-a-living

ARTS FUNDING

In last month's issue we reported on the online commentaries ensuing from the DCMS's announcement of the extent to which public subsidy for the arts will be cut. In a bid to grant a voice for practitioners and arts professionals, platforms have been initiated on social sites including Marcus Romer's (Artistic Director of Pilot Theatre) Artsfunding ning network artsfunding.ning.com. Here we republish excerpts of postings on Artsfunding, plus other timely commentaries related to this line of discussion.

Arts Funding – A time and place for creative action

Need concrete ideas on how to string together or team up with existing networks across the country dealing with Arts Funding.

Need a document list for all 'official' policy changes to arts funding, might include directives from central and regional gov, Arts Council and other related funding bodies.

Need to solicit input from a wide range of voices in the field. What problems are people facing with funding right now? What's on the horizon? What are the trends? What are some of the solutions? Etc.

If a human network is to have any impact beyond being an information hub (which is clearly beneficial in itself) then points of contact need to be established with relevant authorities.

Reply by Andrew Eglinton

It's a shame that the focus is being shifted towards philanthropy, when this country doesn't have a strong philanthropic culture, and even if it does develop, it won't be in time to sustain key arts projects.

Reply by Chantal Guevara

Communicating the Return on Arts Funding

With the funding environment getting tougher I think we really need to look at how we can retain the support of certain funders and communicate the value of the money they give.

I'm not thinking of the Arts Council here but groups like Local Authorities, Regeneration agencies of all forms, Business supporters etc. How can we make sure they register the contribution arts and culture can make to their agendas?

I suspect this will need groups at local levels collaborating to make sure they are communicating in the right ways to the right people.

Are there good examples of this?

Posted by Nick Sherrard

Yes, there are but they're not all using the same criteria. We use Myerscough for Economic Impact generated by Professor Dominic Shellard at University of Sheffield.

Reply by Steph Sirr

Arts Council Alternatives?

Times of upheaval form splits in the common fabric and allow new models to emerge, what funding alternatives are there to be had over the months and years ahead?

Any suggestions for innovation in funding across all levels of practice would be great.

Posted by Andrew Eglinton



1 Larna Campbell, Rebecca Strain, Dawn Sharkey, *The BIG Decision*, paper, intervention, 2008. Photo: Jonathan Turner

"It's a shame that the focus is being shifted towards philanthropy, when this country doesn't have a strong philanthropic culture"

The issue is how to create and foster infrastructures that enable the arts more cheaply and more meaningfully. The last decade in particular has created more and more arts buildings and institutional structures resulting in higher costs for upkeep, staffing, and marketing (as higher levels of income-generation are needed). The downside is less flexible money – and real problems in the lean years – those we are now facing

In the visual arts in 2009, less than 13% of openly-offered work and opportunities for artists (that with ££ attached) came from arts organisations and galleries and only about 6% from local authorities. So my question is, how in the face of these specific cuts can we ensure there are sufficient resources retained for practitioners to make the art/do R&D to ensure good art?

Reply by Susan Jones

How about viral funding?
www.kickstarter.com
www.sponsume.com

Reply by Lucy Carolan

Sponsume.com presents an interesting crowd-funding platform and great potential as a model for artists to generate viral funding for projects outside the usual public funding routes. Sponsume do not offer any equity, or any ownership rights, in the projects listed. Project owners retain 100% ownership and control of their project at all times – a necessity for artists entering into this type of agreement.

Reply by Jack J Hutchinson

What's interesting about these options is perhaps that you broadly open your appeal for backing to any number of organisations/individuals, who might choose to support your project to varying degrees for a variety of reasons.

Reply by Lucy Carolan

More #artsfunding tweets on Twitter

smithalistair Rumour is that the cuts will be 'formulaic'. Not quite sure what that means, but guess it's percentage cuts across the board. #artsfunding

digitaylor @hannahrudman: Will Gompertz's report on UK arts funding needing to go US-style icio.us/b4wnbu #artsfunding

Sponsume #artsfunding How shall we fund the arts? vimeo.com/11992839

Artsthink Arts funding: for freedom of expression, openness, and equality of opportunity – features that will never characterise the market

BIG PICTURE

Nie Chun Mei, *Forest*

I always try to find how to express my idea through the picture and tell the audience I am Chinese, while simultaneously exploring new drawing materials and drawing skills. Papercuts were traditionally used to make ornaments for the New Year celebrations in China. *Forest* uses traditional artform but re-worked into very new and very different art style, it is named paper-cutting painting. The forest which use three sheets of paper with very beautiful colours compares with traditional papercuts which only have one sheet of paper with simple colour. Paper-cutting painting is layering of a series of painted papercuts one on top of another, to create a sense of depth. In this way I hope to contribute to the development of papercuts as a modern art form. I also work in layers, creating complex abstract patterns out of the glimpses of different colours and shapes.

As with any other artist, there are some artists who influence me very deeply, two in particular: they are Austrian painter and illustrator Gustav Klimt and English artist Aubrey Beardsley.

Nie Chun Mei

Born in 1977 in Jilin Province, China, Chun Mei has been interested in painting and drawing since a very young age. She is especially skilled at freehand drawing. Chun Mei received her Bachelor's degree in Fine Arts Education at the Central Nationalities University in Beijing, China. She furthered her training at Cavendish College in London, where she received a Diploma in Graphic Design. Chun Mei then obtained a Master of Arts degree in Illustration and Design at Sunderland University.
Nie Chun Mei's work is included in 'Cutting Edge: The Evolution of Untraditional Papercuts' at the Museum of East Asian Art, Bath until 29 August. www.meaa.org.uk

Nie, Chun Mei, *Forest* (detail), 50x40cm.

BEYOND SELLING

As a main source of intelligence about the intricacies of artists' working practices in the UK, a-n has been a place for extensive discourse on portfolio working. Quantitative research studies show portfolio working in the contemporary craft sector being undertaken by 65-70% of makers. The individuals behind these figures and their stories are explored in a new qualitative research study commissioned by the Crafts Council called Making Value: craft and the economic and social contribution of makers.

Launched at the recent Crafts Council conference on 22 June, the Making Value study explores and evidences the value added by craft makers to other sectors (economic, education, health and community). It includes:

- analysis of the nature and value of craft based creativity, skill, knowledge and learning, as applied to a range of economic sectors and education, health and community contexts
- identification of the challenges and opportunities of a pluralistic craft practice in terms of creative and commercial development
- assessment of the significance of cross-sector portfolio working in relation to policy frameworks (eg economic development, education, well being, diversity and sustainability)

Of the thirty-five makers interviewed, over three quarters work in other industry sectors; over half work in community settings; and just over a third work in education settings. Nearly a third work across both industry sectors and community/education settings. The research also shows makers working across a greater range of industry contexts and community and education settings than has previously been realised and recorded. The makers' stories have provided a rich and nuanced description of the economic and social contributions that they make.

This particular group of 'sociable experts', as the research study refers to them, evidence that makers with portfolio careers are resourceful and resilient; keen to collaborate; motivated by making a difference; and entrepreneurial in sustaining a successful portfolio practice. They contribute to economic growth, within and beyond the creative and cultural industries, driving innovation through materials and processes and applying the expressive value which defines craft as a 'core creative field' within the creative economy.

The study's main findings discovers that makers:

- Work in cultural and creative industry sectors including architecture and interior design, retail and advertising, film and television, performing and visual arts, cultural heritage and fashion; as well as in manufacturing, leisure, events and tourism.
- Contribute directly to economic growth and innovation, within and beyond the creative industries through:
  - New, patentable materials innovations and manufacturing processes
  - Provision of enhanced visitor experiences in tourism destinations, with substantial secondary impact
  - New and successful product innovations featuring strong person-centred orientation that improves quality of life
  - Enhanced narrative and characterisation in film and television and digital environments
- Shape the way they work in industry sectors through their craft knowledges and craft thinking to make an economic contribution by bringing:
  - Materials knowledge: an in-depth, tacit knowledge of the material world and specific material qualities
  - Reflective dialogue: exploring materials and processes and reflecting on what they find, stretching existing possibilities to create new innovations
  - Understanding of people and objects: an intimate understanding of how people relate to material qualities and objects, both emotionally and in a functional sense.
  - Passion for materials and the material world: makers' love of materials and material exploration drives their work.
- Engage with clients in ways which site their work clearly within the creative knowledge economy, not simply providing clients with artefacts, but also applying their specialist skills, knowledge and ways of thinking into uniquely valuable consultancy services.
- Find their work in other sectors and settings particularly significant for the creative impetus it provides, with different elements of their portfolio practice creatively feeding off each other, to the extent there is not always a distinction between 'own work' and 'other work'.
- Express strong motivations in terms of making a contribution through the application of their practice 'beyond making for exhibition or sale', whether this is in other industry sectors or community and education settings, or indeed both.
- Take on multiple roles, with a considered and outward facing approach to presenting themselves in different ways for different audiences, markets and areas of work.
- Show resourcefulness and resilience, using entrepreneurial strategies for managing a successful portfolio practice.
- Evidence a deep sense of integrity in relation to their creative identity which informs where, with whom and in what ways they choose to work.
- Determine their varying patterns of work across a year and over years, informed by their choices regarding work and professional development.
- Experience challenges similar to other portfolio workers in the creative sector and beyond, in respect of the demands of finding work, dealing with uncertainties and financial instability, and finding a balance when juggling different activities.
- Move often from their initial education and training into other practices, working in cross- and multi-disciplinary ways, challenging the adequacy of some of our current terms for describing work.

