

an

magazine

news venice biennale, international relations
features artists and curators talking: issues and
outcomes, arts funding: canadian comparison, open
studios, postgraduate focus *debate* believe in film
collaborative relationships aid & abet

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JERWOOD VISUAL ARTS

EXHIBITIONS

SUMMER 2011

JERWOOD
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11 MAY–26 JUN
JVA at Jerwood Space,
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jerwoodvisualarts.org
Twitter: #JPF2011

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jerwoodvisualarts.org
Twitter: #JMO2011

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durham.gov.uk/dli
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Web: jerwoodvisualarts.org
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Artist Associates: Beyond The Commission

Saturday 16 July 2011, 10.30am – 4pm

The Arts University College at Bournemouth | £30 / £20 concessions

Artist Associates: Beyond the Commission focuses on the practice of supporting artists within the contemporary visual arts beyond the traditional curatorial, exhibition and commissioning role of the public sector, including this mentoring, advice, advocacy, and training. **Confirmed Speakers:** Simon Faithfull, (Artist and ArtSway Associate) Alistair Gentry (Artist and Writer, Market Project) Donna Lynas (Director, Wysing Arts Centre) Dida Tait (Head of Membership & Market Development, Contemporary Art Society) Chaired by Mark Segal (Director, ArtSway). **For more information:** please contact Jack Lewis on +44 (0)1590 682260 (+6) or email: jack.lewis@artsway.org.uk. **Artist Associates: Beyond the Commission** is organised by ArtSway, hosted by The Gallery, the Arts University College at Bournemouth, and marks the conclusion of the ArtSway Associates programme as funded by The Leverhulme Trust.

With thanks to a-n The Artists Information Company



The Leverhulme Trust

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ON THE COVER

Heidi Parsons, *Snapshot Plate, Blossom Edition* (detail), 2010.

Heidi Parsons is a ceramic artist. Her interest lies in building on traditional making skills and introducing new print technologies into the work. Her inspiration is based in the traditions of producing commemorative slip and transfer ware. These objects have historically celebrated high status events such as marriages, sporting achievements, coronations and so on – platters, plates, jugs and mugs are collected and displayed in people's homes, telling stories of important occasions. Parsons uses her work to commemorate not grand occasions but the smaller everyday details that add pleasure to our daily lives.

Using photographs of fleeting moments that later may be triggers for thoughts passed or places visited, Parsons transforms images into wet clay screen prints. The image stretches, cracks and distorts during the making process,

to which she adds another layer of detail, making each piece in the print edition unique. The printed clay is then formed into or over moulds to make to final objects. Sometimes further imagery is added on top of the print; flecks of gold transfer or clay drawings to build on the sense of narrative in the surface.

Graduating from RCA in 2007, Heidi is currently participating in the Crafts Council Hothouse professional development programme. Her work is stocked by Contemporary Applied Arts (CAA). She recently launched new works in a Focus showcase at CAA and a new installation *Field* (ten limited edition wall plates) in 'Out of Bath', an alumni exhibition at Bath Spa University (touring to International Ceramics Festival, Aberystwyth 1-3 July 2011). She is currently developing new work for the forthcoming show 'Portraits in the Making' at Pitzhanger Manor House and Gallery in Ealing, 21 September – 12 November 2011.

www.heidiparsons.net

IN THIS ISSUE

Arts funding: Canadian comparison

Executive Director of CARFAC April Britski reports on the Canadian arts funding scene and the impact of budget cuts for organisations already living close to the bone.

Artists and curators talking: issues and outcomes

Sonya Dyer reflects on the three core concerns that came out of the 'Artists and curators talking' programme – collaboration, commonwealth and community.

Aid & Abet

Artists Sarah Evans, David Kefford and CJ Mahony discuss the launch of their new artist-run space in Cambridge, how the project has developed and how their relationship has graduated from being fellow studio holders to a collaborative working group.

As a new generation of artists embark on a career in the visual arts this month, the #degreeshow Twitter campaign again draws attention to their sheer hard work, determination and achievements during an exceptional period in higher education. They – and we – need your reviews and recommendations of graduate work across the UK, the best of which will be published in next month's issue. Please give your full support to this year's graduates by visiting and critiquing degree shows near you. You can follow @degreesunedited on Twitter and on www.a-n.co.uk/degrees_unedited, you'll also find interviews with graduates, student blogs in the run-up to final shows and advice for those promoting graduate exhibitions.

Is digital practice still deeply misunderstood? ACE's NPO list excludes a swathe of organisations working at the leading edge of digital and new media arts. While these developments are happening at an unprecedented pace, will the cuts mean arts innovation will suffer while commercial applications seize the space?

On page 34 Sonya Dyer reflects on her Artists and curators talking season, the a-n / Axis commissioned programme of events around the UK that exposed the dynamics between practitioners and those who engage with their practice. Dyer identifies the three Cs underpinning the series – Collaboration, Commonwealth and Community. Join the debate at www.a-n.co.uk/artists_curators_talking

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

Artistic bravado

In the sometimes dangerous but welcome spirit in which people around the world are taking it upon themselves to question and even shake off entrenched and fossilized regimes that have long outstayed their welcome, I wonder if their courageous example could not have something to teach us? A regime that occurs to me is the one that occupies the monolithic and ever expanding palace that now dominates the South Bank of the Thames as well as the entire British art establishment, and has done for twenty-three years. Despite having presided over numerous examples of conflicts of interest and accusations of cronyism in the appointment of trustees etc, you might be forgiven for thinking that Sir Nicholas Serota is de facto Tate president for life and that the contemporary art world is now moulded in his image (were it not for the fact that representation in art is all but outlawed). Ai Wei Wei is indeed a rare beacon of dissidence in the contemporary art world and a shining example to those who would have no truck with despotism. But who is going to challenge the hegemony of 'challenging' art? I long for the day when a commissioned artist, out of sheer perverse bravado, might fill the lofty and intimidating Turbine Hall of Tate Modern with delicately crafted watercolours, possibly even hung on the wall.

John Keane
www.johnkeaneart.com

A time of opportunity?

Reading 'Spotlight on arts funding' in *a-n Magazine*, it certainly feels like we're living in interesting times. I can't help see it as a time of opportunity as much as threat. Being an artist is, to borrow words from Jeremy Deller, more about making things happen than making things these days.

I've been making things happen for over twenty years, and it feels so much easier now. That's not just because I'm more experienced; new technology has replaced my first job in theatre, distributing leaflets and posters by hand to every shop in Worthing. Back then, a leaflet took copywriters, graphic designers, typesetters, photographers, printers and a distribution team to get it out there.

I can do all of those jobs myself now. In the last two years, working on projects in empty shops from Carlisle via Coventry to Covent Garden and the south coast, I've explored how a more agile approach makes arts administration faster, easier, affordable and above all more enjoyable.

I was fortunate enough to spend a weekend in Leeds last month (fourdaysinleeds.tumblr.com), courtesy of theculturevulture.co.uk, and every artist, organisation and independent shop is using Twitter not just to shout about what they already do, but to create new projects and partnerships. Leeds feels edgy, exciting and underground; there's culture and creativity bubbling up in all sorts of unlikely spaces, from the six acres of Temple Works to the Woolgather Art Prize on the high street.

So think of the cost of a Twitter account versus the hundreds of boxes of leaflets I started with. Think of the cost of borrowing an empty shop versus running an arts centre. Think of the cost of crowdsourcing resources versus buying exhibition boards and gallery browsers. Think of the opportunity, not the threat.

Dan Thompson
www.twitter.com/artistsmakers
www.artistsandmakers.com
www.artistsandmakers.com/emptyshops
www.spareplace.com

Erratum

In 'ACE Wednesday', *a-n Magazine*, May 2011 we stated that The Hub is not ACE funded. The organisation has in fact gained NPO status within a consortium also including Design Factory and Arts NK under the trading name of North Kesteven District Council.

"Today's culture is a tired man – he trudges along, overweight and sick, replete with things no longer good for him. He needs a new art. That art is film."



¹ Grace Siregar, *Jakarta Pool Piece (Waiting for Visa)*, DVD video, 2009.
Reviewed by Joanne Lee in *a-n Magazine*, June 2010.

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

Daniel Fawcett argues that artists' use of film holds the key to its future.

I believe in film.

It is the art form of now. We are now in a position to be able to make films at very inconsiderable costs, and it is this that is the key to its future. It is time for film to be fully liberated from the weight around its neck – that is, money.

We need the art of film more than ever today. Today's culture is a tired man – he trudges along, overweight and sick, replete with things no longer good for him. He needs a new art. That art is film – but film made with an attitude that has barely been glimpsed before now. It is time for change.

There are more films being made now than ever before. Of course, many of these films are being made independently of industry funding – but these films are not truly independent. Even those without the industry's money behind them are industry films in attitude and approach.

We have two types of so-called 'independent' films now – those called 'indie' (but which are industry-funded), and those made without that funding but which still want to be picked up by a distributor and act as a calling card for the filmmaker to find work within the industry. Most people who are making films 'independently' are doing so not out of choice but because they have been unable to acquire studio or institutional backing, and, in any case, still desire a place inside the industry.

I propose a new attitude and approach towards independence: an approach that rejects the

old system of making films as a product; an approach that makes films without any intention of ever making money from them.

I reject the film industry.

I want no part of it. It is time for a parting of the ways. The industry may go its own way; I am on another path, with the artists – the true independents. Our path shall be the one that realises film's potential as an art form – an art form that is still young, like a teenager that is allowed out on its own for the first time it is still finding its voice, it is an exciting time, it's the start of its life as an adult.

Why is it important to separate money from art? The very hope of acquiring a distributor will affect the project. This effect may appear to be a small one, but it breeds an attitude that eventually manifests itself throughout one's work. Even anti-commercialism is a marketable commodity today – this is secretly recognised by even the most stridently 'anti-commercial' film-maker. A true anti-commercialism has to reject the very notion of making money, or it is a lie. True art cannot spring from any other conditions than a creator's contempt for the pursuit of money through art. The desire to be anti-commercial? – that is not enough! The film-maker's motivation must overcome this desire – there must be more: the will to personal exploration.

My vision for the future of film-making is unashamedly Utopian, but I and others around me are already on the way to realising it. The first question will always be, how does the true film-maker survive in a capitalist society? Want

less. It is simple: great artists have long lived simple existences. To be an artist is to put art at the centre of your existence.

People need to believe in art again. People need to believe in people again. Whatever resistance to my ideas may come will come from those who have lost faith in humanity. I have hope; I will fight for it. Art is needed; people with money ought to support the artist – but we do not need a system for this: we must embrace chaos. Systems occupy themselves with the minimising of risk. We do not need that! Too-keen organisation takes us back to the pages of tick-box criteria for funding that asks for commercial potential in return.

We must maximise risk.

I reject any money that asks for artistic compromise in return. I make films as non-profit experiments. Film ought to be as freely accessible as art in public galleries and literature in lending libraries. I urge you to join me on this journey: to make films true to your own vision, and not to use films as a passport into the industry or a way merely of trying to please an audience, be they funders, festival programmers, or the public at large.

Embrace your independence and help others to do the same.

Daniel Fawcett is a writer and director and is working on a new feature film called *Savage Witches*.

This is an edited version of 'My independence is more independent than your independence' first published in *One+One Filmmakers Journal*.

www.filmmakersjournal.co.uk

www.savagewitches.co.uk

SNAPSHOT

David Trigg with highlights of what's on in June around the UK and beyond.

Still reeling from the shocking news of their 100% funding cut, ArtSway demonstrate their irrepressible drive by returning to Italy for the fifty-fourth Venice Biennale. Alongside Bice Curiger's star-studded international exhibition 'ILLUMInations' (4 June – 27 November) and the usual national pavilions, the small rural gallery will showcase work by Hew Locke, Christopher Orr, Mike Marshall, Gayle Chong Kwan, Dave Lewis and Sophy Rickett at their New Forest Pavilion (4-26 June). While the location may be slightly less glamorous, the art is no less ambitious in the second Folkestone Triennial (25 June – 25 September). Nineteen artists, including Cornelia Parker, Ruth Ewan, Charles Avery and Zineb Sedira, fill the town's streets, squares, beaches and buildings with intriguing installations and innovative interventions.

www.artsway.org.uk
www.labiennale.org
www.folkestonetriennial.org.uk

Celebrated painter George Shaw will be discussing his practice with writer and critic Gilda Williams at the South London Gallery this month (22 June, 7pm), where his enamel paintings inspired by the suburban landscape of Coventry are showing until 1 July. In contrast, it is the brooding romantic Brontë country that has galvanised Tom Ireland, whose site-specific installation at Bradford's South Square Gallery explores mythology, the sublime and the power of fiction (4-26 June). Myth and fairytale is also explored by Rhea Sherriff-Hammond and Leanne Broadbent in 'Malice in Wonderland' at Yorkshire's Sewerby Hall and Gardens (11 June – 31 July). Drawing from the works of Lewis Carroll and the Brothers Grimm, the artists invite you to step through the looking glass into their surreal world of mixed media works, which combine textiles, painting and printmaking.

www.southlondongallery.org
www.southsquarecentre.co.uk
www.maliceinwonderlandexhibition.blogspot.com

Set in a dystopic landscape somewhere in the distant future, Jesse Jones' newly commissioned film *Against the Realm of the Absolute* explores the legacies of feminism and the ways in which political gesture can be embodied through protest (Collective Gallery, Edinburgh, 11 June – 22 July). The Royal Sovereign Lighthouse near Bexhill-on-Sea is the subject of Catherine Yass' latest film project, commissioned to accompany her solo exhibition at the De La Warr Pavilion (25 June – 4 September). Located five miles out to sea and just visible from the gallery, the precarious looking lighthouse became a subject of fascination for Yass, whose project further develops an interest in architectural space. At Swansea's Glynn Vivian Gallery Huw Williams kicks off their cult film programme 'Film Bunker' with 13 *Most Beautiful...Songs for Andy Warhol's Screen Tests*. These classic silent film portraits by the king of Pop Art feature figures such as Nico, Lou Reed, Edie Sedgwick and Dennis Hopper, and are accompanied by a new soundtrack from *Galaxie 500* (24 June, 1pm). Nearby at Mission Gallery, Ben Rowe's solo exhibition 'Second star on the right and straight on till morning' presents a selection of his remarkable MDF sculptures that reproduce props from classic sci-fi and fantasy films (4 June – 24 July).

www.collectivegallery.net
www.dlwp.com
www.swansea.gov.uk
www.missiongallery.co.uk



¹ Tom Ireland, *Untitled (or those days in summer when we dreamed or forever)*, 46x35x180cm, foundation block, chrome pipe, plastic bag, 2010.

² Catherine Yass, Production still from *Lighthouse*, 2011

Inspired by the legendary radio show *Desert Island Discs*, a number of notable guests will be selecting their favourite works of art for 'These are a few of my favourite things' at Birmingham's Ikon Gallery. First up is former Ikon curator and current director of Spike Island Helen Legg (8 June, 6.30pm); other guests include children's author Jan Bowman (15 June) and Alan Mahar from Tindal Street Press (22 June). Our attachment to objects is a recurring theme in the work of Andy Holden, whose first major solo exhibition 'Chewycosmosthinglytime' is at Kettle's Yard, Cambridge (until 10 July). Introspective and encyclopaedic, the show features a dizzy mix of sculpture, music, film, painting, print and performance. Currently showing at Dundee Contemporary Arts are new and recent works by Cara Tolmie and Nina Rhode (until 31 July). Inspired by her research into the protestant reformation, Tolmie's mixed media installation *Read Thou Art and Read Thou Shalt Remain* addresses the status of objects, while Rhodes' recycled sculptures and hypnotic spinning works investigate the nature of perception.

www.ikon-gallery.co.uk
www.kettlesyard.co.uk
www.dca.org.uk

Notions of time, memory and materiality are explored by Jodie Carey in her ephemeral installation *Somewhere, Nowhere* at London's Pump House Gallery (until 19 June), which is the result of a three year bursary. Employing a fragmented, abstract sculptural language, the idiosyncratic works of Samantha Donnelly are saturated with references to art history and popular culture. Showing at Liverpool's Ceri Hand Gallery, 'Shoulder to Shoulder' will present a selection of the artist's new and recent works (3 June – 23 July). Also in Liverpool, as part of the Artist Rooms programme, is a major display of work by the influential American artist Robert Therrien (24 June – 16 October). 'Smoke Signals' includes several large-scale sculptures based on domestic objects alongside a selection of intimate works on paper. Domesticity also informs the work of South Korean artist Haegue Yang, whose first major UK exhibition at Modern Art Oxford features works that investigate the in-between spaces where public and private meet (11 June – 4 September).

www.pumphousegallery.org.uk
www.cerihand.co.uk
www.tate.org.uk
www.modernartoxford.org.uk



1 Samantha Donnelly, *Modern Muse (Reclining)*, 115x34x30cm, mixed media 2011. Courtesy: Ceri Hand Gallery



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

Ellie Harrison: A Brief History of Privatisation

Watermans, Brentford

12 March – 2 May

For her first solo show in London, at the Watermans in Brentford, Ellie Harrison has created an installation which seeks to re-enact the various oscillations in public service policy over the last century – through the medium of the electric massage chair. Upon entering the darkened exhibition space, visitors encounter a circle of six, inward-facing massage chairs, while on the wall directly behind them a projection gradually scrolls through the dates 1900 to 2011. Each date is illuminated in a neon colour: red, blue or yellow, which correlates to the colour of the political party that was in power at the time. A diagram on the wall near the entrance designates a service or industry to each chair, which at various points over the last century have been held in either public or private ownership. Each chair switches on when the service/industry that it represents is in public ownership, off when it becomes the private property of shareholders. It is through this simple mechanism that *A Brief History of Privatisation* seeks to demonstrate the rise and fall of nationalisation in a 'fun' and physically interactive way.

Harrison's chosen format for the presentation of information carries a distant resemblance to the long-since-defunct original 'interactive zone' at the Science Museum in London, which as a child harboured the guilty pleasure of learning through doing. It also appears to make reference to the visual coding of certain television programmes, such as *Top of the Pops* (the neon countdown) and *Mastermind* (the chairs), which Harrison would first have encountered as a child in the 1980s. In her recent essay, *Trajectories: How to Reconcile the Careerist Mentality with Our Impending Doom*, Harrison is quick to acknowledge the importance of the 1980s as central to her own biography, while reflecting on its wider socio-economic significance in marking the shift from Fordist (manufacturing) to post-Fordist (service) models of production. It is not surprising that signifiers from this period infect the work; its very reason for existence is bound up in the socio-political landscape that the 1980s ushered into being.

Over recent years, Harrison has consciously shifted her practice away from the deliberately self-absorbed solipsism that characterised much of her previous work. Earlier projects, such as *Eat 22* and *Tea Blog*, were typified by a narcissistic preoccupation with the self, in particular the act of collecting and displaying often extremely extensive self-referential data. While the departure from overt biography is welcome, deprived of her former favourite subject the work feels somewhat inchoate. Harrison's performance of information is reductive rather than expansive; all the complexity, the real socio-political context of these changes, is reduced to a list of dates and colours. Crucially, there is no moment of poeiesis,



as there is in, say, Cory Arcangel's *Beat the Champ*, a video-game-bowling-as-meditation-on-failure installation currently on display at the Barbican, which is arrived at through similarly restricted means. In contrast, *A Brief History of Privatisation* seems unable to transcend its own self-imposed limitations and remains trapped by them, whilst being simultaneously divested of its potentially meaningful content.

Jack Stokoe is an artist and lecturer based in London.

>>

More on www.a-n.co.uk/Interface: Read Megan Smith's review of *Confessions of a Recovering Data Collector* tinyurl.com/65ndapk

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Locws International 2011: Art Across the City

Various locations, Swansea

16 April – 13 May

1 Alex Duncan, *Holocene*, 2011

Swansea has more festivals and carnivals than you can shake a kazoo at, but on Saturday 16 April, as Locws International 2011 opened across Swansea, it was clear that this was a festival with a difference. The sun was shining – it always seems to for Locws – as people moved from work to site-specific work. Featuring seven interventions by eight artists, which explore different aspects of the city to develop new projects; a tour that takes in the Industrial Revolution, the Rebecca Riots, copper trading, urban design, marine pollution, cage fighters in drag and a little-girl-lost dressed as a bird.

Since 2000, when artists David Hastie and Tim Davies first presented Locws International, the biennial (since 2007) festival has offered over sixty artists the opportunities to respond to Swansea's sites, history and culture in their own way and has brought in a raft of disparate partners and venues to do so.

The aim has always been to make the work accessible – both physically and intellectually – to everyone. This brings its own challenges as evidenced by the damage to Alex Duncan's *Helocene*, originally sited on the beach in front of the Civic Centre and now safely resited in the National Waterfront Museum. But more positively, when I went to see Laura Ford's *Little Bird* – a small, lost looking figure in a bird costume, amidst the traffic circulation Hell of Princess Way – two teenage girls had set up camp at its feet in a protective vigil, and seemed disinclined to move.

Further down, discreetly embedded in the pavement of The Kingsway, Bedwyr Williams' *Lionheart and Lightsout* offers bronze traces of a drag night out for the two eponymous cage fighters that ended in a CCTV-captured punch-up that went viral on YouTube. Their stilettoed footprints cast forever (or for as long as it stays there) in the concrete that, on a Saturday night, is splattered with beer, blood and other human secretions. Williams has always been interested in the murkier depths of our culture, celebrating the things and people that are often overlooked, and in this piece he memorialises a transient celebrity.

Over at Museum Green, in front of Swansea Museum, Maider López' *Trees*, is a subtle subversion of the notion of desire lines. She has planted a wood of silver birches. At first this planting seems to comply with landscape architecture and urban design conventions, but then the trees march from their formal spinney along the centre of the paths that criss-cross the green, creating surprising barriers to pedestrians walking through this oasis in a sea of traffic.

Back at the National Waterfront Museum, Rhys Himsworth's *Industrial Revolution* is a monolithic digital display board, or rather a board full of digital displays. Himsworth used the catalyst for Swansea's evolution into

a city, the Industrial Revolution, as a starting point. Entering the term into a search engine he created software to follow and display all the links and links-from-links that the term generated, creating a constantly changing and evolving artwork that signposts audiences back to the past and into the present and beyond, the results become increasingly abstract and bizarre as they follow the link-path to their own conclusions.

Simon & Tom Bloor insist that *Nothing Should Stand in Your Way*, in giant text across the museum's park. This sentiment became a theme in the speeches that marked the official launch and seems true of the spirit of derring-do that has characterised the festival since its inception. The phrase comes from the notorious Rebecca Riots that signalled the Welsh worm turning as taxes became punitive. Here the Bloors have re-appropriated the slogan, allowing it to take on its own contemporary political significance. So those are the works and their locations, but they are just the tip of the iceberg for a festival that ticks so many boxes it could be a census form. Though the box ticking is incidental and the multiple layers of Locws International are like a well constructed compost heap – each feeds and nourishes the next.

For this is a project that is truly driven by the organisers' (David Hastie and Erin Rickard) desire to embed the work of contemporary artists within the life and culture of the city. So working with schools, diverse community groups, businesses and local organisations is a primary concern, for this is where the stories that feed the festival spring from and the future new audiences are developed.

In between the biennial outing for Locws International, there's Locws Projects, offering artists from Wales new commissions and platforms for their work in projects that are often no less complex or ambitious than those of the international festival.

One of these projects, Jackie Chettur's *...It is 89 days this morning since we left the Mumbles Head*, has been reprogrammed at Swansea Museum for the main event. These little stereoscopic dioramas hark back to the beginnings of Swansea's long association with copper – it's not dubbed Copperopolis for nothing – and were originally installed outdoors, facing out across the Marina towards the open seas, where the featured ships would have carrying their copper cargo.

But then there are the public talks, guided walks and associated events. The schools projects are delivered by the eternally imaginative artist David Marchant through Swansea Education, who have been enthusiastic partners

since the early days of Locws. Looking at the work of schoolchildren of all ages, it is clear that there has been a level of engagement that goes far beyond replication, or imitation, to an understanding of the themes and ideas presented by the artists.

And there will certainly be themes aplenty for the next education programme to get its teeth into. Duncan and López examine, in their own ways, the impact of humans on the environment in quiet non-didactic voices. Duncan's polyurethane forms – grossly enlarged lumps of everyday pollution washed up on the seashore – proved so alien at this scale on the shoreline that locals felt moved to kick them and, eventually, to inflict more grievous damage until they were resited. Out of context, they still work as a reminder that there's tons of this stuff at large, silently clogging up the oceans. They are also strangely beautiful as forms in their own right.

López looks at planned interventions in the landscape and how urban design affects the ways we move through our landscapes.

Chettur, Himsworth and the Bloors use history as their jumping-off point for journeys to the present. Meanwhile Ford and Williams use figuration to convey forms of bravado or bravery. All of this is curriculum gold.

Of the artists in Locws International 2011 only Alex Duncan is local, but all of them have embraced the brief to respond to Dylan Thomas' "lovely ugly town". In the city of festivals Locws manages to sustain the excitement as the other carnivals roll in and out of Swansea.

Emma Geliot is a freelance art journalist, project manager and deputy editor for blown magazine.

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Read more Locws International reviews on www.a-n.co.uk/Interface?tinyurl.com/66ousog



2



3

2 Bedwyr Williams, *Lionheart & Lightsout*, 2011. Lionheart and Lightsout attend the unveiling to give their seal of approval, pictured with Bedwyr Williams (centre).

3 Laura Ford, *Little Bird*, 2011.



KINGSGATE WORKSHOPS OPEN STUDIOS 2011



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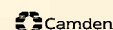
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Gareth Jones

MK Gallery, Milton Keynes

15 April – 26 June

Gareth Jones currently has his first major solo show at the Milton Keynes Gallery (MKG). I share with Jones the experience of growing up in Milton Keynes in the 1970s and a curiosity of a Utopia. As the saying goes: "Wouldn't you like to live in Milton Keynes?" I never moved to Milton Keynes – it just grew around me and I became part of a social experiment.

Placed near to the entrance of the gallery is a small postcard devised by Jones of MK landmarks bearing a note to MKG director Anthony Spira: 'What time is this place?' Is this intended as a love letter to the Welfare State representing the utopian impression of an ideal city? For me the MK Utopia is like the dream of Icarus: heroic in its beginnings but somehow carried away with itself and fallen to a capitalist ideology of tall buildings. The original masterplan for Milton Keynes was not to have a building taller than the tallest tree.

Jones describes the show in his own words as a retrospective of new work, revisiting older works and reconfiguring them in the context of growing up in Milton Keynes. On first impressions the exhibition is rather scant; very little is presented and acknowledged about Milton Keynes. In the corner of the Middle Gallery is *Mirror Box*, a construction that receives multiple reflections from around the room. Opposite, is a small neatly constructed polystyrene box crammed full of coloured card and sticky tape, remnants from a past activity, titled *Harlequin Box*. Turning 180 degrees I am faced with the harlequin himself morphed into a familiar shape for Milton Keynes: *Sliced Cube* is an assemblage of ready-cut luminous triangular mounting cards reformed into a simulacra of a Bernard Schottlander (1924 – 1999) sculpture. At this point Jones' narrative reveals itself in my mind like the kaleidoscopic mirror in the corner of the room. Growing up in Milton Keynes has strongly influenced his work and thought processes enabling him to conjure up arrangements of archiving and performance.

Moving on into the Cube Gallery a presentation of architects and planners are, like Jones, playing with fabrics of modern construction – jigsawing modular pieces into pioneering architecture. *New City 2011* is an archive of digitised images orchestrated by Jones, referenced from a research period at the City Discovery Centre in Milton Keynes. This piece reveals Milton Keynes

in a series of highly stylised photographs of architecture, interiors, landscape and construction selling itself as a dream. Photographs of new modernist estates emerge from the cornfields of the rolling English countryside. I am reminded of an estate where my parents took me on a viewing of a potential house-buy. I remember looking at the rather trendy cane furniture and shag pile carpet with desire – only to be greeted coincidentally by the next slide of an interior of cane furniture and lush carpet.