Portfolio working makers: a detailed picture

Makers with a portfolio practice take on multiple roles, consciously presenting themselves in different ways for different audiences, markets and areas of work. They have a deep sense of integrity about their creative identity and distinctiveness, which informs where, with whom and in what ways they choose to work. Moving with agility between different projects, they find creative impetus in their engagement in other sectors and settings. They are excited by how different elements of their portfolio practice creatively feed off each other and do not always see a distinction between 'own work' and 'other work'. Makers are keen to collaborate and always actively looking for learning. They demonstrate resourcefulness and resilience, using entrepreneurial strategies to sustain a successful portfolio practice.

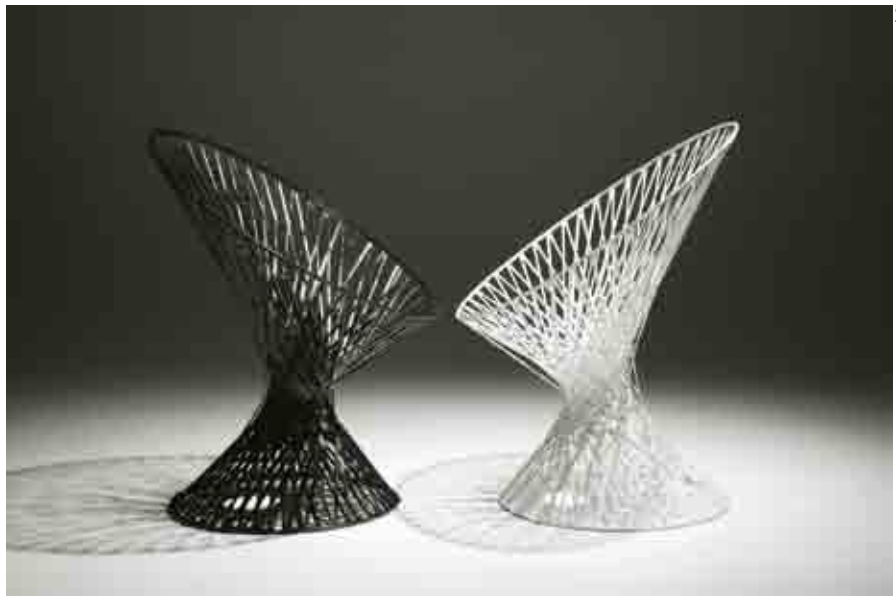
Makers work in the wider creative and cultural industry sectors, and beyond. They have developed their craft knowledge and craft thinking into uniquely valuable consultancy services. They apply their understanding of the emotive qualities of materials to design which enhances narrative and characterisation in film, television, the performing arts and digital media. They contribute to economic growth in sectors such as manufacturing, driving innovation in products and processes through their materials knowledge. Their particular understanding of how people relate to material qualities and objects, in both a functional and emotional sense, informs distinctive contributions in fields as diverse as healthcare and cultural tourism.

Makers are engaged in community based projects in a wide variety of settings, facilitating people to work from their interests, concerns and existing skills to find new ways of expressing themselves. Unlike any other creative practice, craft participation uniquely offers people the opportunity to work with materials, make objects with meaning and permanence, while engaging in conversations that build individual worth and community value. In terms of craft and the social contribution of makers, the practice and the people give material voice to those who are often 'hard to hear'. Through making, participants attain a sense of achievement and ownership; experience the enjoyment of the immediacy and concreteness of materials; and build confidence, self esteem and a sense of value. Makers working in education settings take a focused, individual pupil centred approach, creating an environment in which pupils can follow their fascinations with materials and gain confidence through the achievement of making something. This increases pupils' sense of autonomy and control, which can have positive impacts on their personal and academic development. Pupils learn specific craft skills, become more aware of the origination and characteristics of materials and also develop more general, transferable skills such as coping with problems and finding that 'things don't always go right', but that they can learn from this. Makers are able to work with more freedom than is often allowed to teachers, in turn giving the pupils more freedom, enabling them to follow different making paths to express themselves as they need and want.

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1 Ryan McClelland, *Slag Heap Tribute*, 2007.
2 Mathias Bengtsson, *Spun*, carbon fibre chairs.
3 Gillian Adams, *The Female Line*, 26x54cm, boiled wool, leatherette, thread, 2008.
4 Rachel Lowther, *Untitled*, 2008. Photo: Alice Wood
5 Emma Williams, *Extra Large Urchin Form*, coil built, stoneware clay, copper oxide inlaid into texture, barium carbonate earthenware glaze.

OPPORTUNITIES

This month's focus is exhibiting and selling opportunities. Looking for another category or practice area? Visit www.a-n.co.uk/jobs_and_opps. With comprehensive, searchable listings, employer profiling and special features our new enhanced Jobs and opps site provides a fresh focus on the environment for work and career development in the visual arts.

COMPETITIONS

More Competitions updated daily on www.a-n.co.uk

Opportunity to win a Solo Exhibition!

Photographic Competition

Applications are invited from all photographers - recreational, professional and students - for our group show in September.

Two categories:
Open and 'Communication'.

Entry Deadline: Sun 15 August

Overall winner will be invited to return for a solo exhibition

For details please send an SAE to Lauderdale House, Highgate Hill, Waterlow Park, London N6 5HG or email kives@lauderdale.org.uk with 'Photo Competition' in the subject line. Enquiries: 020 8348 8716

EXHIBITING

More Exhibiting updated daily on www.a-n.co.uk



Call for Entries
DEADLINE: Friday 16 July 2010

West Lancashire OPEN Exhibition 2010

31 July - 22 September 2010

Artists are invited to submit work for selection. All media considered. Prizes include: £800 1st Prize, £400 2nd Prize and £200 3rd Prize.

To request an application form contact:
Chapel Gallery, St. Helens Road, Ormskirk, Lancashire L39 4QR.
T: 01695 571328
E: chapel.gallery@westlancs.gov.uk
W: www.chapelgallery.org.uk

Gallery space for hire
Who: emerging and established artists.
What: Gallery at St Martins is an intimate exhibition space in the cultural quarter of Lincoln, close to the high street and main shopping areas. The space has bags of character.
When: exhibitions available throughout the year. Contact Gallery to discuss vacancies.
Charges: the Gallery is to hire for £80 per week plus 20% commission.
Apply: contact Phil Bowman on 07720810468
Contact: philkbow@yahoo.com www.galleryatstmartins.co.uk
Deadline: 31 December 2010.

Small Tapestry International
Who: all tapestry artists who design and weave their own tapestries (defined as 'hand-woven, weft-faced fabric with discontinuous wefts'), either individually or collaboratively (all assistants shall be named). Multimedia work will be considered as long as the primary medium is tapestry.
What: international exhibition of small-scale tapestries organised by the American Tapestry Alliance. Artists are encouraged to consider the technical, metaphorical and/or conceptual implications of the theme of the show (Passages), as they develop work to submit. Innovation and experimentation within the technique of tapestry are welcomed. All works must be mounted.
Charges: entry fee US$35 for ATA members; US$45 for non-members; US$70 for membership and entry fee.
Details: American Tapestry Alliance, c/o Fran Williamson, PO Box 11429, Olympia, WA 98508 USA.
Apply: information on submission requirements available at www.americantapestryalliance.org/Exhibitions/STInt/STI2_Passages.html
Contact: margomac53@comcast.net www.americantapestryalliance.org
Deadline: 30 November 2010.

Collgarie
Who: artists who work with collage
What: Collagarie is series of open submission shows exploring works in collage and artists who work with collage as part of their process. The individual shows spaced throughout the year will follow lines of enquiry into collage as well as methods of selection and exhibition.
When: The first show was May 1-14 with two more shows marked for August and November.
Charges: There is a £5 submission fee. Stew is non profit and not funded in any form.
Apply: see www.stew.org.uk for further details.
Contact: gallery@stew.org.uk www.stew.org.uk
Deadline: 1 November 2010.

Exhibition Opportunity
Who: all artists working in all art forms including performance.
What: call for artists to exhibit at Victorian vaults at London Bridge.
When: 16 November 2010
Charges: payment of £7.50 per artist for up to three pieces of work. Free to exhibit.
Details: unique opportunity to exhibit in the Victorian vaults in London Bridge. Entrance is a small, mysterious door at London Bridge and three other entrances on Joiner Street, which are large enough to accommodate large-scale work.
Apply: visit opportunities on www.submit2gravity.com for details.
Contact: info@submit2gravity.com
Deadline: 2 October 2010.

The LAB
Who: moving image artists.
What: the LAB is an interdisciplinary arts organisation which supports the development and presentation of new visual, performing, media, sonic and literary art.
When: ongoing.
Details: the LAB are currently seeking submissions of single-channel new media work on DVD to be shown in the Ticket Booth, a small (4x4ft) closet space adjoining the LAB entry hall.
Apply: details online. Attn: Programming Committee, The LAB, 2948 16th Street, San Francisco, CA 94103, USA. thelab.org/submit.html
Deadline: ongoing.

Call To Artists
Who: printmakers and artists whose work responds to print.
What: artists are invited to submit to Pushing Print's second open submission print exhibition. This event provides an opportunity for printmakers and artists whose work responds to print to showcase their work in an exhibition across five venues in Margate's Old Town. Submission deadline 5pm Tuesday 31 August.
When: 9-31 October 2010.
Payments: prizes: one artist will be offered a solo exhibition to take place in 2011. One artist will be awarded a one-day introductory screen print session at Bainbridge Studio, London
Charges: £20 (non refundable) to submit up to 4 works.
Apply: submission form and guidelines available to download from www.pushingprint.co.uk
Contact: pushingprint@hotmail.co.uk
Deadline: 31 August 2010.

Contents May Vary Issue 4
Who: all.
What: Contents May Vary Issue 4 will take the form of a short-run printed puzzle book featuring artwork selected from an international open call: Work based on games and puzzles eg crosswords, word searches, anagrams, spot the difference, dot-to-dot, instructional games, visual games, postal games, trivia / quiz, number puzzles, etc.
Details: the final format will be a black and white printed publication (with special and online editions) comprised of selected games and puzzle-based image/text.
Apply: Artists should send print-ready files (A5, 300dpi, jpg or tiff) for review with the following details: title, name of artist, website/email for publicity. Email print-ready 2D submissions to info@contentsmayvary.org (subject: Issue 4). For multiples/limited editions: please email info@contentsmayvary.org (subject: Issue 4 Multiples) detailing proposed works with supporting images and/or web links. For online edition submissions email info@contentsmayvary.org (subject: Issue 4 Online) with images/links to artworks with details including software and hosting requirements.
Contact: www.contentsmayvary.org
Deadline: 31 August 2010.

Orleans House Gallery Exhibitions
Who: artists.
What: Orleans House Gallery in Twickenham is seeking submissions for two forthcoming open exhibitions: 'Making It/Faking It!' – copies, fakes, forgeries, homages and pastiches of famous

works in a range of media – deadline 20 August 2010. 'Picturing Science' – art inspired by science in any media and style – deadline 23 October 2010.
Apply: for further information and submission forms please emailartsinfo@richmond.gov.uk, phone 020 8831 6000 or visit www.richmond.gov.uk/arts
Deadline: 20 August, 23 October 2010

Origin of Colour
Who: emerging and established artists.
What: call for submissions to Fabric of the Land, a series of exhibitions that explores links between art and science and is brought to you by the Geology and Petroleum of Geology Department. The brief encourages artists to submit artworks that consider the origin of colour within the environment and landscape from a geological perspective. All forms of media will be accepted.
When: selection panel will take place on Monday 16 August. Exhibition runs 3-17 September. Artwork must be received between Saturday 14 and Sunday 15 August. Collection points in Dundee and Edinburgh on Friday 13 August.
Apply: submissions by application only. Application forms with conditions of entry available for download from www.abdn.ac.uk/fol. Information from Gail on 01224 561977 or fol@abdn.co.uk
Deadline: 15 August 2010.

17 Days (and others)
Who: moving image artists.
What: the Atrium Gallery within the Gwen Frostic School of Art at Western Michigan University seeks digital video, film, animation and sound art for different exhibition opportunities.
Apply: Adriane Little, (video submission), Gwen Frostic School of Art, 1903 W. Michigan Ave, Kalamazoo, MI 49008, USA.
Contact: adriane.little@wmich.edu wmuvideo.wordpress.com
Deadline: ongoing.

Salon Art Prize for Painting, Sculpture, and 2D media
Who: artists working in painting, sculpture (including installation and sound), and 2D media (drawing, printmaking, collage, fine art textiles etc).
What: the 4th annual Salon Art Prize exhibition is scheduled to open in October 2010.
Payments: it is expected we will host up to 100 artists in the final exhibition with one artist being chosen for the selector's prize of £1,000 and a solo exhibition at our gallery in 2011.
Charges: applicants must become associate members of Matt Roberts Arts an annual cost of £8 which can be paid by paypal to info@mattroberts.org.uk or by cheque posted to Unit 1, 25 Vyner Street, London, E2 9DG.
Apply: email three images of your work and any supporting information you would like to supply to salonartprize@mattroberts.org.uk prior to the deadline. Please make sure your membership is current and you have returned your associate membership agreement to info@mattroberts.org.uk prior to the deadline.
Contact: www.salonartprize.com
Deadline: 7 August 2010.

Exhibitors for Art in Woodstock
Who: artists working in any wall based (painting, drawing, photography, printmaking, textile) or sculptural medium.
What: opportunity to show in one of 25 venues around the historic town of Woodstock as part of the 4th Art in Woodstock. This week-long visual arts festival features exhibitions, talks, workshops and events. Selected artists are promoted in full colour brochure (10,000), on our website and via PR.
When: 23-31 October.
Payments: selected artists will receive 70% on any items sold with the remaining 30% split equally between the host venue and AIW. Payments for artwork is handled centrally through AIW.
Charges: selected artists must install their own artwork, meet the cost of installation (and taking down) and invigilate their exhibition for the duration of the festival if necessary.
Details: venues are varied from galleries, to pubs, shops and alternative spaces (a full list is available on our website) and artists are requested to express their preferred venue on our online entry form.
Apply: online at www.artinwoodstock.com
Deadline: 31 July 2010.

URBAN
Who: everyone.
What: URBAN is part of a program of online curated exhibitions supporting emerging and established artists. The show will feature sound and photographic works exploring ideas of the urban environment in any form.
When: 14 August – 31 September.
Details: Stramash Space is an initiative by three Glasgow-based artists to provide support and an alternative exhibition platform to artists. We currently curate and support sound and video works by utilising our website as an alternative exhibition space.
Apply: please send files: Mp3 / Mp4 / jpegs preferred to stramashspace@gmail.com
Contact: www.stramashspace.org
Deadline: 31 July 2010.

Pixel Pops!
Who: moving image artists.
What: 2010 Theme: Urban Realities. The selected short films will address issues faced by urban communities in America and aim to include the broadest number of interpretations on the theme. In doing so, a balanced portrait of New York metropolitan area will highlight difficulties, and advantages of urban living and of those cities' inhabitants. The films will be projected onto vacant buildings, idle billboards, and crumbling structures. Selected screening sites shall be chosen for their proximity and line of sight to highways, airline flight patterns, rail lines and areas with heavy foot traffic.
When: October.
Apply: application form online. All submissions should be 5 minutes or less, silent and in .mov format. All files will end up being converted into movies played on a DVD and will loop from one to the next. Please remember to include your onscreen credits before your work.
Contact: www.poppingpixels.org
Deadline: 31 July 2010

super8station
Who: anyone.
What: open submission for super8station3 at Arnolfini, Bristol Sunday 29 and Monday 30 August.
Charges: submission is free.
Apply: open submission. Send films to Al Cameron, Arnolfini, 16 Narrow Quay, Bristol BS1 4QA. Please provide a brief description of your film with the submission. All films will be returned, if accompanied by an SAE. All films are sent at your own risk. We also reserve the right to not show damaged films or material considered unsuitable. DVDs or other formats will not be accepted.
Deadline: 30 July 2010, 12 noon

Get Fresh in Devon
Who: graduate crafters who are within three years of graduation and self taught crafters within three years of making. Applicants must reside in the South West and be working in a craft area and producing innovative, imaginative work coupled with a sensitive use of appropriate materials.
What: 'Get Fresh' is an exhibition promoting diverse and outstanding craftwork by emerging designer-makers from the South West (Bath, Bristol & Somerset, Cornwall, Devon, Dorset, Gloucestershire, Somerset and Wiltshire).
Apply: submit artist's statement, CV and 6 digital images to 'Get Fresh', Saffron Wynne, Exhibitions Officer, The Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey, Devon TQ13 9AF. Send digital submissions to saffron.wynne@crafts.org.uk
Contact: www.crafts.org.uk
Deadline: 23 July 2010

Drawing exhibition
Who: anybody.
What: Open Drawing exhibition.
When: 6-27 August.
Charges: £5 per entry.
Details: all work to be fitted with D rings to the back. Clip frames will not be accepted. Details of artist, title, sale price, contact details must be attached back of work.
Apply: bring work to the gallery on or before 22 July. Closed Fridays & Sundays
Contact: firthrosemary@hotmail.com www.gallery12a.com
Deadline: 22 July 2010.

Alternator Gallery
Who: all artforms.
What: gallery hoping to foster international exchanges within their exhibiting programme. The Alternator is an artist-run centre that supports innovative or controversial work not suitable for commercial or mainstream venues.
When: exhibitions generally run for six weeks.
Payments: artist's fee
Apply: the following submission package is required: Artists are asked to submit 15-20 images of current work, an artist's statement, an exhibition proposal and a current curriculum vitae along with a self-addressed stamped envelope to the attention of the Selection Committee, Alternator Gallery, 421 Cawston Avenue, Unit 103, Kelowna, B.C. Canada, V1Y 6Z1. Contact: info@alternatorgallery.com www.alternatorgallery.com
Deadline: 19 July 2010.

Art in Romney Marsh 2010
Who: artists in London and the South East.
What: we are inviting proposals to create site-specific work for the medieval churches on Romney Marsh, Kent.
When: the exhibition will be held during four weekends in September-October 2010. Final proposals should reach us by 18 July 2010
Apply: email a brief written description of the proposal, images of previous work, up-to-date CV to artinromneymarsh2010@yahoo.co.uk
Deadline: 18 July 2010.

PROFESSIONAL DEVELOPMENT

More Professional Development updated daily on www.a-n.co.uk

SKYLARK
artist run galleries
CALL FOR ARTISTS
Two thriving galleries on London's South Bank are looking for new members.
For more information, details of how to apply, and application form go to:
www.skylarkgalleries.com

ART IN UNCONVENTIONAL SETTINGS

Public art projects, residencies and commissions in non-gallery spaces.



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1 **Taz Lovejoy, *Brolly Folly*, Fulton umbrellas, 2010. See Out Yer Tree.**
2 **Jim Biddulph, *One of Only 3 Certainties in Life*, vinyl sign, 2010. See Out Yer Tree.**
3 **Tony Cragg, *Terris Novalis*. Installed on the Sea to Sea cycle route between Whitehaven and Sunderland. See Sustrans**

Sustrans, the UK's leading charity for sustainable transport, has a long standing passion for art and the outdoors. Over the past twenty years it has commissioned a unique and extensive collection of innovative and diverse public art across the UK. Located on or near the National Cycle Network (which now extends to over 12,000 miles) these artworks are inspired by the many different landscapes and places the routes pass through.

Sustrans' art programme is driven by an enthusiasm for and commitment to improving and enhancing the environment. Working in consultation and collaboration with local partners, groups and individuals, Sustrans aims to commission artworks that engage communities in a dialogue with art and place.