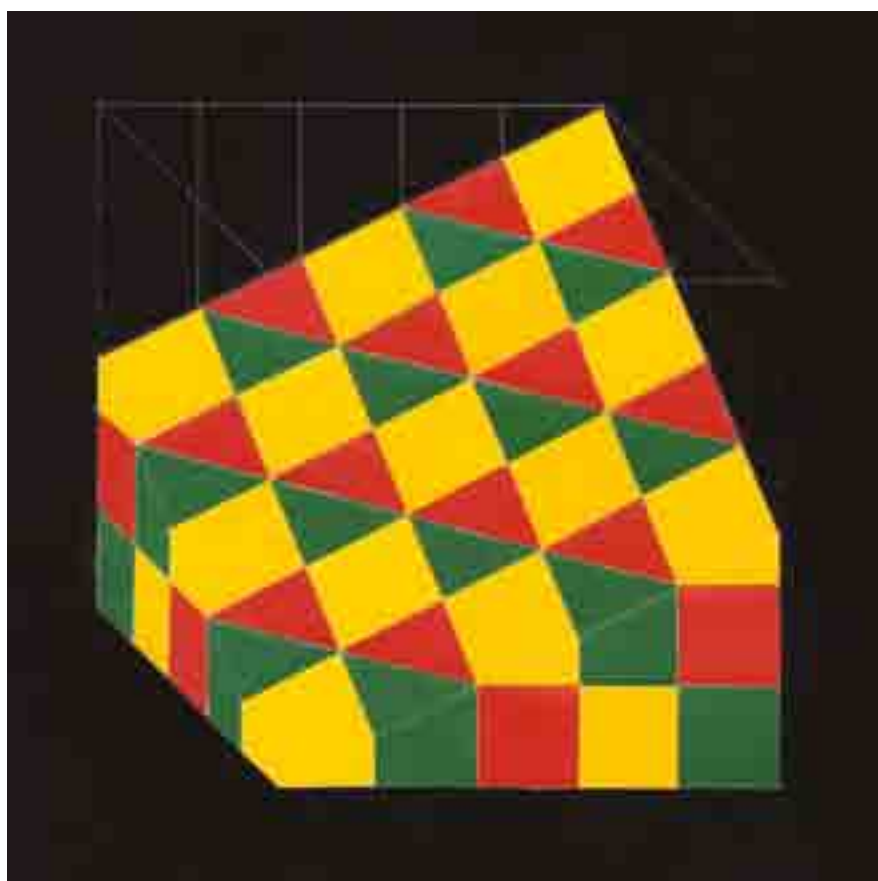
There is a sense of loss as we are reminded within the slide show of disassembled architecture; gone are the fluorescent pineapple building, the caterpillar walkway and the glass pyramid (the former Bletchley Leisure Centre). These popular buildings were the making of Milton Keynes and only serve as reminders placed on Facebook as memorable MK places.

The Long Gallery presents a conundrum, perhaps set out by the harlequin himself. Described by Jones as an installation, it holds a series of twelve small, framed advertisements for Gitanes cigarettes that featured in *The Sunday Times* colour supplements, collectively titled *Twelve Men 2011*. Taken in the 1970s, these images portray suave-looking men oozing the decadence of the age, wearing a small hooped earring and cigarette in the mouth, you can almost smell the old spice on each model. When growing up, a hooped earring signified that you were homosexual. Gareth Jones used these images that he had collected as a child to illustrate an edition of Oscar Wilde's *The Picture of Dorian Gray* (1891) – a book of Faustian pacts and eternal youth. Jones visualises the room as a modern day ballroom; I am told you interact in relation to the work. If that is the case, light me a cigarette and let's talk about our collections and how they passed the time away in the new city of Milton Keynes.

Accompanying this show is a specially curated series of talks and films by Jones to go with the exhibition. Contact MK Gallery for further details.

Annabelle Shelton

Annabelle Shelton is an artist exhibiting a collection of new paintings at Chapter Gallery, Cardiff to 3 July, www.annabellshelton.com



1 Gareth Jones, *Sliced Cube No. 2*, 296 x 210mm, collage on card, 1998.

2 Gareth Jones, *Seven Pages From a Magazine* (detail), 7 parts, overall dimensions vary with installation, mixed media, 1975–2001.



1 Tim Ellis, *The Tourist*, 2011. Photo: John Melville

Tim Ellis: The Tourist

Spacex, Exeter

12 March – 30 April

The works in Tim Ellis' solo show 'The Tourist' at Spacex, Exeter prompt narrative responses. Ellis distributes these newly made works across three spaces, each with a character of its own. The pieces are funny, with elements of beauty; they are complex and inspire curiosity, multiplying layers of possible meaning. Ellis' titles add another layer of suggestion, feeling cut from some longer text, they are propositional rather than definitive.

Room one offers us an exhibition guide in the shape of *The Tourist*, a brass figure of a day-labourer, dressed not in leisurewear but in long apron and boots. Placed here on a complex plinth, he stands in miniature, but monumentalised. Heavy-shouldered and wearing a soft cap, he might have stepped out of a nineteenth-century realist painting. Perhaps he represents one of those market workers who laboured in the Paris area of Les Halles, before it made way for the Pompidou Centre. Displaced by cultural tourism he reappears here as our guide.

The works in room two, the most domestic of the spaces, suggest the accoutrements of an Edwardian bachelor's parlour, reminiscent of a pipe rack, billiard cues and library. The recognisable, if not familiar, objects have been modified and extraneous elements added. In *Growing Old Together* eight wands or walking poles, topped with meerschaum heads, are gathered in an umbrella stand, their varied features offering a set of characters to play out some narrative. They appear as types, characters for a game whose rules are not provided, or a cast in search of a play.

A set of grass and bamboo bookshelves is titled *Founding Fathers*. Each shelf sports a trophy pair of bookends; on one, twin bulldogs, on another, little gun carriages and cannons. Two eagle heads – escaped from or overlooked by Marcel Broodthaers' Musée d'Art Moderne, Département des Aigles – occupy the top shelf, no longer on speaking terms, they face left and right, ghost volumes behind them.

Three copper patens, titled *Towards a Common Understanding*, each hang from a forged iron nail, specifically mentioned in the list of materials. A nail forged by someone like our 'Tourist' from Room One, offering evidence of the labour involved in making a potentially insignificant element of the show. This draws attention to the artist's work of making, and to the bulldog clips that hold the Backdrop paintings in room three. These incidentals take on significance, becoming clues in the wider game of associations in the exhibition, linked by the Bulldog brand name to a pair of bookends in room two.

In room three are three large banner-like works titled *Backdrop: To Live Long and Maybe One Day Forever*. We may recognise the material supports of these paintings as duvet covers, king size squares of doubled fabric, with the poppers for the opening evident along their top edge. These utilitarian fabrics have been worked over to transform them into densely weighted drapes, their surfaces thickened and slicked to sheen dully in sky blue, marine blue, or grass green. These tarpaulins have been unfurled, opened for another performance, a seaside sideshow. They propose a Punch and Judy world of funfair and holiday; unpopulated they are open to peopling by the sculptures in the room before them.

These eight assemblages have the air of persons, facing us, listening to us, sounding at us, or giving the impression of these activities while in fact being unseeing, mute or unhearing. One, *Interloper*, in pale blue and ivory, with a glass head and tapering to narrow feet may be female. *Lectern*, the tallest, in shades of green, with doubled large enamelled lightshade 'face' and doorknob features, is male, and that must be his little daughter with him, *Willing Servant* in a floor-length skirt.

The titles make this attribution of gender less easy. It is tricky to designate the young girl a 'willing servant' as it suggests more complex domestic dramas than the uncomplicated colours of the tourist fantasy encourage. The sculptures also suggest pieces in a board game, chess or Cluedo, with their uprightness, and their round heads. This one here, *The Arrival* might be the king or queen, with its teapot lid crown. The titles can determine the characters as functions in a drama, with attributes or tasks in some story to be played out by our moving them, our reimagining their provisional relationships.

Tim Ellis' exhibition 'The Tourist' puts in play a drama of emotional labour as the visitors – who, like the artist, are tourists here also – consume the signifying and meaningful objects and installations. Experiences and sensations are proffered which can be enjoyed as we generate stories or rationales for them. 'The Tourist' offers the visitor an engagement in aesthetic labour and narrative play, taking on the role both of worker and of leisured participant.

Mark Leahy is a writer, artist and project manager based in Devon.

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This is an edited version of a review originally posted on www.a-n.co.uk/Interface at tinyurl.com/6jwd52f



1 Cathie Pilkington and Jay Cloth, *Misericord*, Installation view (detail), 2011.

Misericord

Space Station Sixty-Five, London

26 February – 14 May

Visiting 'Misericord' is like sitting down to a gargantuan feast amongst the faded wallpaper of a semi-detached house. The gallery is saturated with an excess of imagery that, whilst jubilantly base, remains uncannily familiar – summoning the claustrophobic atmospheres of the domestic, suburban and adolescent.

On entering the gallery one is faced with a large structure that divides the room and support various objects; primarily Cathy Pilkington's ceramic works. Beyond the confines of the structure two of Jay Cloth's framed images are visible. Both are appropriated and effaced portraits that belie a sinister perception of childhood and a melancholy for lost innocence. Disregarded cut-offs of wood are stacked around the edges of the room implying nonchalance and transience.

Pilkington's ceramic works show figures engaged in scenes of deviant revelry. The forms appear as amorphous children and animals; strange creatures resembling stuffed toys and kitsch windowsill ornaments. These tableaux, such as *Horsey Horsey* and *Snowball*, own an unnerving ambiguity. In beholding them we stumble into an awkward situation, witnessing the unravelling of errant fantasies or playtime turned malignant.

Other ceramic works, such as *Kiss* and *Green*, shift emphasis away from their narrative potential towards their premise as ornamental objects. The latter is a chaotic agglomeration of matter; cherubs and figurines nestle beneath birds and flowers. Its form communicates uncontrollable mess; the unbridled growth of weeds and fervour of spring. Yet, all energy is contained within domestic definitions of bliss and Arcady; petrified by Pilkington's use of appropriated forms (which themselves parody nature).

On navigating the large architectural structure we are led round to an enclave; an 'inside' or 'behind' that feels like a bedroom studio or childhood den. Collages in an assortment of frames are scattered in a salon hang whilst others are stacked against the wall. In a manner reminiscent of Hannah Hoch, fragments of bodies and objects are reconfigured into contradictory

new forms. Sitting centrally behind the screen is a work space consisting of a desk, stool and materials. From the collection of source imagery we can assume that this space belongs to the producer of the collages.

Collage has long been used as a method of cultural critique, of slipping into and disrupting the flow of consumed images (and the values they may propagate). Cloth's images re-evaluate this strategy, displaying an ingenuity that appears effortless yet is most probably the result of an intense investment in processes of observing, collecting and combining.

Motifs emerge across this mass of work: inanimate objects dispel life and movement (*Anglepoise*), whilst living figures are chastised, mutilated or restricted (*Beheaded*). Disjunctive elements (sourced from retro pornography, lifestyle magazines and other reproduced sources) are synthesised into absurd characters that may provoke, disgust, amuse or entice.

In these collages appearance and identity are constructed and performed. A further dimension is added to these images (and the exhibition as a whole) on realising that Jay Cloth has actually been occupying this space to produce work. The act of collaging mirrors the notions of performance evident in his images and places emphasis on processes of consuming/producing, deconstructing/constructing. This live aspect of the exhibition also pushes the figure of the artist into visibility – an interesting consideration due to Cloth's own heavily constructed appearance and history in dance, choreography and costume.

Whether or not one finds the content of this exhibition enthrallingly engaging or repellently histrionic, 'Misericord' is a curatorially coherent show that enables the work (and the artists involved) to explore adventurous modes of display. Through this chaotic installation strategy, works move beyond their own objecthood, revealing unexplored dialogues and wider narrative readings.

Fay Nicolson is an artist and writer based in London.

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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.



1

Working on your own terms

A look at how two artists, Rosalie Schweiker and Binita Walia have created their own workspaces and potential sources of income.

Ways for artists to raise money # 1. Have a cake sale. Artist Rosalie Schweiker set up a space called The Emely (named after her grandmother) during her MA as a way to make a space to work on her own terms. It travels, disappears, reappears and has taken many guises. I first

encountered The Emely as a café at Aid & Abet in Cambridge. Schweiker says of the work and the people she collaborates with: "We want to make our own apparatus of production to ensure that the content of our work and the way it is produced are not separated." The Emely is about avoiding conformity and questioning the way in which artists operate, or that traditional idea of an art school to gallery trajectory. In these spaces that sit between businesses and participatory works, she is also exploring ways in which The Emely may become sustainable or self-financing in the long term. By 'playing' café or post office for example, Schweiker is essentially looking at strategies for both economic and artistic survival. The café I encountered seemed to be a space in which to frame the discussion about making a living and why artists often self-fund their practices. As Schweiker says in her editorial about the café, "artists are the weakest link in the supply chain... This is probably why our work is growing without gaining economies of scale."

Binita Walia found that there was no place online where she could satisfactorily organise ideas in a visual way, so she devised a web-based tool for artists and creatives called *MyIdeasBook*. It works as a virtual bookshelf and in their books users can place files, website content and add notes. It's a visual way of organising content into

different categories or threads of thought. Walia describes it as "A place that would allow creative brains to fully explore and develop hunches." An additional feature on the website, which I found very useful, is the 'Think Tool'. Written by The Ministry of Thinking this takes you through six steps that help to break down problems and make space for creative thinking. As many artists have complex portfolio careers, this may prove to be the tool that artists are looking for; something that can help make time for ideas and clarity amid an overwhelming workload. This is the first version of the site launched this year and MyIdeasBook says "Our clients are our investors. It will improve and develop continually as the Community grows."

Emily Speed

References

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emely.wikispaces.com

The Emely Café Editorial emely.wikispaces.com/file/view/editorial-127.4.pdf

The Emely Vimeo Channel
vimeo.com/user5486278

My Ideas Book www.myideasbook.com

Binita Walia's blog www.thetidymind.com

On creative thinking www.ministryofthinking.org

1 Rosalie Schweiker, Emely Café.

Digital cuts

While Axis, B3, Berwick Film and Media Festival, Blast Theory, Cornerhouse, FACT, FORMA, Furtherfield, FutureEverything, Impressions Gallery, Knowle West Media Centre, Lighthouse, Nottingham Media Centre, Phoenix Arts, Redeye, Resonance FM, Somerset Film and Video, Threshold Studios and Watershed all became Arts Council England National Portfolio Organisations in the recent ACE funding review, a shocking number of organisations working at the leading edge of digital and new media arts were cut. For example: Access Space, ArtSway, DanceDigital, Folly, Four Corners Film, Isis, Lovebytes, Lumen, Media Art Bath, MotiRoti, Mute, Onedotzero, PAL, Picture This, Proboscis, PVA MediaLab, The Culture Company and Vivid all had their funding cut by 100%. Meanwhile, Aspex Gallery, SAM and Waterman's all took large reductions, and applications from Animate Projects and Kinetica Museum were rejected.

The cuts weren't specific to the digital arts arena – others suffered tremendous blows too – but it has left those identifying themselves as 'digital organisations' reeling. While trying to establish how to move forward, a set of questions has arisen relating to whether digital practice is still deeply misunderstood. Though digital

organisations often share common goals, audiences and even resources, do these connections make sense to those outside the area? To what extent are digital communication technologies regarded as just another broadcast channel? Are audiences aware or even interested in the more creative and critical deployment of digital technologies? Why are the ethical contexts of this type of work overlooked? Do ACE's recent decisions signify an emerging policy on digital practice? And if so, is there a trend emerging where the digital is regarded primarily in terms of its audience-building capacities?

These are all important issues being publicly dealt with by the digital arts community, via a Google group and several meetings – the first held at the Arts Catalyst in London and a second in Manchester as part of FutureEverything. Meanwhile, a letter of petition has been drafted and signed by hundreds of people asking ACE to clarify their position. It states:

"If we are to make the most of the digital opportunity, it needs to be recognised at a national policy level that digital culture is about more than extending the reach of existing arts practices. It is about entirely new forms of production, expression, practice and critical



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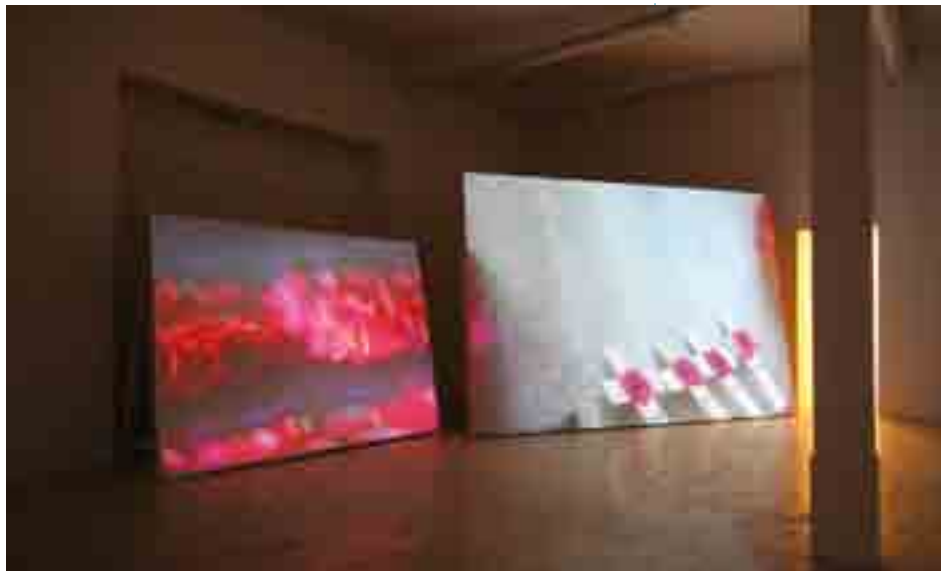
reflection that digital technologies have made possible. We are concerned about the place of art, creative practice, criticality and risk-taking in current and future funding policies."

After years of pioneering activity, the organisations responsible for driving digital innovation are kicking off a public analysis of the future of digital. Join the debate now.

Charlotte Frost

www.coda2coda.net
groups.google.com/group/acedigitaluncut?hl=en

2 Michael Szpakowski, *House & Garden*, animated GIFs with original soundtrack, 2009.



UK in Venice

A round-up of UK projects and presentations, official, collateral and otherwise, during the 54th International Art Exhibition of the Venice Biennale. Projects run 4 June – 27 November 2011 unless otherwise stated.

Mike Nelson has been working in situ on his presentation for the British Pavilion over the last three months – he is the first installation artist to be invited to create a new work there. Although no further details were available at time of going to press, those who remember his installation *The Deliverance and The Patience*, a Peer Commission for the 49th Venice Biennale in 2001, will know to expect something spectacular. “The attention to detail, historical accuracy and physical nature of Mike Nelson’s sculptural practice guarantee that his new installation will be one of the most challenging solo presentations ever mounted in over seventy years of exhibitions organised by the British Council in Venice.” Richard Riley, Curator of the British Pavilion, 2011.

www.britishcouncil.org/venicebiennale

Scotland + Venice is presenting a solo exhibition by Karla Black of new abstract sculptures that hover between energy and mass. Black is known for using a range of non-art materials such as powders, pastes, oils, creams and gels to create sculptures that offer a sense of visceral absorption in the material world. In Venice she has worked on site using Vaseline and marble dust, sugar paper and eye shadow, soil, powder paint and plaster, polythene, cellophane and soap in a sequence of new sculptures which she describes as being “caught between thoughtless gestures and seriously obsessive attempts at beauty”. These “almost objects” fill the fifteenth century Venetian Palazzo Pisani with mass of colour and material.

www.scotlandandvenice.com

For Wales’s official presentation, Tim Davies has been selected from an open call for submissions by Arts Council of Wales. Davies works in a range of materials including, found imagery, sculptural installation, collage, framed works, and film, creating works that are wrought by painstaking and meticulous, repetitive labour. Known for his installations that question power structures and

globalisation, he once returned a Victorian parquet floor salvaged in a reclamation yard in Swansea to the rainforest of Belize where the wood was originally sourced and cut down by slaves. Wales in Venice has this year moved to a new location at Santa Maria Ausiliatrice: the Ludoteca in Castello. The exhibition is complemented by a publication as well as an internship and invigilator scheme that provides professional development for young artists and curators from Wales.

www.artscouncilofwales.org/artsinwales/venice

During the Biennale preview week (30 May – 4 June), a group of installation artists who exhibited as part of the annual installation show ‘Rhôd 2010’ in rural West Wales have taken over the top floor of Pane Vino e San Daniele Restaurant in Dorsoduro to present ‘Rhodio’. Participating artists are Michael Cousin, Kathryn Campbell Dodd, Kim Fielding, Good Cop, Bad Cop; Richard Higlett, Penny Jones, Ann Jordan, Mike Murray, Jason Pinder, David Shepherd, Elizabeth Waterhouse and Jacob Whittaker. Co-curator Roger Lougher says: “By choosing a slow food restaurant as our base in Venice for site-specific work, we invite the viewer to see the show in the context of current trends in food production. One could imagine us exhibiting in an international farmers’ market.”

www.wai.org.uk/news/2424

ArtSway is presenting the fourth edition of its New Forest Pavilion, this year in collaboration with Arts University College at Bournemouth (4 June – 26 June 2011). The presentation includes Gayle Chong Kwan’s installation *The Obsidian Isle*, exploring ideas of collective history, the senses and memory, national identity, landscape and tourism. Chong Kwan documents an island which houses the lost and destroyed places of her native Scotland, referencing the eighteenth century fictionalised epic of Ossian, as well as her Mauritian heritage, an island whose landscape is being theatricalised and consumed through the global tourist industry. See Snapshot on page 7 for full list of participating artists.

www.artsway.org.uk

Coordinated by The National Glass Centre at the University of Sunderland, ‘Interloqui’ (2 June – 26 November, closed during August) is an exhibition and collaboration between cultural partners in the North East of England presented at Caterina Tognon Arte Contemporanea, San Marco. Each organisation has selected an artist that represents their own specialities: Paul Noble (selected by the Laing Art Gallery); Cerith Wyn Evans (Locus+); Neil Brownsword (mima); Rose English (The National Glass Centre); Claire Fontaine (collaboration between Caterina Tognon Arte Contemporanea and The National Glass Centre). The exhibition will also feature works from mima’s permanent collection by Edmund de Waal and Lawrence Weiner.

www.nationalglasscentre.com

‘Soundings’ is a three day exhibition and series of events taking place during the opening week, 1 - 3 June at La Chiesa Anglicana di Venezia, San Marco that brings together artists and critics in a collaboration between workinprogress, Artquest, audio arts, De La Warr Pavilion, Q-Art London and AICAUK. ‘Venice Agendas’ are breakfast discussions that look at issues facing contemporary art and critical practice, and question the Biennale’s power as cultural commodity. Accompanying exhibitions are William Furlong’s *Passage of Time*, a new sound piece made in Venice, and Terry Smith’s new work *Naming the dead*. To conclude project, there will be a series of readings by Mel Gooding and Maria Morganti.

www.workinprogressuk.com/art/soundings.html

If you are attending the Venice Biennale why not post a review on www.a-n.co.uk/interface

You can read Interface reviews of 2007 and 2009 Venice presentations at tingurl.com/6zkpytn

www.labiennale.org



1 Tim Davies, *Cadets Running*, installation at V22, Ashwin St, London, 2008.

2 Rose English, *Flagrant Wisdom*. See ‘Interloqui’.

Beyond the commission

As an increasing number of publicly-funded arts organisations seek out new models and initiatives for support, Artsway is providing a valuable platform to debate and explore what already exists, raising the issue of how longer-term support of artists can be maintained and increased in a period of arts austerity.

a-n is delighted to lend its support to ArtSway's symposium Artist Associates: Beyond the Commission. Taking place on 16 July at University College Bournemouth, this will focus on supporting artists beyond the public sector's traditional curatorial, exhibition and commissioning role. Should this duplicate or complement commercial representation? What is the impact on audiences and organisations?

Speakers include artist and Artsway Associate Simon Faithfull, artist and writer Alistair Gentry, Market Project, Wysing Arts Centre Director Donna Lynas and Contemporary Art Society's Dida Tait with Director of ArtSway Mark Segal taking the chair.

The symposium marks the conclusion of the ArtSway Associates programme which, since September 2008, has set out to provide legacy support for artists who had undertaken residencies there. This exemplary programme – a model for many others – has provided bespoke critical and professional development support, advocacy, training, seed funding for creative activity alongside group networking events and workshops for artists Anna Best, boredomresearch, Simon Faithfull, Alistair Gentry, Elpida Hadzi-Vasileva, Anne Hardy, Dinu Li, Hannah Maybank, Charlie Murphy and Emilia Telese.

For further information and bookings contact Jo Sanna 01590 682260 (+5) jo.sanna@artsway.org.uk Tickets: £30 / £20 concessions

Analysis of ArtSway's significant programme for artists will be included in a-n's forthcoming report on the impact to the arts ecology of arts funding cuts to a raft of smaller-scale arts organisations and production agencies dedicated to supporting and providing critical contexts for contemporary visual artists' practice.

www.artsway.org.uk/programme/artsway-associates

Beyond angels

Also looking to the future, on 10 June public art think tank Ixia is hosting Beyond angels, elephants, good intentions and red-nose rebellion, a one-day conference on the future for art in the public realm.

Key speakers Andrea Schlieker (Curator, Folkestone Triennial), Mark Ball (Artistic Director, London International Festival of Theatre (LIFT)), Sally Tallant (Head of Programmes, Serpentine Gallery), Brigitte van der Sande (Curator, War Zone Amsterdam) and Dr Louise Owen (Lecturer in Theatre and Performance, Birkbeck, University of London) will examine relationships between progressive public art, outdoor arts and outreach projects – including the impact of political, social, economic and environmental contexts; artistic and commissioning strategies; partnership working; and public engagement, with curator, artist and writer Dr Paul O'Neill in the chair. Includes break-out sessions on Regeneration and planning, Health, Education, Culture, Tourism and Evaluation.

Conference is free, but attendance is limited. Bookings at ixiajune2011.eventbrite.com. Further information from Ixia 0121 753 5301 info@ixia-info.com.

www.ixia-info.com

International relations

Supporting the international activities of artists and arts organisations is a key function for many national arts funding agencies. In order to investigate this area of arts policy and identify key issues affecting the programs and priorities of such agencies, the International Federation of Arts Councils and Culture Agencies (IFACCA) conducted a worldwide survey in English, French and Spanish, the results of which have been analysed and supplemented by other research and presented in a report. D'Art Report No. 40 describes agencies involved in supporting international arts activities, the scope of and budgets for this, and the range of policy objectives, priorities and evaluation processes evident in the research. Researched and written by independent cultural research consultant Judith Staines, it also details a wide range of issues identified by arts funding agencies. IFACCA's former Research and Project Manager Lisa Cahill collected and compiled the main survey responses and made a preliminary analysis.

media.ifacca.org/files/Dart40International.pdf

Judith Staines, artists' mobility campaign instigator Manick Govinda, and Visarte Director/IAA Europe Vice President Alex Meszmer were amongst experts contributing to Artists' Mobility Lab – working with visiting visual artists. Held in May in Newcastle, organised by ISIS in collaboration with Turning Point North East and supported by a-n, the event explored the infrastructure and current issues for artists coming to this country, drawing on the experience and perspectives of arts organisations and artists working internationally.