Over the next couple of years Sustrans, in collaboration with local partners, will be building 100 miles of new routes across South Wales, linking existing sections of routes, connecting communities and enhancing opportunities to enjoy the spectacular landscape of The Valleys. This project will contribute to a wider regeneration programme for the South Wales Valleys, in which public art has been identified as playing a key role. See Sustrans Cymru Call to artists on page 35 for commission information about this new programme, ranging from small scale interventions to large scale iconic artworks.

In Ireland, a new national website www.publicart.ie highlights public art practice across the country, as well as providing vital information for artists and commissioners. The public art programme in Co Mayo, managed by Gaynor Seville, former Principal Officer for Arts Development in Salford, shows a diversity of artistic practice and contemporary outcomes, for both internal and external spaces. Although traditional sculptural practice is still an important element of the programming, recent works, such as Joe Neeson's Flow, are embracing new materials and technology. This sculpture, installed in June, is made from polyurethane resin and internally lit. Over the summer, a new sound work by Aileen Lambert will explore alternative routes in the landscape including used and unused mass paths, short cuts across fields, old railway lines, pilgrimage routes, animal tracks, routes of old lanes and roads. For *En Route* Lambert will create sound maps featuring audio recordings of the places, people and stories connected with each route – a CD with accompanying brochure will be distributed to all who contribute and participate.

Co Mayo's new programme of commissions 'Landmark' offers opportunities to a range of artists including bursary schemes for newly graduated artists, temporary and permanent commissions and a longer term residency. See advert on page 35 for full details.

In Northern Ireland, Moyle District Council is seeking to commission an artist to design and arrange the production, delivery and installation of two pieces of public art to be located at Ballycastle Seafront and Rathlin Island Foreshore. The Budget for the commission will be no more than £95,000. Rathlin Island lies just off the North Antrim coastline and is Northern Ireland's last remaining inhabited offshore island. The short crossing from the mainland, once hazardous, has become easier in recent years with regular ferries to and from the island. Rathlin is well known to walkers, bird watchers and many tourists visit each year. There is a small but committed



4 Paul Robbrecht (architect), ***Boston Pendulum***, Hi-Views Water railway, National Cycle Network Route 1, 2008. See Sustrans

community who live on the island. Ballycastle, the nearest port on the Irish mainland to Rathlin, provides a pleasant base from which to explore the Causeway Coast; the Glens of Antrim and of course Rathlin Island itself.

Moyle District Council wishes to share the great significance of Rathlin Island and Ballycastle with the area's population and visitors to the region. With its proximity to the Causeway Coastal Route, Moyle District Council wishes to use Rathlin Island and Ballycastle to develop two significant and appropriate pieces of artwork and interpretation. Five artists will be invited to prepare concept sketch designs on the basis of the information provided in initial application. For application details see advert on page 35.

Portsmouth and Southsea will be transformed this summer by Heather and Ivan Morison's two-site exhibition. *Luna Park*, a giant dinosaur sculpture sited on the waterfront at Southsea Common, is inspired by Professor Jim Jensen's discovery of bones in the 1970s. He believed them to have belonged to Ultrasauros, the biggest dinosaur that ever lived, but it was later revealed that the fossils came from two different species of dinosaur, and Ultrasauros was, in fact, a fiction. Blurring the boundaries between fantasy and reality, the sixteen metre tall sculpture has an integrated BBQ and picnic facilities – it's a meeting place, a shelter, a temporary landmark, and a place to congregate night or day. At aspex Heather and Ivan Morison will present a new mixed media installation that expands the narratives that surround *Luna Park*.

An Unreachable Country. A Long Way To Go explores how things may transcend their given forms, to create the vehicles for us to journey beyond this fragile and temporal world.

An Unreachable Country. A Long Way To Go continues aspex's intriguing and lively exhibitions, projects and offsite programme. Founded in 1981, aspex, Portsmouth's leading contemporary art gallery, moved into a new premises in the Vulcan Building on the waterfront at Gunwharf Quays in December 2006. The transformation of this disused naval storehouse into a bright and inviting arts space combines the best of the old and the new, and won a Royal Institute of British Architects award in 2007.

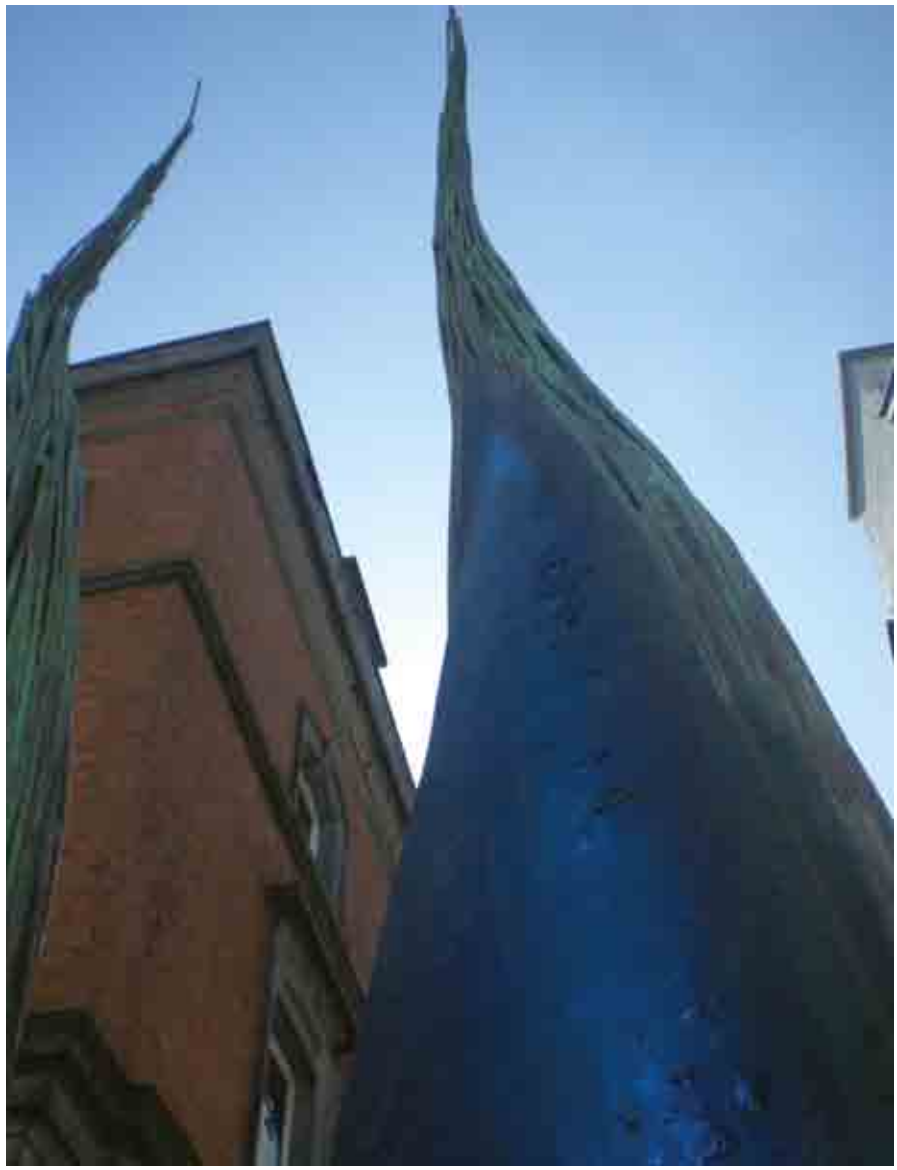
Luna Park will later tour to Colchester in association with Firstsite and to Cardiff in association with Chapter.

In London, curator-led gallery August art will present its latest public project 'microcosm' with artists Bram Thomas Arnold, Noa Edwards and Liam Herne. The three projects will appear in stages from July through September, and remain in situ for a short time or decay naturally. Each will be sited within the London borough of Islington with locations and curatorial write-ups revealed via www.augustart.co.uk, Facebook and Twitter. 'Microcosm' will explore London's unused spaces, the space between railway platforms and back gardens, empty lots filled with rubbish… the spaces that cause irritation, discomfort or indifference. Located along the Islington stretch of the Regent's Canal, London, August art collaborates with contemporary artists to produce experimental projects and exhibitions.

Out Yer Tree is an outdoor arts organisation that aims to set-up, organise and promote contemporary art exhibitions in country parks, providing an experimental exhibition platform for existing and emerging artists whose work can be shown in a natural outdoor environment.







5 Natasha Middleton, dress was made in response to the architecture of a local church for Agora, Shoreham by Sea. See Empty Shops Network.
6 Joe Neeson, *Flow*, Ballina Co Mayo. Photo: Ann Marie McGing.
7 Aileen Lambert, disused railway track at Ballindine Co Mayo. One of the sites relating to her EnRoute project.

In August, it will present an exhibition of outdoor contemporary art in the grounds of Coombe Abbey Country Park, Binley, near Coventry (28 August – 17 September). A free art trail map – available at the visitors centre – will enable visitors to explore the picturesque park and then vote for the work they judge to be 'Best in the Show'. The winning artist will be awarded £500. A free walk and talk event on 28 August will give visitors a chance to meet the artists involved and discuss their work.

Originating in Worthing a decade ago, Empty Shops Network – the national organisation, supporting projects in empty shops by sharing information, advice and expertise – has seen a shift in the last year from artists using empty shops as straight gallery spaces to more experimental use of space. Agora, 1a New Road, Shoreham is an atelier, factory, gallery, office, sewing room, studio and workshop – it also has dedicated quiet space for thinking, free wifi, a big resource of useful equipment and a big courtyard garden ready for the summer. It has a programme of exhibitions, installations, meetings, talks, networking events and more – as well as giving artists free studio space for short-term projects, typically from one week to one month. Resident artists include Dan Thompson and Lisa Weller.