Related resources at: www.ifacca.org/topic/international-arts-activity

Links for artists' mobility matters at: www.ifacca.org/topic/artists-international-mobility-programs

www.manifestoclub.com/visitingartists

Austrian residency programme

Who: all artforms.

What: Quartier 21 – residency programme with the objective of expanding the role of the MuseumsQuartier Wien as one of the world's largest contemporary cultural complexes over the medium and long term, above all through the active and continuous involvement of international creative artists, and to promote international cultural exchange, in particular with Austria's direct neighbours and other European countries.

When: two – six month periods.

Payments: □1,050 stipend per month and free live/work studios.

Details: five studios available to international artists.

Apply: application form online at quartier21.mqw.at/Artist-in-Residence.

MuseumsQuartier E+B Ges., Elisabeth Hajek, Koordination quartier21, Museumsplatz 1, A-1070 Wien, Austria.

Contact: ehajek@mqw.at

Deadline: ongoing

In light of the harsh economic climate facing UK-based artists maybe you'd like to consider opportunities overseas? In 'Foreign focus' Artists talking editor Andrew Bryant draws together a selection of blogs, interviews and articles revealing projects taking place as far afield as China and the subarctic.

www.a-n.co.uk/artists_talking/article/1219200



1 Stuart Mayes, *Play*, used gay pornographic vhs video-film tape, installed at Stockholm Kulturhuset for MOCA London project with Supermarket Art Fair, 2011.

2 Jo Chapman (artist), Steve Papps (onebeech garden design), Jackie Bennett (garden writer), *The Takeaway Garden: oak/chêne*, as part of Festival International Des Jardins de Chaumont-sur-Loire, France, April – October 2011.

Payback for artists

This year, DACS has £4m of royalties on offer to pay to artists and AIR members whose work has been reproduced in UK books or magazines or on certain television channels. Last year the average payment to an AIR member was £170, whilst the highest claim by an AIR member was £2,500. In fact, every AIR member who makes a successful Payback claim is guaranteed a minimum of £25 – that's almost enough to cover your annual a-n Artist subscription + AIR membership fee. In 2010 DACS paid out a total of £3.8m to almost 13,000 visual artists.

Launching 13 June, AIR members have until 9 September to put in a claim, with payments made in December. This is because AIR is a DACS appointed company for collective licensing.

Payback royalties come from revenue generated through UK collective licensing schemes and include photocopying of books and magazines by local government departments, universities and other businesses. Collective licensing is used in situations where it would be difficult or near impossible for visual artists to licence their rights on an individual basis, eg when a university wants to photocopy pages from a book or magazine that features their work.

DACS Payback Manager, Nicolas Watkins-Wright says: "All you need to do is fill in a simple Payback claim form telling us how many publications and television programmes your work has featured in. What's more, you can claim for the same published work every year and so your royalty payment could increase as you add new work to your claim."

AIR members have previously claimed for work featured in a host of magazines including *a-n Magazine*, *Cosmopolitan*, *Country Life*, *Nursing Times*, *Radio Times*, *Time Out* and *Somerset Life*. They've also successfully claimed for featuring in books such as *British Glass Journal*, *Contemporary Textiles*, *Discovering Yorkshire* and *Ecodesign Handbook* as well as in publications on gardening, health and fitness and travel.

AIR members can also claim for all work which has featured on terrestrial TV channels (in 2010 only) – BBC 1, 2, 3, and 4, BBC News 24, BBC Parliament, CBBC, CBeebies, ITV1, Channel 4, SC4 and Channel 5.

Jack Hutchinson

**The easiest way to claim is to complete the online form at www.dacs.org.uk
AIR members will automatically be notified in the monthly AIR e-bulletin when the application process opens.**

To request a claim form by post contact DACS Payback team 020 7553 9062, payback@dacs.org.uk

Payment for exhibiting

"Exhibition Payment Right (EPR) is now operated throughout most of the UK – but is it working? EPR is a system where an artist is paid a fee by a gallery for showing their work – similar to a theatre paying a drama company for performing. It acknowledges that artists should be paid for use of their work and is particularly important in the public sector where very few artists will earn an income by sale of work from galleries.

In Canada, EPR is part of copyright, the payment seen as a royalty for use of the work. It can be exercised like other economic rights defined in copyright legislation. This is a simple way to deal with EPR and it would be good to see artists and arts organisations here lobbying for a similar arrangement within British copyright legislation.

The problem with EPR in the UK is one of confusion – when does it apply and who is responsible for paying it? In Northern Ireland you have to be a resident to apply. A gallery recently informed an artist they had to have been to art school to qualify. Clearly, artists, arts boards, galleries and local authorities are not in agreement about what EPR is and how to apply it. Part of the problem of course is who is going to pay? Galleries – unwilling to divert programme money – see it as the funders' responsibility. Funders provide limited budgets and look to the galleries to meet extra costs. And meanwhile artists are paying through the nose for exhibiting their work.

When is the art establishment going to realise that artists have as much right to earn from their work as everyone else, and that exhibiting is just one way of 'using' artists' work? If a gallery can't sell work and is unwilling to rent it, then it has to ask what is it doing using the artist's work? And artists too have to be forthright and creative in seeking income from their work."

Artists Newsletter Editorial, June 1991

Resources

Keen to research art practice and cultural policy from a visual arts perspective? Back issues of *a-n Magazine* from 2001 onwards offer a unique rich seam of commentary and information and are available online at www.a-n.co.uk/publications



Turner Prize 2011

The shortlisted artists for the Turner Prize 2011 are Karla Black, for her solo show at Galerie Capitain Petzel, Berlin and for contributions to various group exhibitions; Martin Boyce, for his solo exhibition at Galerie Eva Presenhuber, Zurich; Hilary Lloyd, for her recent solo show at Raven Row, London and George Shaw, for his solo exhibition at BALTIC Centre for Contemporary Art in Gateshead. For the first time in its 27-year history, the Prize exhibition will be held in a non-Tate venue, and work by the four artists will be shown in an exhibition at BALTIC which opens on 21 October. The winner will be announced on 5 December.

Follow the conversation on Twitter: **#TurnerPrize**

Read reviews of Karla Black and George Shaw's past shows on a-n Interface:

www.a-n.co.uk/interface/reviews/single/583011
www.a-n.co.uk/interface/reviews/single/579183
www.a-n.co.uk/interface/reviews/single/295886
www.a-n.co.uk/interface/reviews/single/59683

¹ Karla Black, *What To Ask of Others* (installation view at Longside Gallert, Yorkshire Sculpture Park), polythene, chalk dust, thread, 120x180x100cm, 2011. Photo: Jonty Wilde. Courtesy: Galerie Gisela Capitain, Cologne

Supporting artists' sustainability

Although 'sustainability' is much vaunted in terms of how arts organisations should go forward, artists' needs in this respect are rarely considered by funders. Futuristic bursaries were developed by NAN to model routes for sustainability amongst artists' groups and networks in the UK. Here, some of the bursary recipients give insights into their progress, through excerpts from their blogs.

A New Blue Monkey Network – Judith Alder

Exciting plans are brewing here in Eastbourne for artists' professional development and networking. As part of Blue Monkey Studio I'm going to be setting up a new, extended Blue Monkey Network, to be run by artists for artists. We are being supported in this venture by our fab new gallery, Towner, who have invited us to work with them, using their unique resources for our networking events.

#4 [24 March 2011]

Making Progress

Yesterday I enjoyed some of the pleasures on offer at Towner, our new partner in the Blue Monkey Network. In glorious Eastbourne spring sunshine I met with Matthew Rowe, Towner's Artistic Director, on the café balcony with its beautiful views across Eastbourne to the Downs, to talk about our next steps.

We talked about ways in which we'll be able to make best use of Towner's resources, not least its café with adjacent meeting room and the sheltered balcony which is perfectly positioned to catch the afternoon and evening sunshine. One of our early aims is to create a sense of constructive cooperation between East Sussex artists; to build an understanding of, respect for and interest in each others' work. In order to do this we want our initial events to have the feeling of vibrant social occasions which artists will enjoy and look forward to coming to and this seems like a good place to start.

#7 [16 April 2011]

Started Planning Some Events...

As I keep saying, the success of the Network will depend on a strong membership, and just because we've got a tight budget doesn't mean we do less, it just means that to start with we do MORE ourselves. I'm very aware that East Sussex artists have an enormous range of knowledge and experience, so to begin with the emphasis will be on finding ways to share and exploit that knowledge; to work together to make things happen.

In the long term though, our aspirations are to build an outward-looking and progressive network that will make links beyond our regional and national boundaries. But that might take a little longer.

Read Judith Alder's project blog at www.a-n.co.uk/artists_talking/projects/single/1102904

Blue Monkey is holding its launch event on Friday 10 June, 6pm - 8pm. We'd love you to join us and hope that you will want to be part of the new Network right from the start. If you're not sure what the Network can offer you, do come along for a chat and to find out more.

Spike Island – Sam West

The alias for a group of artists who met informally in spring 2010 through the Top Floor Studio group at Spike Island, Bristol, Sam West actively encourages artist-led activity, dialogue and exchange: seeking sustainable solutions outside of traditional economic frameworks: especially apposite in the current climate.

#1 [23 March 2011]

Here are a few of Sam West's aims and ambitions:

- to develop sustainable artist networks that function outside traditional economic frameworks
- to develop models of mutual peer support and provision which bypass the need for government funding
- to compare and discuss different international models of artist-led organisations and peer-support networks and their relation to existing funding streams
- to curate collaborative events and exhibitions, that prompt international dialogue and discussion

#3 [26 April 2011]

A busy few weeks here at Spike Island leading up to Open Studios – which open on Friday 29 April for the bank holiday weekend:

www.spike-island.org.uk/events/openstudios2

Over the last month, Sam West has presented our research project both to Top Floor Studios and Director Helen Legg at Spike Island – and we've received full support from all parties so far.

This evening, Sam West also attended a talk by Marjolijn Dijkman on her collaborative exchange project, Enough Room for Space:

www.enoughroomforspace.org

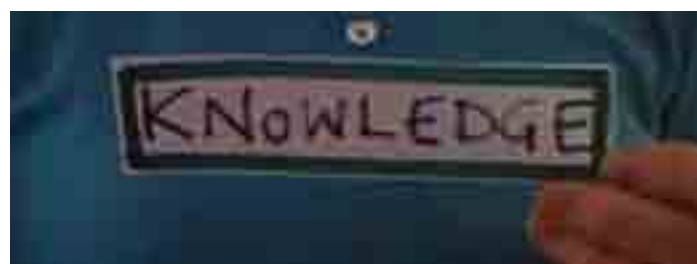
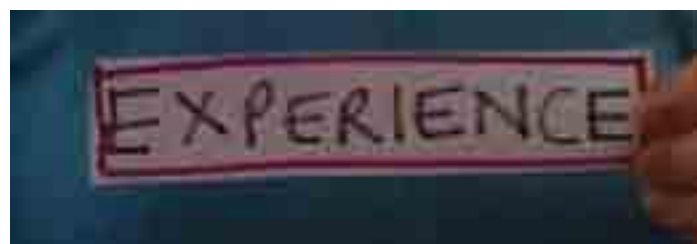
An inspirational overview, with similar (sustainable) aims that involve collaborating with institutions for support without becoming institutionalised. Almost mentioned as an aside in her talk (yet profoundly pertinent for this exchange) was a cautionary tale about how long it can be before residency schemes can take root. "It's not always possible to do things that are concrete, and with definite outcomes."

We shall take this with us on our journey!

www.spike-island.org.uk/exhibitions/dijkman

Read Sam West's project blog at www.a-n.co.uk/artists_talking/projects/single/1186858

NAN Futuristic bursaries also went to Brighton-based Coachwerks – see www.a-n.co.uk/artists_talking/projects/single/1168787 and Sheffield-based Freeform Ceramics – see www.freeformceramics.co.uk



1-4 Images from Judith Alder's blog 'A New Blue Monkey Network'.



BIG PICTURE

Ben Ashton, *At Home with the Ashtons*

Ashton's refined and engaging paintings and installations continue the debate within his work that combines art historical technique with contemporary ideas and references. In this new series, Ashton distils the domestic rituals of life, which are then elevated by the myriad of art historical references. He challenges us to look at what we are seeing and to question it by presenting us with a different perspective on a familiar world; reflecting the magnetism between two people and all those who enter their world.

Ashton's exciting and original artistic vision leads him to employ imagery that removes the elevation of the subject through mythical role play and instead presents snapshots of everyday life in his studio, where he lives and works with his wife, Fiona; capturing them and their guests in public and private moments of work and play. Through these striking paintings and installations, Ashton gives the viewer permission to be the voyeur and enter private moments of the beautifully mundane to the intimately explicit, which would otherwise be hidden from public gaze.

Boundless and frozen, the paintings and installations take the viewer into a world confined within the walls of the artist's studio and bring forward a selected version of a recorded instant. The sheer physicality of the paint and the optical illusions created by Ashton's installations, serve to intensify the experience of looking into his world, but in contrast to a photograph the subjects appear divorced from the reality of the scene. Placing a layer of artifice and presenting a conscious evolution that seeks to capture the intricacy of illusion and collusion.

It is an approach underpinned by Ashton's continued interest in stereoscopy and optical illusion, which serves to place the emphasis on altered realities and self-deception. "There is a willing suspension of disbelief," says Ashton. "People want to be fooled, they want to be taken out of themselves and enter another world. A lot of my work is about taking myself out of myself. I want people to walk away from my work with a certain amazement with the illusion."

Simon Oldfield

Ben Ashton (born London, 1983) gained a First Class degree in Fine Art from Newcastle University and a Masters from the Slade School of Fine Art (2006-2008). Selected exhibitions and residencies: 'The House of Voltaire', 2010 in collaboration with Princess Julia (in support of Studio Voltaire); The Bloomsbury Festival 2010; solo exhibition at Simon Oldfield Gallery 2009; 'The Brain Unravelling', London, 2009 (alongside Antony Gormley); artist-in-residence at the 2008 Slade Summer School; 'Ascension', London, 2008 and current artist-in-residence at The Bloomsbury Studio, which is run and subsidised by Simon Oldfield Gallery. He is currently exhibiting in 'Shifting Boundaries' curated by Clare Sheppard at Phoenix Brighton until 12 June.

www.phoenixbrighton.org
www.simonoldfield.com

Ben Ashton, *At Home with the Ashtons* (detail),
oil on board, wooden structural installation and mirror, 2011.
Courtesy: Simon Oldfield Gallery



ARTS FUNDING: CANADIAN COMPARISON

Funding for the arts has never been an easy sell – not with governments or the public. April Britski reports from Canada.



In recent years, arts organisations around the world have been hit with varying levels of budget cuts. In Canada, funding cuts have been implemented at all levels of government at a continuous pace, and over the last three years in particular. While the recession has had some impact, Canada hasn't been hit as hard as England or the United States, suggesting that cuts are ideological in nature, rather than a result of an economic crisis. In some instances, budget cuts have been overturned or reduced, but where they have stuck, even the smallest of cuts has had a devastating impact for organisations already living close to the bone with no extra 'fat' to lose.

In 2008, the Canadian government, led by a Conservative minority, cut \$61 million in arts funding, including nearly \$15 million from the Trade Routes and PromArt programmes. These programmes which assisted artists with international market development and touring, were cut completely and have never been replaced. Three years later, we can see the direct impact of these cuts on artists. Last November a report was published in Quebec which indicated that since these programs were cut, over 175 international tours were cancelled, amounting to nearly \$16 million in lost revenue to the performing arts sector. This equates to fewer opportunities for artists to share their work with global audiences, as well as reducing income potential through paid professional work.

From the visual arts, Canada's presence at international art fairs and festivals was compromised. Our presence at the Venice Biennale was, and still is, in jeopardy, and the Canada Council for the Arts was left holding the bag, without any additional aid. Additionally, Canada was chosen as a spotlight country at the 2009 Cheongju craft biennale. Organisers relied on federal touring funds to make it a national presentation, and when these programs were cut, it was left to the provinces to make up the shortfall. This meant that the provinces that paid had a higher profile, and equal representation from across Canada was compromised.

[In terms of federal funding] the government has so far left the Canada Council unscathed. It is widely believed that it was targeted for cuts in 2008, but was saved when the arts became an election issue – one which cost the Conservatives a majority leadership. The arts community is hopeful that due to the recent spending review, in which the Canada Council received glowing recommendations, it will be spared, or that cuts will be small. However, on 2 May, the Harper Conservatives finally achieved a majority government on their third attempt, granting them more authority in shaping policy and budgets. As the Conservative election platform called for \$17 billion in unspecified cuts to public spending over a five year term, it seems unlikely that arts will escape. The question will be: if the Canada Council is cut, where will the axe fall and how much will be lost? As an arms-length body they should have a fair amount of autonomy in making the decisions. However, no cut ever feels like a fair cut when you are on the receiving end. CARFAC knows this all too well. When faced with budget constraints in 1996, the Canada Council completely eliminated operating funds to all National Arts Service Organisations that do not contribute to the creation, production and distribution of art. NASOs are defined as 'member directed volunteer bodies representing professional artists or arts organisations, which serve their members as well as their discipline and the public'.

For some NASOs with larger budgets and more diversified revenue portfolios, it was easier to manage this loss of operating funding. However, as CARFAC, the national association of visual artists, relied heavily on the Council operational funding, it completely crippled it, leaving it without a paid secretariat until 2001, when our first multi-year operational grant was approved. Between 2001 and 2008, only three visual arts NASOs received operational funding. An additional three have since been added as clients, with at least another three remaining ineligible.

1 During those years without NASO funding, CARFAC continued to offer services to members at provincial level, due to our federated structure of regional secretariats. But these had no mandate or resources to develop or advocate for national policies, and we lost a lot of ground. If faced again with cuts, CARFAC could weather the storm better, but if faced with total elimination of funding, significant structural changes would need to be made, with loss of momentum built since reinstatement. It seems unlikely that NASOs would be faced with another drastic cut, as the Council recognises the vital role we play as advocates for our members and as resources for funders and policymakers. If they have learned anything from cutting us, it is that we are their best allies in arguing for increased support for the Council, and they have worked hard to strengthen and maintain our connection through annual strategic planning meetings with NASOs.

The Canada Council's current budget falls just under £115 million. By comparison, when ACE's budget receives the fullest extent of cuts by 2014, it will still be three times bigger than its Canadian counterpart. Even when you take into account that Britain's population is twice as big as Canada's, per capita investment to arts and culture in England remains considerably higher. If the Canada Council is faced with a similar level of cuts, the impact will be great. The Canadian Arts Coalition that successfully lobbied for increased support to the arts in the past, will aggressively defend the Council, but the game plan for lobbying may change significantly with the switch from a minority to majority government. However, experience in the last three years has taught us to become savvy at organising ourselves, and solid research primed us for making the case for support. We will continue to find creative ways to engage with the public and politicians. Now, more than ever, we can all learn from how others have faced similar challenges, to find a way forward.

April Britski, Executive Director, CARFAC

This is an abridged version of April Britski's commentary on the Canadian arts funding scene. Go to www.a-n.co.uk/arts_funding_canada for the longer version that considers the situation at provincial level, the status of arts funding in Alberta and British Columbia and how artists have been actively campaigning for support.

References

The impact of elimination of federal programs PromArt and Trade Routes www.cinars.org/2010/presse2010/ENGdetailedreport.pdf

April Britski's report 'Reflections on the arts funding crisis', a-n Magazine, September 2010

www.a-n.co.uk/publications/article/663031/73720

Canadian Arts Coalition

www.canadianartscoalition.com

Restore arts funding campaign

www.youtube.com/watch?v=PoGnsU27OCE

Farmers say restore arts funding!

www.claireart.ca/farmers_artsolidarity09.htm

Professional Coalition of Edmonton www.pacedmonton.com/artists-freeze-to-launch-advocacy-campaign

1 *Restore Arts Funding Now*, video stills, Alliance for Arts and Culture, 2010

CONTINUE YOUR JOURNEY

Profiling new courses and developments in postgraduate teaching across the UK.

According to John Latham's theory of event structure, everything that exists can be explained not as atomic particles and waves, but as recurring time-based events of finite duration. His ideas stressed the importance of process over product: structures in events (through time) are more valid than structure in art objects (in space).

In September 2011, Coventry School of Art & Design's MA Contemporary Arts Practice students will be exhibiting work in venues across the city to celebrate a vital moment in the development of conceptual art in Britain, when artists were increasingly abandoning the art object and traditional spaces for making and showing their work in favour of the event, performance, film and document. Their project is inspired by Latham's ideas of event-based art as well as associated artists' happenings such as the Artist Placement Group, founded by Barbara Steveni and Latham in 1966 as an artist-run organisation seeking to refocus art outside the gallery. With this off-site ambition in mind, students will be presenting a series of site-sensitive works in unexpected places, as well as live art performances.



An emphatically practice-based course, Coventry's Contemporary Arts Practice MA encourages diverse modes of inter-disciplinary working and collaboration. Since the inaugural graduation in 2010, many of the course graduates have set up artist-led studios or instigated major project initiatives in the UK and overseas.

Hosted by Coventry School of Art & Design, the Lanchester Gallery has been home to many postgraduate exhibitions and events. In September the Gallery will move to a new city venue and will be showing MA projects as part of its public opening and celebrations on 21 September. While the new Lanchester Gallery will continue to support postgraduate student initiatives, the emphasis of its programme will be firmly placed on national and international artists' exhibitions and projects. Lancaster Gallery Projects (LGP) is an ongoing series of exhibitions by artists whose work explores durational, performative or

process-based practices. These projects range from site-based installations and large-scale digital media projects, to one-off performances. The ongoing collaboration between Coventry's postgraduate and PhD students and the Lancaster Gallery signifies a commitment to raising the profile of contemporary art in Coventry.

www.coventry.ac.uk
vimeo.com/17262115

An increasingly important touring venue for national and international exhibitions, the Gallery at Norwich University College of the Arts (NUCA) has worked with artists including Jeff Wall, Richard Long and Lawrence Weiner. Held on the NUCA campus, EASTinternational is a biennial open submission exhibition whose past selectors include Mel Ramsden and Mike Baldwin of Art & Language, Marian Goodman, Nicholas Logsdail and Gustav Metzger. Norwich is also home to the iconic Norman Foster-designed Sainsbury Centre for Visual Arts.

1 With this strong culture of curation in mind, NUCA is launching a distinctive new course that will offer students an opportunity to work in multi-disciplinary teams to experiment with curation for both traditional and innovative public exhibition spheres. Jayne Bingham is Head of School of Art and Media at NUCA: "Our pioneering MA Curation course will enable a new generation of curators who can respond to the diverse and evolving needs of the creative sector. A phenomenal growth in festivals, hybrid visual events and exhibitions, new media and the programming of film means an increasingly varied audience is engaging with the creative sector in exciting new ways. MA Curation at NUCA is distinctive in that it will appeal not only to creative practitioners and historians of art, design and media but also applicants from a humanities or even a science background who wish to develop abilities to communicate visually through traditional and alternative spaces."

Professor Lynda Morris, Curator of EASTinternational, is a Senior Lecturer on the programme. In the 1970s Morris was responsible for the first UK exhibitions of artists such as Agnes Martin, Bernd & Hilla Becher and Gerhard Richter. Last year she curated 'Picasso: Peace and Freedom' held at Tate Liverpool and then at the Albertina in Vienna and the Louisiana Museum of Modern Art in Denmark. Morris brings her expert knowledge and experience to the academic team, which also includes Professor Suzie Hanna, celebrated for practice-based collaborations to create animated films and Dr Krzysztof Fijalkowski whose research and project experience lies in the visual, literary and intellectual culture of the mid-twentieth century avant-garde, with a particular focus on the work and legacy of the international surrealist movement.
www.nuca.ac.uk



1 Carol-Ann-Kenny *Hullabaloo (pop)*, live art, 2010. Photo: MA Contemporary Arts archive. See: Coventry School of Art and Design

2 Wanqi Yan, *Hymn (writing sound)*, durational performance, 2010. Photo: MA Contemporary Arts archive. See: Coventry School of Art and Design

3 Marc Camille Chaimowicz, *First Quartet no 4*, photo collage, 2010. See: Norwich University College of the Arts



The Master of Fine Art at Bath School of Art and Design is a studio-based course located within walking distance of Bath city centre. The art department has facilities to support painting, sculpture, video, digital and film-based photography and printmaking - almost all of which are housed in new or recently refurbished studios at the Sion Hill campus. Course staff include international artists Maria Lalic, Mariele Nuedecker and John Wood. Visiting staff include curators Mathieu Copeland and Kay Pallister, critics Sue Hubbard and Ben Luke and artists Alexis Harding, Des Hughes, Dan Sturgis and Clare Woods. Study visits are organised throughout the year, mostly to London, but in 2010-11 students also visited Berlin, New York, Paris, Rome and Venice. The course is available full time (45 weeks) or part time, starting in October and with final shows in late September.

www.artbathspa.com

Markeaton Street is the University of Derby's bespoke Arts, Design and Technology site. An architecturally innovative building that is also ecologically sustainable and environmentally friendly, the facility brings together more than 3,000 students from arts, design, media and technology courses. Classrooms, auditoria, workshops, offices and studios are arranged around a central glazed avenue called The Street, the spine of the building, which also offers space for exhibitions and informal meetings.

The University offers a wide range of masters degrees, postgraduate certificates, postgraduate diplomas and professional qualifications, and courses are led by experienced tutors who are practising artists and designers. Students' work is exhibited in the end of year Creative Festival Degree Show, which attracts valuable industry contacts.

Also at Derby is Banks Mill studios – a business incubator for the creative industries that is owned and managed by the University. Thirty-eight workspace studios are home to a diverse range of companies and resident businesses including artist David Booth, jewellery designer Rachel Emmerson and textile artist Helen Meakin.

Short term workspace is available to hire, and business development activities are also offered including one-to-one advice, workshops and seminars.

www.derby.ac.uk/adt/postgraduate

Developments are taking place in the run-up to Central Saint Martins College of Art and Design's relocation this summer to a new campus at King's Cross in London. The postgraduate course structure is moving from the existing 45-week, one-year model to a 60-week course over two years in the extended full time mode. At the heart of the rethink is the creation of a new postgraduate art programme with a range of new courses: MA Fine Art, MA Photography and MA Art and Science. A new MRes Art course offers three pathways in Exhibition Studies, Moving Image, and Theory and Philosophy; and aims to build a stronger bridge for students who want to progress to PhD research.

The new MA Art and Science course is the first of its kind to explore interdisciplinary relationships between art and science. Students – whose

1 spectrum of interests range from the human body and anatomy, neuroscience, sound, colour and spatial perception to digital and interactive media, performance, gender and identity – will work on projects with The Wellcome Trust, Hunterian Museum, Gordon Museum and the Natural History Museum.

The MRes Art: Moving Image pathway is also the first course of its kind, aiming to close the gap between scholarship and practice in artists' moving image. Despite it being one of the most visible and fast growing contexts for visual arts practice, there is currently no existing centre of scholarship in this area. The pathway will develop in-depth knowledge and exploration of artists' moving image as an evolving and discursive field of study. Founded on a strong link with LUX, a key UK artists' moving image agency, the course presents an integrated series of screenings, seminars and set readings of key works, which together address a range of theoretical positions and historical contexts.