Working with the Museums Libraries and Archive Council (MLA) Empty Shops Network has produced the Empty Shops Toolkit available from www.artistsandmakers.com/emptyshops and recently staged the first Empty Shops Tour, taking in Carlisle, Brixton, Coventry and Shoreham – in turn creating an exhibition of new work in one week, working with artists like The Caravan Gallery, photographer Steve Bomford, textile artist Tasha Middleton and Alice Angus from Proboscis.

Following a successful application to the Paul Hamlyn Foundation earlier this year Yorkshire Artspace received a significant award to support a series of collaborative artist residencies and projects and the setting up of a permanent Starter Studio Programme for artists working with engaged practice at its Knutton Road Studios. It is now interested in exploring new and innovative approaches around the role of artists working in a neighbourhood setting and in supporting artists who want to develop their socially engaged and/or collaborative practice. Increasingly artists are being asked to work and contribute to various regeneration and other socially driven agendas. Yorkshire Artspace aims to provide a means of navigating this complicated field and provide some key skills, knowledge and understanding and importantly opportunities to explore and develop a contemporary visual arts practice that has engagement and collaboration at its heart. The two year programme will offer a stepping stone for early career stage artists into the realm of the public sector by offering business support, advice and training, mentor support and placement and shadowing opportunities. The two artists recruited each year will also be given the opportunity and budget to develop a small collaborative community focused project. For application details see www.a-n.co.uk/jobs_and_opps/single/624308

www.sustrans.org.uk
www.publicart.ie
www.aspex.org.uk
www.augustart.co.uk
www.outyertree.com
www.artistsandmakers.com/emptyshops
www.artspace.org.uk



Public Artwork Commissions

sustrans

Sustrans Cymru are looking to commission a number of innovative site-specific public artworks for new routes of the National Cycle Network across the South Wales Valleys.

Commissioned works will range from small scale interventions to large scale permanent sculpture. We wish to promote and celebrate the rich diversity and quality of contemporary art practice in the UK, and to support and encourage innovation in the field of public art.

We now invite expressions of interest from artists across the UK.

Deadline for applications is 31st August 2010.

For the brief and further information contact:

ERDF
Ewrop a Chymru Buddsoddi yn eich Dyfodol
Europe & Wales: Investing in your Future

Sara Rees, Sustrans Cymru
123 Bute Street, Cardiff CF10 5AE
T. 029 2065 0602
E. sara.rees@sustrans.org.uk

The Valleys Y Cymoedd

DESIGN CONTEST – NOTICE TO ARTISTS

MOYLE DISTRICT COUNCIL

Commission of **PUBLIC ART** at Ballycastle Seafront and Rathlin Island Foreshore, Ballycastle.

Moyle District Council wish to appoint an outstanding artist to design and arrange the production, delivery and installation of one piece of public art at Ballycastle Harbour and one piece of public art at Rathlin Island Harbour, Ballycastle. It is anticipated that this project will be completed by February 2011.

The allocated budget for the project is £95,000 GBP.

Artists wishing to participate in the contest must submit a Pre-Qualification Response application. **Please note that all previous applicants must re-apply if they wish to be considered for this design contest. NO previous applications will be considered.**

For application forms please telephone the Development Office, at Moyle District Council (028) 2076 2225 or email **dev@moyle-council.org** or write to Development Office, Ballycastle & Rathlin Public Art, Moyle District Council, Sheskburn House, 7 Mary Street, Ballycastle, Co. Antrim, BT54 6QH.

Pre-Qualification Response applications must be returned in writing to:
Mr. RG Lewis BSc (Econ) CPFA, Clerk & Chief Executive, Moyle District Council, Sheskburn House, 7 Mary Street, BALLYCASTLE BT54 6QH.
Tel: 028 2076 2225. Fax: 028 2076 2515

On or before **FRIDAY 23rd July 2010 by 3pm.**

The panel intends to select five artists for the commission who will be invited to prepare concept sketch designs on the basis of the information provided in this application.

'This project has been part funded through the Northern Ireland Tourist Board's Tourist Development Scheme and the Arts Council for Northern Ireland'.

Northern Ireland Tourist Board
arts council LOTTERY FUNDED
CAUSEWAY COAST & GLENS HERITAGE TRUST

Mayo County Council Public Art Commission
Castlebar/Lough Lannagh Public Art Programme

'LANDMARK'

Mayo County Council invites submissions for a public art programme in Castlebar, Co Mayo. The funding for this project has been provided by the Percent for Art Scheme, Dept. of Environment, Heritage and Local Government and Housing Capital Programme.

The Programme comprises four separate strands:

Residency
1 opportunity 30,000 Euro

Permanent Artwork Commissions
2 commissions 30,000 Euro and 45,000 Euro

Temporary, Performance or Event Based Commissions
2 commissions 15,000 Euro and 10,000 Euro

Bursary Training Schemes
2 bursary places - 5,000 Euro each

The panel is open to a wide range of disciplines, including music, dance, drama, literature, film, visual and performing arts. Artists can apply for more than one strand of the programme.

Full information packs and application procedures are available from: Gaynor Seville, Public Art Manager, Mayo County Council
E: gseville@mayococo.ie T: 00353 (0) 94 904 7561
Or downloadable from **www.mayococo.ie** under arts service and in public art section

Submission Deadline:
Deadline for submissions is Thursday 12th August 2010

Margate Drawn

Caricature Competition

As part of Margate's Dippers & Dunkers Festival (20-27 August 2010), Southern Water are kindly sponsoring 'Margate Drawn'.

Since the early 1700s visitors to Margate have been 'drawn' to the seaside by the therapeutic waters of Margate's beautiful Blue Flag beaches. The visitors in turn, have been 'drawn' by the great caricature artists of Rowlandson, Cruickshank, Jessop, etc., and create a wonderful social commentary of the day.

We are now inviting caricature artists to enter our competition of new caricatures for 2010, which should create a contemporary response to Margate and the Great British seaside. The winning caricature will be awarded a cash prize of **£300** and two runners up will receive **£150** each. The selected artwork will appear in our 'Margate Drawn' exhibition, alongside other infamous caricatures. For full details, please contact: heather.sawney@thanet.gov.uk
Closing date: Friday 30 July 2010 at 5pm.

For full details of Margate's Festival of New Variety, Burlesque and Seaside Entertainment
www.dippersanddunkers.org.uk

Southern Water

Dippers & Dunkers

thanet district council



Lynn Painter-Stainers Prize 2010

CALL FOR ENTRIES

Regional collection points are provided across the UK.

Deadline for entries is 20 September 2010.

Entry forms can be downloaded from www.parkerharris.co.uk

Or send a SAE to:
Lynn Painter-Stainers Prize,
Parker Harris, PO Box 279,
Esher, Surrey, KT10 8YZ

For general information
Tel: 01372 462190 or
Email: lps@parkerharris.co.uk

A prize for representational painting

Total prize money £22,500

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AIR

A voice for artists in a challenging environment

If you'd like support and the opportunity to proactively represent artists and their professional needs and concerns to others within AIR campaigns and advocacy, please join AIR Activists.

AIR's programme of events, salons, briefings and training is designed to foster a national network of AIR Activists and ensure artists' views are listened to in consultations and decision-making arenas.

Contact air-activists@a-n.co.uk with your CV and contact details to receive more information.

Artist in Residence Opportunity Oriel y Parc, St Davids, Pembrokeshire, Wales

Oriel y Parc, Landscape Gallery, St Davids is a unique partnership between the Pembrokeshire Coast National Park Authority and Amgueddfa Cymru – National Museum, Wales.

This three month residency will promote the appreciation of and participation in the arts, individual artistic practice and extend creative boundaries in the public realm within the landscape of the county.

The artist will be proactive, able to work in a varied and cross disciplinary context and will start in September 2010.

There is an Artist's Fee of £7200 with a materials budget of £1000. There are also other budgets for outreach travel, documentation etc.

The application deadline is 26th July 2010.
For the brief and further information go to www.safle.com

Safle
Unit 4, Sovereign Quay
Havannah Street
Cardiff, CF10 5SF
T. 0845 241 3684
E. info@safle.com

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CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY

safle

JERWOOD PAINTING FELLOWSHIPS 2010 CALL FOR ENTRIES

A new initiative from Jerwood Visual Arts.

UK based painters are invited to apply for three new Jerwood Painting Fellowships, to be awarded to outstanding artists in the first five years of their professional practice.

Three selected artists will each receive a bursary of £10,000 and a six-month period of critical and professional development support from mentors

Tomma Abts
Paul Bonaventura
Stephen Farthing RA

During that time each artist will be expected to work toward a body of new work. In April 2011, an exhibition of this new work will take place at Jerwood Space, London before touring, as part of the Jerwood Visual Arts programme.

Closing date:
24 September 2010

For further information and to apply please visit www.jerwoodvisualarts.org

For all enquiries please contact Parker Harris:
T. 01372 462190
E. jpf@parkerharris.co.uk

JERWOOD **PAINTING FELLOWSHIPS**

JERWOOD**VISUAL ARTS**

Jerwood Painting Fellowships are part of Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events. A major initiative of the Jerwood Charitable Foundation.

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VIC REEVES

Entry Deadline: 31st August 2010

www.artofgiving.co.uk

salon art prize








Images clockwise from top left: Amy Stephens, Hideko Inoue, Garry Martin, Erik Parra, Louisa Chambers, Eleanor Moreton

Win the Selectors' Prize of £1000 and a solo exhibition at Matt Roberts Arts on Vyner Street

We are now seeking submissions for our fourth annual Salon Art Prize. Up to 100 artists will be selected for the exhibition on Vyner Street in October. The following media will be considered: painting, sculpture, drawing, printmaking, installation and other 2D media.