Also evolving is CSM's approach to teaching art, and a new event-based teaching model will give staff a chance to engage with students in a new way. Mark Dunhill is Dean of the School of Art: "For short periods we'll run intensive workshops around a series of propositions that students sign up for. Participants step out of their practice for an intensive experience that helps them think differently about their work." The new approach is designed to help students push their boundaries. "We've got to make sure we're not so driven by assessment that students stop taking risks," says Dunhill. "One of the great benefits of going to art school is that you can fail in a safe place, learn and pick yourself up again, then succeed."

www.csm.arts.ac.uk



1 Paintings by Alison Armitage at Bath Spa MFA show, 2009.

2 Studio at Banks Mill, University of Derby: a business incubator for the creative industries with 38 workspace studios.

OPPORTUNITIES

Visit www.a-n.co.uk/jobs_and_opps for comprehensive, searchable jobs and opportunities listings, plus employer profiling and special features. Jobs and opps provides a fresh focus on the environment for work and career development in the visual arts. For more information see page 29.



Paint by Henrietta La Bouchere, 2010 exhibitor

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www.parkerharris.co.uk

OR send an SAE to ING Discerning Eye, Parker Harris,
PO Box 279, Esher, Surrey, KT10 8YZ

Tel. 01372 462190 Email. de@parkerharris.co.uk

new artists, new audiences

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Entry forms available from
Monday 13 June 2011

Schedules to be returned by
Wednesday 17 August 2011 by 4.00pm

Handing in date
Sunday 21 August 2011

Exhibition open
Wednesday 24 August -
Saturday 10 September 2011

Private View
Thursday 25 August 2011 at 7.00pm

For further information and entry forms please visit
our website at www.rbsa.org.uk or send a stamped
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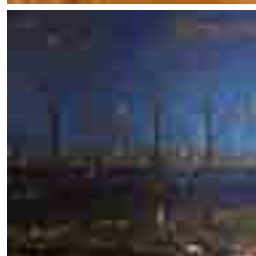
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12 Temporary Public Artwork Commissions

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WHEN: Short listed artists will be notified by 8th October 2010 and artworks should be ready for installation on the 3rd February 2011

PAYMENTS: The commissions range from £8,000 to £12,000 in value

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POP IN AND MEET THE ARTIST

An overview of some of the most exciting open studio events across the UK this summer.

Although temporary pop up shops are all the rage – an antidote to the desolate high streets where other kinds of retailing are failing – artists opening their studios to the public aim for a longer-term impact, nurturing audiences and collectors who may come back time and time again.

Studies of the impact of open studios have revealed a micro approach to 'audience building'. An example is an artist who reported that as a result of her twice yearly open studio, a neighbour became a regular purchaser of her work whilst also bringing their professional colleagues around. Whilst the sales income may not be large other benefits are also tangible – such as the raising of the neighbour's awareness of what a professional artist is and does, and the recognition that art is a commodity which he/she can choose to acquire without the requirement to go to a gallery for advice and recommendation.

Open Up Sheffield is one such example. Priding itself as "the largest city-based open studios event in England", the event is still run entirely by volunteers, including the Project manager. According to an ACME study, Sheffield has the highest number of artist studios in England outside of London. Artists taking part in Open Up Sheffield in 2010 collectively sold more than £60,000 of locally-made art over the two weekends, with nearly 7,000 visitors to 110 artists in seventy venues across the area. This year the event took place over the May Day Bank Holiday weekend and the weekend after, and attracted nearly 8,000 visitors to the 107 artists taking part in studios and spaces across the city.

Open Up Sheffield is now eleven years old, and was originally intended to provide a platform for grassroots artists across the city to open up their studios and present their work to the public but since its inception has done much to broaden the appreciation and market for art within the city, contribute to the professional development of artists and add to the heritage of Sheffield and South Yorkshire, the city's economy and its profile.

For less than £20 per day over the two weekends, artists can take part in a high-profile, quality event, and benefit from the collective efforts to publicise the event, large amounts of publicity material, as well as information and training for regular volunteers. Artists also benefit from year-round exposure via Open Up Sheffield's brochure, which is acknowledged as a directory of the best artists in Sheffield, and via the website, where artists' details can be seen at any time.

Open Up Sheffield attracts artists from all parts of the city and from every community, by providing bursaries for those on low incomes whereby the registration fee can be completely waived, which is considered on a case-by-case basis.

www.openupsheffield.co.uk

During the weekends of 10-12 and 18-19 June, artists and makers across the whole of North Yorkshire can invite the public into a host of intriguing spaces from hidden locations on the North Yorkshire Moors and harbourside huts in Whitby and Scarborough to suburban living rooms in Harrogate and beautiful back gardens in the remote Yorkshire Dales. This annual event provides a great opportunity to buy or commission works, as well as to discover the rich seam of culture that runs through North Yorkshire's breathtaking landscape.

www.nyos.org.uk

Open studio events have also been mushrooming down south in recent years. Amongst the oldest and largest is South East Open Studios, which encompasses the whole of Kent and the East Sussex borders. Each year, for two weeks in June, member artists invite visitors to come in and watch them work, buy art and generally talk about the curious and sometimes mysterious processes of making art. This year SEOS takes place from 3-19 June.

SEOS began in 1996 when forty-six artists working in Tunbridge Wells and Sevenoaks were brought together for the 1997 West Kent Open Studios. Following the success of this first event, neighbouring areas then joined and it was renamed South East Open Studios. Entries have continued to rise year on year and there are now over 300 participating artists. As well as painters and print-makers SEOS now also encompasses a variety of artists working in other disciplines such as jewellery, ceramics, textiles, photography, sculpture and stained glass.



All current participating artists can be found on the SEOS website, and in the free printed guide available at libraries, tourist information centres and galleries. There is also a Friend Scheme for those who wish to become a part of their local arts community and receive information about SEOS activities throughout the year.

www.seos-art.org

Artistic residents in the borough of Richmond-upon-Thames have the opportunity to showcase their work as part of this year's ARThouse Open Studios Festival in June. Artists are invited to open their homes and studios to the local community during this celebration of the diverse and exciting artistic talent in the local area. Between 10-19 June, sixty-five individuals, eleven groups, and ten schools will be exhibiting their work in their own unique environment, whether that be their home, a studio, a classroom, a cafe or another exciting space. Organised by Richmond Council's Arts Service, ARThouse offers a wonderful opportunity to explore new neighbourhoods within the borough, discovering clusters of local artistic talent and new creative communities. Visitors to five or more the ARThouse open studios venues can enter the festival prize draw and have the chance

to win a £100 ARThouse voucher to spend with an artist of their choice.

www.richmond.gov.uk/arthouse_open_studios

FusionARTS have an enviable position in the central shopping area of Kingston-upon-Thames. The five-storey building houses thirty-two studios with a variety of creative genres.

Kingston is also fortunate enough to have a beautiful market place with an ancient Market House at its centre - this fascinating building has been undergoing a change of usage during the last year and is now open to the public as a community exhibition centre. FusionARTS were involved at the beginning of the pilot programme last summer and presented one of the first professional Art Exhibitions to be held there and are repeating the

1 Jim Tucker, assemblage artist based near Dorking, taking part in Surrey Artists Open Studios.

2 Christopher Grew at Freeman College, 2010. Photo: Fiona Oliver.



experience this June. The price of the work is as it would be if sold from the studio, no commission and all the ticket price going direct to the artist.

In addition to the June studio exhibition, FusionARTS have an Open Day on the second Saturday of each month. Using the foyer and the first floor to display work from artists with work to sell means that available work is viewable in a manageable space without the need for all artists to be there or all the studios to be open.

www.fusionartsstudios.co.uk

Wimbledon Art Studios took place 12-15 May 2011 providing a unique opportunity to interact directly with over 200 artists within their individual creative spaces. With artists working in disciplines ranging from painting and sculpture to textiles and furniture design, WAS represents one of the UK's most important creative hubs.

Based in south west London, Wimbledon Art Studios is the largest single site art studio complex in the UK, and one of the country's most important artistic communities. Established in 1993 within a working paper warehouse, the studios initially opened with six artists renting spaces alongside the paper business. Now, the original warehouse consists of 165 studio spaces with another sixty in a purpose-built studio building on the same site. A further fifty-five new studios will be completed in 2011, bringing the total number of on-site studios to 220. Wimbledon Art Studios provides its artists with a unique creative community. Housed in a bespoke art studio complex with secure, year-round, twenty-four hour access, the resident artists benefit from an Artist Career Development Programme offering lectures and seminars on topics ranging from writing artists statements to grant applications to sales skills. The programme also runs trips to key art collections and art fairs and fosters relationships with local creative organisations and institutions.

www.wimbledonartstudios.co.uk

Ochre Print Studios Annual Summer Exhibition is fast becoming an art tradition in Surrey. Coinciding with the Surrey Artists Open Studio this event is the one to attend with an eclectic selection of prints from many of the members of Ochre Print Studio and ceramics, textiles and oil and watercolour paintings from members of Lockwood Arts. The event will take place at The Lockwood Centre, Guildford over the weekends of 18-19 and 25-26 June 2011.

Artist's talks have been a major attraction at Ochre over the past few years with an impressive list of international artists taking part. In addition to the usual exhibition events, artists are invited to take part in The Boat Project. As people all over the world gather to celebrate the London 2012 Olympic Games, a remarkable boat will set sail on its maiden voyage. The boat, built by a fearlessly adventurous team of craftspeople, will be made from the lives and memories of people across the South East. Donations of wood are being made throughout Surrey for this project, from pencils to pianos and all with associated stories.

www.ochreprintstudio.co.uk

Surrey Artists Open Studios is a sixteen day annual visual arts opportunity for the public to visit studios, meet artists and makers, view demonstrations, buy artwork, enter a free prize draw, view taster exhibitions and take part in creative workshops. Studio locations are throughout Surrey and around its borders.

Surrey Artists Open Studios has re-evaluated the needs of its artists and now offers an annual membership scheme, including a dedicated web page for each member that is profiled on Find A Surrey Artist. Alongside the member offer are training and networking events taking place throughout the year and monthly e-bulletins providing access to opportunities and events taking place in Surrey and the South East Region. The new format has enabled SAOS to work towards introducing even more new initiatives, including a bursary scheme for artists who are not able to afford the participation fee to Open Studios and the creation of residency opportunities for artists to work in schools as part of the Open Studio scheme.

www.surreyopenstudios.org.uk



3 Joanna Jackson, *Two stags in Richmond Park*.

3 Each year Kingsgate Workshops Trust holds its annual Open Studios event attracting up to 1,500 people over the weekend. The Trust's Open Studio event is a rare opportunity to take a look 'behind the scenes' and engage with over seventy artists and craftspeople. The event attracts a diverse crowd from all over the country with over fifty studios open to walk through purchase original work or to simply browse and ask a few questions in a friendly and relaxed manner.

This years 'Open' will be held on the 11-12 June, 12 – 6pm with an exclusive preview evening on Friday 10 June from 6 – 9pm. As part of the Kingsgate Open Studios, an exhibition of work by Kingsgate artist Naori Priestly will be taking place at the Kingsgate Gallery.

www.kingsgateworkshops.org.uk

Looking further ahead, HOST Open Studio Trail will take place during the weekend of 17-18 September 2011 giving artists and designer/makers the opportunity to showcase their work either at their studio, home or another suitable venue accessible to the public. A variety of workshops will be run by artists at various sites, including local museums and artists studios, throughout the HOST weekend. It is an excellent opportunity for artists to develop their practice, gain skills in presenting their art to the general public and to expand understanding and awareness around their work to a wider audience. Artists taking part benefit from a website presence for a year, publicity through the Open Studios brochure distributed throughout the area, free workshops to gain skills for their business, and opportunity to present workshops to the visitors of HOST.

www.hoststudios.co.uk

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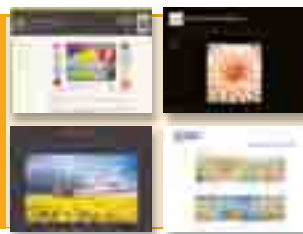
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ARTISTS AND CURATORS TALKING: ISSUES AND OUTCOMES

Directed by artist, curator and writer Sonya Dyer, the 'Artists and curators talking' programme of practice-led discussions on hospitality, space and contemporary art making, provided much food for thought. Here, Sonya Dyer explores some of the issues and outcomes.

Having spent a year developing the 'Artists and curators talking' series, writing this overview has been the most difficult part of the entire project. Certainly it is true to say that the various speakers who have taken part have given me too much to think about!

On reflection there are three core concerns that came out of the series, regardless of the individual speakers practice or location of the events – I'm calling them the Three C's – collaboration, commonwealth and community.

Collaboration

'Artists and curators talking' was loosely based around exploring ideas of collaboration. The events themselves exposed different concepts, methods, modes and models – from artists working together or practitioners working with non-artists, local communities and institutions. Collaboration re-occurred as a theme both in terms of the (political and social) necessity for it in a practical sense, and also as a creative strategy – something that leads to the production of cultural value.

This arose particularly in the discussion at East Street Arts: Union 105 ('Hospitality', February 2011), in relation to The Institute for the Art & Practice of Dissent at Home and Jeanne Van Heeswijk's practices; and also in the way in which the gallery itself was conducting its work. Celine Condorelli and Ansuman Biswas at Wysing Arts Centre ('Structure and Space', March 2011) also placed collaboration at the centre of their work, although in markedly different ways. Ana Laura Lopez de La Torre and Sophie Hope ('Neighbourhoods and Neighbourliness', November 2010) both use collaboration as a strategy and method of working – with communities and other practitioners. And most directly the performance / exchange between Sinead O'Donnell and Poshya Kahl in Cardiff ('Liminal Space', January 2011) was an exercise in collaboration, with the artists engaged in an international exchange via Skype. The traditional 'solo practice' seems ever more archaic.

Commonwealth

A sense of 'common wealth' or the sharing of resources also recurred frequently – from The Institute for the Art & Practice of Dissent at Home inviting strangers into their house or Celine's exploration of common land in Cambridgeshire; to Jeanne Van Heeswijk's Blue House in Amsterdam and its shared, public use of private property and beyond. Boundaries between private and public were broken and there was a sense from many contributors of an urgent need to reclaim spaces that wider society encourages us all to see through the prism of ownership and exclusivity.