The exhibition will be selected by Richard Birkett (ICA), Peter Bonnell (ArtSway) and Kate MacGarry (Kate MacGarry).

To apply you must become an associate member of Matt Roberts Arts (£8 per annum), which also enables you to apply for the new annual Salon Photo Prize and Salon Video Prize at no extra cost.

Deadline: 5pm Saturday 7 August 2010

www.salonartprize.com

MRA, Unit 1, 25 Vyner Street, London, E2 9DG | salonartprize@mattroberts.org.uk

Call for entries

John Jones
LONDON

CALL FOR ENTRIES

SOCIETY OF WILDLIFE ARTISTS
Receiving Days: 13 & 14 August (10am-5pm)

ROYAL SOCIETY OF MARINE ARTISTS
Receiving Days: 12 & 13 September (10am-5pm)

NEW ENGLISH ART CLUB
Receiving Days: 15 & 16 October (10am-5pm)

Download and print off the artists'registration pack from www.mallgalleries.org.uk or send an A4 SAE (large letter stamp) to: FBA, 17 Carlton House Terrace, London SW1Y 5BD
Tel: 020 7930 6844 Email: info@mallgalleries.com

Artists win over £100,000 worth of prizes every year

MALL GALLERIES

Call for Artists

The Korean Cultural Centre UK is looking for artists of Korean origin working in the UK. The selected artists' work will be exhibited at the Korean Cultural Centre UK in December 2010.

The aim of the exhibition is to showcase current British-based Korean talent in the visual arts, and will be selected by a panel of judges organised by the Korean Cultural Centre UK.

Application deadline: Friday 30 July 2010

Application forms and guidelines are available from the Korean Cultural Centre UK or at: **www.kccuk.org.uk**

For further information please contact:
Ground Floor, Grand Buildings
1-3 Strand, London WC2 5BW
T: +44 (0) 207 004 2600
F: +44 (0) 207 004 2619
E: info@kccuk.org.uk

Korean Cultural Centre UK
주영한국문화원
Embassy of the Republic of Korea

NEW ARTISTS, NEW AUDIENCES

ING DISCERNING eye
CALL FOR ENTRIES

Regional collection points will be provided across the UK. London submission days are 3 & 4 September 2010

Selected by
Two Artists
Two Collectors
Two Critics



'Paint Tubes', by Robbie Wraith, 2009 exhibitor

To apply please send an A5 SAE to ING Discerning Eye, Parker Harris, PO Box 279, Esher, Surrey KT10 8YZ

Forms can also be downloaded from our website: www.parkerharris.co.uk

For general information: Tel. 01372 462190 Email: de@parkerharris.co.uk

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Submit online from 25 June 2010 www.rwa.org.uk
RWA
handing-in dates 16-18 September
Dates available for:
London
Birmingham
Penzance
Exeter
Cost £16 per work maximum three

Call for entries

Open exhibition
• painting
• drawing
• printmaking
• photography
• sculpture
• architecture

158 Autumn Exhibition
Exhibition dates
24 Oct - 12 Dec 10
Royal West of England Academy
Queen's Road
Clifton, Bristol
BS8 1PX
0117 973 5129

RWA Visual Arts

Royal West of England Academy



Cornwall's creative community

www.creativeskills.org.uk/outhere

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AA2A
Artists Access to Art Colleges

for more details visit
www.AA2A.org

The AA2A project offers artists and designer-makers the opportunity to undertake a period of research or realise a project using art college facilities eg. studios, workshops, lending library, and lecture programme AA2A schemes aim to benefit students and Colleges through their interaction with practising artists

- University of Cumbria (Carlisle) 01228 888745 karen.graham@cumbria.ac.uk
  printmaking, wood, metal, ceramics, textiles
- Northumbria University (Newcastle) 0191 243 7059 barry.nicholson@northumbria.ac.uk
  printmaking, wood, metal, ceramics, digital media, photography, video, drawing, painting
- University of Sunderland 0191 515 3606 ellen.dorans@sunderland.ac.uk
  glass, ceramics
- Teesside University (Middlesbrough) 01642 384 045 K.Geldart@tees.ac.uk
  printmaking, wood, metal, plastics, digital media, painting
- Hull School of Art & Design 01482 480 970 LHoughton@hull-college.ac.uk
  print, wood, metal, glass, ceramics, textiles, fashion, costume, film, video, sound, digital media, photo, illustration, graphics, painting
- University of Central Lancashire (Preston) 01772 893 959 jpcrane@uclan.ac.uk
  printmaking, fashion
- Bradford School of Arts & Media 01274 438 965 h.farrar@bradfordcollege.ac.uk
  printmaking, ceramics, jewellery, textiles, photography, digital media, graphic design, painting
- University of Huddersfield 01484 471 145 k.cowans@hud.ac.uk
  print, 3D scanning, rapid prototyping, lazer cutting, textiles, video, photo., digital media, installation, project space, drawing, painting
- Manchester Metropolitan University 0161 247 1122 c.coyle@mmu.ac.uk
  printmaking, wood, metal, glass, ceramics, textiles, fashion, graphic design, photography
- University of Salford 0161 295 5223 artsunit-amss@salford.ac.uk
  constructed fibre, phonic art/sound, installation, drawing, painting
- Liverpool Community College 0151 252 4319 john.keith@liv-coll.ac.uk
  printmaking (screen), ceramics, fashion, printed textiles, digital imaging, multi media, photography, painting, drawing, liferooms
- University Centre Doncaster 0130 255 3856 laura.zenbergs@don.ac.uk
  printmaking, wood, metal, ceramics, textiles, fashion, film, video, digital media, photography, graphic design, painting
- University of Lincoln 01522 895 239 peastwood@lincoln.ac.uk
  printmaking, fashion, time-based media, digital media, video, animation, photography, installation, painting, drawing
- Nottingham Trent University 0115 848 8652 susan.rhodes@ntu.ac.uk
  print, wood, metal, glass, resin, ceramics, interior textiles, puppetry, digital media, audio/sonics, video, photo.,installation, painting, draw.
- University of Derby 01332 593 113 j.falconer@derby.ac.uk
  printmaking, wood, metal, casting, carving, glass, ceramics, textiles, digital media, photography
- Loughborough University 01509 228 903 R.Dewing@lboro.ac.uk
  print, wood, fine metal, foundry, stone, ceramics, textiles, digital media, animation, video, photo.,installation, illustration, painting, draw
- University of Wolverhampton 01902 323 399 S.Hind@wlv.ac.uk
  print, wood, metal, foundry, wood / stonecarving, hot glass, ceramics, interior textiles, digital media, video, photo.,illustration, painting
- Birmingham City University 0121 331 5950 sue.rice@bcu.ac.uk
  printmaking, plaster resin casting, video, photography, digital media
- Coventry University 0247 688 7794 or 0247 688 8248 a.rogers@coventry.ac.uk
  printmaking, metal, foundry casting, ceramics, textiles, lazer cutting, digital media, installation, painting, drawing
- Hereford College of Arts 01432 845 366 w.tolley@hca.ac.uk
  printmaking, wood, jewellery, ceramics, textiles, artists books, multi media, photography, animation, painting
- Anglia Ruskin University (Cambridge) 0845 196 2317 Cassie.Lynch@anglia.ac.uk
  printmaking, digital media, photography, illustration, painting
- University Campus Suffolk (Ipswich) 01473 338 486 r.catto@ucs.ac.uk
  printmaking, wood, metal, plaster, lens based and digital media, drawing
  NB: U.C.S. is a pilot scheme and full artists grants may not be available
- University of Hertfordshire (Hatfield) 01707 285 327 ad-shortcourse@herts.ac.uk
  print, wood, metal, glass, ceramics, textiles, fashion, costume, digital media, film, video, sound, photo.,graphics, illustration, painting.
- London Metropolitan University 0207 320 2800 v.pratt@londonmet.ac.uk
  printmaking, mixed media, silversmithing, jewellery, textiles (furnishings), furniture, time-based media, photography
- Chelsea College of Art & Design (London) 0207 514 7758 s.farrow@chelsea.arts.ac.uk
  digital printed textiles, digital woven textiles, ceramics (3D visualisation in clay - raw to fired), digital media (video & editing)
- Camberwell College of Arts (South London) 0207 514 7914 l.paylor@camberwell.arts.ac.uk
  printmaking, wood, metal, foundry, ceramics, photography, digital media, illustration
- Kingston University (South London) 0208 417 4238 S.Mulhall@kingston.ac.uk
  print, wood, metal, jewellery, stone, glass, ceramics, mouldmaking, textiles, extensive filmmaking & digital media, photography, painting
- University for the Creative Arts (Canterbury & Maidstone) 01622 620 113 jpainter@ucreative.ac.uk
  printmaking, wood, metal, casting, digital media, film, video, sound, photography, painting, drawing
- University of Portsmouth 02392 843 801 Claire.Bates@port.ac.uk
  printmaking, fine metals, wood, glass, ceramics, fashion, textiles, digital media, photography
- Plymouth College of Art 01752 203 434 exhibitions@plymouthart.ac.uk
  print, metals (incl.fine), glass, ceramics, fashion/textiles, moving image, animation, digital media, games design, photo., graphics, paint.
- University College Falmouth 0132 637 0483 aa2a@falmouth.ac.uk
  wood, metal, glass (hot and cold), ceramics, plastics, textile print, weave & stitch, digital production

If you cannot contact a college repeatedly, please let us know by email at AA2A@wendymason.biz

images from artists networking site www.aa2a.biz



kathryn cooper

At least 100 hours of access (from Oct-April) is free and a materials/ travel grant of £220 is usually available


andrew dalton

Application packs are only available directly from the Colleges Closing dates vary but all are in September


philip redford

Applicants must have at least one years professional practice and be able to work with minimal technical support


theresa easton

AA2A welcomes disabled applicants, non-graduates and artists from diverse cultural backgrounds Artists on AA2A 2007-2008 can now reapply

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t: 020 7133 4202
e: m.upton@londonmet.ac.uk

The Cass

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New open exhibition for artists working in the East Midlands and Humberside

CLOSING DATE FOR ENTRIES:
31 OCTOBER 2010

ENTRY DETAILS FROM:
WWW. thecollection.lincoln.museum
EMAIL. opem@lincolnshire.gov.uk
POST. Opem, The Collection, Danes Terrace, Lincoln LN2 1LP WITH SAE

CALL FOR ENTRIES

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Art and Archaeology in Lincolnshire

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269, Portobello Road
London W11 1LR

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For more information check website, www.themuseat269.com or contact info@themuseat269.com





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www.a-n.co.uk/forums

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Please forward CV and expressions of interest to andy@artfabs.co.uk
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Headteacher: Jonathan Miller BSc (Hons), MA, NPQH
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We are seeking a technician for our high-achieving and vibrant Art and Design department. You will support the Art practical work of students (aged 11-18) and facilitate resource needs, including preparing materials, ordering stock and mounting work, whilst also sharing responsibility for display throughout the School.

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JFS is a very successful Jewish, mixed, comprehensive school, housed in state-of-the-art buildings. It has five superbly equipped Art studios with excellent ICT facilities. Applications from both Jewish and non-Jewish candidates are most welcome.

For an application pack, please visit our website (www.jfs.brent.sch.uk) or contact the School. CVs alone will not be accepted. Closing date: noon on Tuesday 13 July 2010. Interviews: w/c Monday 19 July 2010.

We are committed to safeguarding and promoting the safety and welfare of children. The successful applicant will be subject to an Enhanced Level CRB check.

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Fax: 020 8206 3120

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PROFESSIONAL PREPARATION

In the second part of our post-graduate focus we explore the various options open to students at a selection of UK-based universities and art schools.



1 Sophie Nickeas. MA Fine Art, Sir John Cass Department of Art, Media and Design, London Metropolitan University.



2 Serena Caulfield. Norwich University College of the Arts, MA Fine Art 2009.

At the School of Art, Design and Media, University of Portsmouth the postgraduate portfolio builds on a range of highly developed, well-established undergraduate degrees. The three MAs in Fine Art, Graphic Design and Design for Digital Media are tailored to cater for different student needs, while being interconnected through the strong research ethos and culture in the School – placing great emphasis on the integration of research, practice and context. This integration and research-orientated approach allows a range of concept-driven outcomes to be developed.

Awareness of historical and theoretical frameworks enables students to participate in an informed critical discourse, and apply appropriate methodologies – which are an essential prerequisite in the development of new ideas and innovation. The excellent range of production workshops enables students to refine their skills and pursue all types of creative production to the highest standard.

Postgraduate research activity is a key contributor to the School's research environment. Art, Design and Media academics are actively involved in internationally recognised research, relevant to academic enquiry and creative industry needs. A School-wide visiting speaker programme plays a central role in multi-disciplinary practice.

The Fine Art Department at Kent is another exciting, innovative centre of art practice and teaching. Studying at Kent provides a unique experience, being taught by industry leading figures whilst being given the time, space and freedom to create work. In 2012 the department will be moving to the Fitted Rigging Store, a beautiful building being converted to purpose built studio, workshop and exhibiting space.

The Fine Art programme at Kent offers a student-centred experience. It encourages students to specialise within the medium of their choice, whether that is painting, sculpture, photography, or installation. At Kent there is definite contemporary ethos with no house style and a real commitment to investing in the student's own learning.

The course has been designed with a particularly intellectual underpinning in which the practice and theory of contemporary art are closely integrated. Students take a combination of history of art and aesthetics modules that inform and complement studio-based practice. Kent's students have access to a wide range of practising artist/teachers, as well as academic staff in History and Philosophy of Art. They are therefore fully supported in their practice by teaching and supervision, unlike many other institutions which often leave students to create with little support. Kent was ranked sixth in the Times University Guide 2010 for Art & Design.

Part of London Metropolitan University, the Sir John Cass Department of Art, Media and Design is internationally renowned for its unique range of courses, state-of-the-art facilities and high quality teaching. It achieved 23 out of 24 in the subject review for Art and Design in the most recent QAA review. The teaching staff includes working practitioners – many internationally celebrated in their fields of research – visiting lecturers, industry freelancers and artists-in-residence. The department is located within the vibrant creative community of galleries, designers, artists, museums and cultural industries that surround the City campus.

The MA Fine Art course is devised to instigate professional excellence and innovative art practice, providing students with the opportunity to select a specifically tailored programme of study. It has been designed to reflect the



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3 Ben Blease, animation, 2009. Norwich University College of the Arts, MA Animation and Sound Design.
4 Elizabeth Vicary, *Madonna's Rabbit* B.MA Fine Art, Sir John Cass Department of Art, Media and Design, London Metropolitan University.
5 MA in Photography exhibition at Kingston University. Photo: Geoff Onyett.
6 MA in Photography reception at Kingston University. Photo: Ezzidin Alwan.

breadth of contemporary art and offers a wide range of different pathways including painting, sculpture, installation, printmaking, drawing, photography, time-based media and artists' writing. The course fosters the integration of contemporary theory and practice, allowing students to make informed judgements and choices regarding ideas and concepts, works of art, and exhibition or display. Students are offered studio space in the heart of Shoreditch along with well-equipped workshop facilities.

Norwich University College of the Arts (NUCA) is a specialist Art, Design and Media University College located in the heart of the city since 1845. It provides a dynamic, modern and creative community set in a mixture of heritage listed buildings and modern purpose built studios with excellent workshops and facilities and with highly qualified subject specialist academic staff teaching alongside a wide range of visiting creative industry professionals.

Postgraduate study emphasises learning through studio and workshop practice, critical reflection and experimentation with ideas, processes and materials. The University College promotes interdisciplinary, collaborative and industry focused study and is proud of its internationally recognised research. NUCA offers a wide range of MAs. The MA Fine Art course enables artists to challenge and refine their practice. It is multi disciplinary and promotes critical debate and dialogue between artists working in differing traditions and media as well as between those sharing similar approaches to their practice. Other courses include MA Textile Design at the core of which is design innovation and creative thinking. It encourages students to develop and realise projects that address issues in professional, theoretical, ethical, technical or visual aspects of design and students are supported in all areas of textile practice including print, weave, stitch and CAD.

Open Days take place on 8 July, 12 August and 13 September 2010. For all information on NUCA, Open Days, MA courses, fees and application details please go to the NUCA website.

Following the success of the first graduating year of the BA Photography course at the Faculty of Art, Design and Architecture, a new MA in Photography has been launched for 2010 entry at Kingston University.

This exciting new course offers a unique opportunity for photographers to develop a major body of practical work that engages with the photographic image within the context of a critical understanding of contemporary photography and visual culture. The course is based on principles that reflect the evolving nature of current and emerging photographic practice and encompasses a broad and developing range of approaches to photography. By offering a mix of self-initiated research supported by taught modules and an experienced group of research active staff, Kingston's MA in Photography will provide students with a thorough critical understanding of photography, equipping them to play a positive role in the fast moving arena of image making.

The Faculty of Art, Design and Architecture provides an ideal environment for this new MA, as by working alongside their colleagues on other courses in Fine Art, MA Photography students will be encouraged to create interdisciplinary alliances and have the opportunity to work in a variety of environments.

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BOYFRIEND MATERIAL

LiangWest is a "new prototype of gallery for a new generation of artists whose artistic agendas are relevant to contemporary ideals". For this month's Collaborative relationships a-n Magazine Coordinator Chris Brown talks to proprietors Theresa Liang and William West and artist Prem Sahib. They discuss the importance of peer support, and describe how they negotiate their ongoing relationship and their forthcoming exhibition project 'Boyfriend Material'



1

"Models don't exist just to be copied – we should ultimately challenge and reinvent them."

When we were still at college, in a conversation with Richard Wentworth, he pointed out something that retrospectively speaking, paved the way to our way of working with others now. He encouraged us to work within our peer groups. Instead of trying to break out of their level and connect with people above them in the art world hierarchy, we believe that the best things come out of the community of people one studies with or works alongside, because you tend to have the same understanding and sensitivities, and can relate to them more directly.

When we were at the Slade we were curating a lot and found ourselves defending this as our practice. Now that our curatorial practice has completely overtaken, we feel that the most important thing in this industry (probably in all fields as well) is to just be clear, consistent and focused. Now LiangWest has a group of artists that we regularly work with and whom we have a lot of faith in. We have a very close collaborative relationship with them and try to keep as close contact with them as possible. We identify with this group of artists particularly because they are our peers. Not all artists look to work with people at their own level: many have the notion that to work with people at a higher level will benefit them more, either by furthering their career or opening up doors. We don't disagree with this notion because we sometimes work in this way as well, but in terms of finding artists whom we want to work with, we look for an inclination to work in a reciprocal way. We look to establish long-term relationships with those who we work with, rather than act as some form of publicity tool, as long-term working relationships allow for so many more opportunities of creative exchange. The relationship really depends on the person, their personality, their work ethic and our understanding of their work.

The artists we regularly work with are those in whom we have confidence when considering the longevity of their practice and aspirations. Community sounds like a 70s ideal, but LiangWest has become a community of artists – we want them to identify with one another as well as with us, not necessarily in terms of their interests but in terms of the situation and shared ideals.

We initially showed a piece of Prem's work in 'Overzealous', one of our first group shows out of the Slade. We'd never worked with him and were really amazed at his dedication to the hanging of this one piece, and we really appreciated this. We regularly saw Prem in social circles and started a conversation with him, proposing to work towards an issue of Introducing (the online curatorial publication edited by LiangWest). We were considering a 'design' theme because of the influences and artefacts which feature in his work. After a time he said he was interested in proposing a show called 'Boyfriend Material'. This instantly excited us and from there the discussions and suggestions started to happen.

The way we work with people has developed into a mutual understanding that we all come with our own knowledge and experiences, even if we were educated at similar times and come from similar backgrounds, and that if we are open to bringing those together the project ultimately becomes stronger. This makes it diverse yet coherent at the same time.

We're really interested in artists who are aware of where their work is placed and the broader dialogue around their work or its cultural ramifications, rather than what it's about in itself. It's very important that we work with people who appreciate that their practice doesn't exist in a vacuum. If we can identify that quality in an artist, we are very excited about working with them. We're also very interested in dialogues around other creative industries – for example, we're both interested in design, fashion, film and architecture – and the more we open the conversation up and take contemporary art off this hierarchical platform and bring it back into a broader discussion, the more people will begin to appreciate it and find it approachable. The idea that art just exists for the art world is not something we're interested in. The show with Prem will make a lot of outside references, and the art will become just one of the signifiers among numerous other references and sensibilities in the work, which makes it really exciting for us.

A huge part of supporting young artists is trying to get their work sold, and while this will never be at the forefront of our ethos, we are actively trying to cultivate relationships with collectors. Although the models of not-for-profit galleries, curator platforms and commercial galleries are well established, we're not interested in adopting just one of these models exclusively. We invented the LiangWest model for ourselves because we see this as the only way of pushing it as a full-time endeavour and still sustain ourselves. There is always the chance that it may not work, and we acknowledge that it's a huge risk to develop untested ways of working, but models don't exist just to be copied – we should ultimately challenge and reinvent them. None of the existing models and positions in the art world really interest us unless we can intermingle all of our interests and personalise our roles. Without sounding like we want to have our cake and eat it, there are a lot of interesting things you can do while maintaining a commercial interest.

From a conversation with Theresa Liang and William West.



1 Prem Sahib, *The Future of City Living*, tube lights, household paint, 2006, 'Overzealous' group exhibition curated by LiangWest, Guest, London, 2009.



2



3

"One of the key things I look for in collaborators is their recognition of my long-term goals."

these especially well given their particular interest in the broader conversations that develop around contemporary art, and also through the online publication Introducing itself.

I see the show as a big collaborative endeavour, and one that's not purely curatorial, but artist led. I'd enjoyed a similar type of interaction when I worked for Truck Art – a mobile gallery space founded by Joseph Frazer. The nomadic character of the gallery meant the context of our exhibitions was constantly changing. In many ways I feel this has become synonymous with the flexibility offered by LiangWest – right from the logistics of finding an appropriate venue, there are no specific boundaries just possibilities. I'm excited by the prospect of creating something that is not so one-dimensional, and by virtue of its partnership allows me to concentrate more on my art making than curating.

One of the key things I would look for in collaborators is their recognition of my long-term goals. It's been good to have William and Theresa's opinion through particular developments because I knew they were interested for the right reasons. What's more, I fully appreciate their value and expertise in areas that affect my practice but don't necessarily motivate me greatly – like the commercial side of things. I think the longevity of this relationship comes down to its organic nature and not necessarily adhering to any particular model, but developing a model that suits us. At the moment I don't feel that I have had to negotiate or justify anything because they implicitly understand the objectives of my work. With 'Boyfriend Material' in particular, I'm pleased by the level of control I have, and the possibilities that exist for us to develop this into something more than just an exhibition.

From a conversation with Prem Sahib.

Although I was familiar with William and Theresa's work from being at the Slade during the same period, I didn't know them personally. I only became aware of their curatorial partnership through the online publication Introducing. I was particularly intrigued by the fact that many of the artists they worked with were from my own generation – several of whom I had exhibited with, or whose work I was interested in.

When I was first approached about being in their group show 'Overzealous' it was a particularly busy time for me. I was working for Tariq Alvi on his Chisenhale exhibition as well as completing my Master's thesis. That year I'd decided to pursue a course in Material and Visual Culture (a vanguard field of anthropology) as I was hoping to reconcile certain questions which were arising through my practice but were nonetheless capable of being resolved through the work itself. I was struck by how accommodating William and Theresa were towards such endeavours, and their interest in how these pursuits were shaping my work. I could of course identify with this as the sort of questions I constantly ask myself. Because of their own artistic background, I felt that William and Theresa were better equipped to empathise with the wider processes of making and the difficulties involved in sustaining a practice. I felt that they were taking an active interest in my practice as opposed to simply privileging what I was making then and there at that time (this hadn't always been the case with previous collaborators). For this reason I saw them as more than just facilitators, but people I could potentially bounce ideas off.

It was fairly recently that I approached them with my idea for 'Boyfriend Material'. I already had a vague direction of some of the people I wanted to work with. The list existed mostly of my contemporaries – artists whose practices appealed to me because of a particular personal investment I saw in their work, and a certain disposition towards material – one that perhaps considers potentialities. I was excited by how this could develop as something that retained a kind of autobiographical relevance to my own life and work. Although we still at the stage of developing the exact premise for the show, I'm really happy about some of the conversations that have emerged. We are planning a number of peripheral events that will reflect some of these directions to go alongside the exhibition that will take place in September/October. I'm confident that LiangWest will help interpret

PROFILES

When they started working together as fine art students at the Slade School of Fine art, Theresa Liang and William West established a collaborative working relationship resulting in the establishment of LiangWest in 2010. Reinforcing the relationships between contemporary art and contemporary life, they propose a new prototype of gallery for a new generation of artists whose artistic agendas are relevant to contemporary ideals. LiangWest work with emerging contemporary artists on a project-by-project basis. Employing a collaborative approach to art and the presentation of art encouraging discussion between different creative industries, they produce exhibitions regularly within a diverse range of locations providing varying contexts for varying concerns. LiangWest is currently working alongside artist Prem Sahib for their upcoming show 'Boyfriend Material' scheduled to open in September/October 2010.

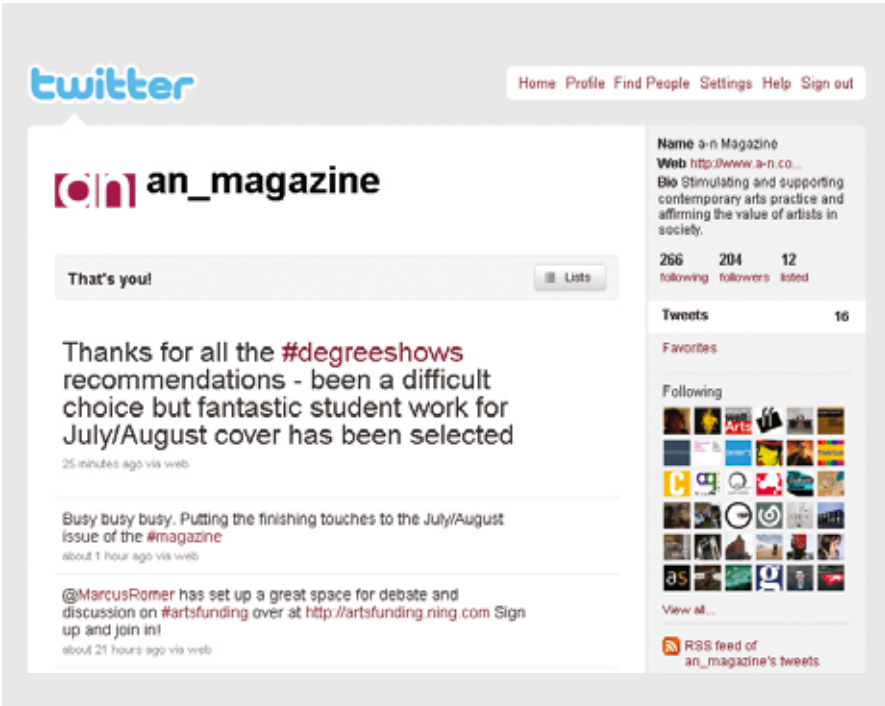
Prem Sahib was born in London in 1982. He predominately makes sculpture and since graduating from the Slade School of Fine Art in 2006 has exhibited in London and Europe. His interest in notions of encounter and presence are made manifest through works that precariously flirt with the viewer, and seemingly aspire towards an autonomous existence both through their materiality and form. His recent work reflects an interest in artifacts as a unique category of object that herald the capacity to present misleading historiographies and reify the immaterial in a tangible physical form. His most recent work has developed a more personal trope, utilising themes such as gay cruising, disco and the paranormal as narrative devices to engage with broader issues of loss and resonance and how these are made meaningful.

Later this year Prem Sahib will begin a three-year postgraduate programme at the Royal Academy of Art.

www.liangwest.com

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The official Twitter account for *a-n Magazine* is now live. If you have a Twitter account be sure to follow us at @an_magazine for highlights of what's on around the UK in the month ahead, up-to-date news, critical commentary of contemporary art exhibitions as well as insights into behind the scenes workings of and chances to be involved in a-n.

Critical Mass

Rosemary Shirley reveals how www.a-n.co.uk/interface can be integrated into teaching and used effectively by students on practice-based visual arts courses, art history and curating courses. Whether through exhibitions, festivals, performances or publications, the presentation and dissemination of contemporary art is a vital part of an artist's practice, and the cultural industry as a whole. Interface is a-n's space to record, evaluate, discuss and promote the busy business of the presentation of contemporary art. The Critical Mass guide includes four exercises that that can be integrated into a variety of student learning activities.

Artists talking

"I am not alone in this hollow feeling. I will be reporting my own and my peers experiences as life after degree unfolds. All comments from others in the same boat welcomed…." Read Sarah Filmer's blog 'The degree show is up. Now what?' at www.a-n.co.uk/artists_talking/projects/single/642049

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ISSN 02613425
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