2

Community

I would argue that 'community' is one of the most abused words in contemporary publicly-funded art: too often it is an afterthought, or at least something to be patronised – a box to be ticked. What was so encouraging about attending all four 'Artists and curators talking' events were the myriad ways in which the idea of community was claimed, sought and heralded. The idea of community that arose was complicated and messy, contradictory and often difficult. The pursuit or protection of communities of choice was also posited as one of the most valuable things contemporary art practice can achieve.

Consider East Street Arts: Union 105, actively considering its own position in relation to its environs, and vigilantly aiming to be a part of the community they have chosen to join. On another scale, Poshya Kahl is unable to travel far from home in Iraq due to visa restrictions, but remains avowedly part of an international community of artists – indeed, her practice is more international than many artists free to travel wherever they like.

At Turner Contemporary – an institution aiming to form part of the heart of a new vision of a depressed / under resourced town – Ana Laura Lopez de la Torre and Sophie Hope both spoke of practices that required the generation of a sense of community in order to function. Sophie's 'Critical Friends' project or Ana Laura's decision to create a 'localised practice' (working within, and to an extent for, her local community) both speak of an urge to be part of and help form a living, breathing sense of community. Not to mention the Blue House, The Institute for the Art & Practice of Dissent at Home, Ansuman Biswas becoming a part of a community of 'strangers' or creating community by becoming a hermit and relying on the kindness and goodness of others.

Whether permanent or temporary, the ideas of community that have come out of the events suggest a desire to connect, engage and commit to an idea of being in the world that is dependant on people coming together and finding sufficient common ground to create something together.

Community can be defined as 'a group of interacting organisms sharing a populated environment.' Interacting and sharing recurred as key themes in each of the events. Naturally, there was a strong element of selection bias – I chose speakers who were loosely interested in the things I'm interested in. However, it seems that in this new environment of public sector cuts, re-thinking organisational models and the instrumental turn of the past decade or so, artists and curators have some vital insights into ways in which wider society can rebuild from the rubble left behind after the present (and future) destruction of alliances and resources. And I'm not talking about the Big Society.

Sonya Dyer



1



Neighbourhoods and Neighbourliness, 18 November 2010, Turner Contemporary Margate

Speakers: Ana Laura Lopez de La Torre and Sophie Hope;
Chair: Sepake Angiama, Curator, Turner Contemporary

What kind of relationships can be built between the institution and the community? What are the ethics of these co-dependant relationships?

"This is where Margate could be in a few years' time." Ana Laura Lopez de la Torre's statement, in relation to Southwark (home of Tate Modern) encapsulated for me the tensions, excitement, challenges and possibilities raised in the first 'Artists and curators talking' event at Turner Contemporary, Margate. Chaired by curator and educator Sepake Angiama (now Curator of Public Programmes at Turner) and featuring Ana Laura and Sophie Hope, the event created a lively and passionate defence of the importance of critical distance and reflection for artists and communities in relation to so-called 'socially engaged' and 'community' practices.

Read the full event report at www.a-n.co.uk/artists_curators_talking

Liminal Space, 19 January 2011, Chapter Arts Centre, Cardiff
Speakers: Sinead O'Donnell and Poshya Kakl; **Chair:** Professor Andre Stitt

How, and in what way, are artists reclaiming liminal space? Is new technology / the web the only free space left?

A sold-out crowd packed into an intimate space at Chapter Arts Centre. The room was set up with two sets of around twenty chairs facing each other, with two chairs for Professor Andre Stitt and Sinead O'Donnell in the middle. To the front and back of them were two large projections, one set up for a live feed featuring artist Poshya Kakl in Iraq (who has thus far been unable to obtain a UK Visa and is severely restricted in terms of her other travel options), the other playing a reel of Poshya's previous performative 'actions' – such as tying thread to the barriers around a women's prison (with other artists and inmates). Poshya has recently been named Kurdish artist of the year.

Read the full event report at www.a-n.co.uk/artists_curators_talking

3 Hospitality, 16 February 2011, East Street Arts: Union 105, Leeds
Speakers: Jeanne Van Heeswijk and The Institute for the Art and Practice of Dissent at Home; **Chair:** Nuno Sacramento, Director, Scottish Sculpture Workshop

[The Blue House project] provided a chance to study the governmental problematics of building a community. Familiarity, family, nation, community – the rules of engagement.

What is the relationship between hospitality and intimacy? This, for me, was one of the main questions I was left with after the event at East Street Arts: Union 105 in Leeds. When I was initially thinking about the 'Artists and curators talking' series, I knew straight away that I wanted to run this event at Union 105, precisely because the issue of 'hospitality' seemed central to the way in which East Street Arts (ESA) considers the space.

Read the full event report at www.a-n.co.uk/artists_curators_talking

Structure and Space, 9 March 2011, Wysing Arts Centre, Cambridgeshire
Speakers: Ansuman Biswas and Celine Condorelli; **Chair:** Dr Wendy Pullan, Senior Lecturer in the History and Philosophy of Architecture, University of Cambridge

Why are we so interested in confinement, space and borders – why is it so vital now? [Is it because of] globalisation?

The final 'Artists and curators talking' event at Wysing Arts Centre in Cambridgeshire. The most rurally located event in the series, it also featured the only non-arts based participant – Cambridge academic Dr Wendy Pullan, who chaired the event. The speakers Ansuman Biswas and Celine Condorelli presented divergent approaches to the idea of structure and space and the political, at least on the surface.

Read the full event report at www.a-n.co.uk/artists_curators_talking

The 'Artists and curators talking' programme was commissioned as a partnership between a-n The Artists Information Company and Axis. Offers to co-sponsor and partner on critical debate and professional development programmes for the visual arts sector in 2011/12 are welcomed. Email info@a-n.co.uk



1 Liminal Space, Artists and curators talking event, Chapter Arts Centre, Cardiff, January 2011.

2 Structure and Space, Artists and curators talking event, Wysing Arts Centre, Cambridgeshire, March 2011. Photo: Axis

3 Neighbourhoods and Neighbourliness, Artists and curators talking event, Turner Contemporary, Margate, November 2010. Photo: Bryony Bishop

4 Liminal Space, Artists and curators talking event, Chapter Arts Centre, Cardiff, January 2011.

AID & ABET

Last month Cambridge saw the launch of a significant new artist-run space, Aid & Abet. Artists Sarah Evans, David Kefford and CJ Mahony discuss how the project has developed and how their relationship has graduated from being fellow studio holders to a collaborative working group.



The three of us have known each other for a long time and were friends and peers before we began to collaborate on Aid & Abet, and this friendship has helped to shape our working relationship. We each had studios at Wysing Arts Centre and it is here that we began working as a group. Wysing supports and encourages its artists to be experimental and take risks with their practices and this naturally leads to exchange and collaboration.

We had a shared motivation to begin this project and over a number of conversations quickly established that there was a strong, shared vision of what the project could be. We knew we had common aims and were not pulling in different directions creatively. We are each very familiar with each other's artistic practices and there are some underlying similarities in aesthetic, approach and attitude which transfer well into this project.

Agreeing the time commitment to the project was a challenge, we each understood that setting up an artist-run space was a large commitment and would impact on our individual practice and we had to feel confident that the work would be shared equally. I think the way the three of us have resolved this is by viewing the project as an extension of our individual practice, therefore the shared identity of Aid & Abet sits comfortably besides our own practice and both should be mutually beneficial. We also agreed to support each other to enable our personal practices to continue – by shouldering each other's workload at times to enable each of us time away from Aid & Abet when needed.

I have worked collaboratively on a number of animations and performances, but these have been collaborations on artworks, which in many ways have been more challenging in relation to sharing input and ownership and relinquishing individual control of the work. Aid & Abet is stronger because each of us is open to being shown new things and learning through the project so we are happy that at times decisions are made that are not entirely how we would do it individually. Three has proved to be a very good number as we tend to be able to make decisions quickly and we try to always bow to the majority view. For me the strength of Aid & Abet is in the collaborative nature of the project – not just between us three, but how we now open that up for others to participate in and contribute to shaping the space into the future.

Sarah Evans

My role as an individual artist has developed in recent years. I have gradually moved away from a private, studio-based practice into a more expansive way of working within diverse public contexts. This allows a more social aspect to how I approach creative projects, which may be in the form of time-based residencies in public galleries, site-specific outdoor projects, live interventions in 'non-art' spaces or collaborative educational workshops.

The initiation of Aid & Abet seems to compliment many of these aspects by providing a physical and virtual space for the collaborative production and dissemination of contemporary artwork and enabling the continuation of conversations and critical dialogue around artistic practice.

When CJ, Sarah and I first talked about setting up an artist-led initiative our aim was to create a new space in Cambridge which would encapsulate the sensibilities of our working methods and our interests in a DIY-aesthetic through an evolving event-based programme; a physical space where people can come together to actively take part in the project's progression through collective ideas. Having been based in the East of England for a number of years we felt it was important to set up a new artist-run space where we live and work, which embraces new relationships and supports existing ones in a non-hierarchical atmosphere of mutual support.

A certain level of trust and understanding is necessary to be able to work in a collaborative way and enable an open and honest relationship. This cannot be contrived in advance, it must develop over time. This is where the strength of our collaborative relationship lies as we have known each other for many years. Peer-to-peer support is vital if the critical conversations are to continue in a rounded way, learning to give and take constructive criticism. As a group we felt it was important to establish flexible roles within the organisation, to take things forward, playing to our strengths as much as possible. An early conversation determined our vision and ethos for the project and how a balanced way of working together could compliment our own practice. We don't always see eye-to-eye, but because there is a three-way relationship it makes it relatively straightforward to make decisions. In a way it is necessary for us to not always agree in order to make the project more rigorous and to challenge our individual perceptions about taste and so we don't go round in circles or become didactic. Three heads are generally better than one.

David Kefford

Collaborative working is, by definition, part of my practice since I mainly work away from the traditional gallery context on temporary large-scale projects: these have involved working with a wide range of people from community groups through to architects, engineers and performance artists. Aid & Abet was born from a different approach: previously, my collaboration has been about making work or focusing on a specific project, whereas this is about creating a collective voice and presence, and establishing a critical platform for engaging with contemporary art. The enabling of that platform is a crucial part of the role of artist-run spaces within the art world.

Setting up the space has been a real challenge on many levels: as a group we are all very different in terms of personality, approach and practice, but there are also some important overlaps which have allowed us to work together under some difficult circumstances with ongoing support for one another. We have a broad range of skills that both balance and contrast, but I think that the key to collaborative working lies with the balance of the relationships. In Aid & Abet, my desire to move forward rapidly is tempered by Sarah's more measured judgement and David's ability to see the merits of both.

I am drawn to projects that allow me to consider how art works outside a gallery setting, and particularly to spaces that intrigue me and challenge me to respond to them. Discussion about the potential for Aid & Abet came at a time when I was starting to consider what I wanted from the next stage of my career and what pathways and directions would be best for my practice and its contextualisation. Alongside Aid & Abet, I am currently doing a part-time MA. It's quite an interesting position to be in: as well as maintaining my practice and various projects, I am being encouraged to reconsider how I approach my work. The key factor is that all of this has to work hand-in-hand with Aid & Abet: from the start, that has been of utmost importance to the three of us. We will maintain and develop our individual identities as artists alongside our running of the space: one will feed into the other, and that is fundamental to our success.

CJ Mahony



PROFILES

Sarah Evans' work is fundamentally based in drawing but reinvented through animation, works on paper, large-scale site-responsive installations and sculptural interventions.

Nature and place are themed throughout which combine to create fictitious and futuristic imaginary worlds. In recent work Evans & The McKenzie Break have collaborated to explore notions of visual music and the synthesis of animation and music, which led to public performances of improvisational scores to accompany Evans' animation *Secret Machines* at Wysing Arts Centre and *The Arecibo Effect* for Aurora 2009. Evans has shown her work in a number of exhibitions including solo shows at Hertfordshire University Galleries, Red Gallery, Hull and The West Wales School of the Arts. Evans is based in Cambridge, and works from a studio at Wysing Arts Centre.

www.re-title.com/artists/sarah-evans

David Kefford is an artist working across various media and contexts, including site-specific sculptural installations, gallery based residencies, moving image, performance and drawing. He has exhibited widely in the UK and internationally in both solo and group exhibitions including 'Party Animal', SUGAR, New York; 'Performing Presence', The National Centre for Contemporary Art, St Petersburg; 'Field Broadcast', PROJEKT; 'One Thing Against Another', Aspex, Portsmouth; 'Transport', Towner Off-Site, Eastbourne. David also regularly undertakes commissions, most notably 'Material Worlds', Contemporary Art Society 2011 and 'RSVP Contemporary Artists at the Foundling', Foundling Museum, London, 2007. He has been the recipient of several awards including Grants for the Arts from Arts Council England, East, an Escalator Visual Arts Award and the Roy Noakes Bursary Prize, Royal British Society of Sculptors. David regularly lectures in further and higher educational institutions and facilitates public talks and workshops in museum and gallery contexts.

www.davidkefford.com

CJ Mahony works site-responsively on temporary large-scale projects, creating works ranging from immersive installations to architecturally influenced sculptural interventions. Her

work is driven by enquiry into the psychological and emotional effects of constructed spaces. Specifically, she is interested in how the scale and proportion of constructed pieces relate to architectural space, and how the human form interacts with and within these environments. She is currently studying part time on the MA in Fine Art at Camberwell. Recent projects include Borrowed Site in Cornwall and Joya residency in Los Gazquez, Spain. CJ also works as an artistic consultant to facilitate public art projects.

www.axisweb.org/artist/cjmahony



1-2 *Small Scale Survival* (installation view), 2011. For its inaugural project, Aid & Abet invited UK-based artists, Will Cruickshank, Emily Speed, Kirsty Tinkler, Laura White and The Emely to investigate what it takes to negotiate today's austere economic climate. The 500 metres sq space was transformed into an artist laboratory for five weeks. Each artist started from scratch, aside from the provision of the space, a modest budget and sparse materials, exploring the idea of *Small Scale Survival* through an experimental and mutually supportive approach.

3 Aid & Abet, exterior view.

NEW ON WWW.A-N.CO.UK

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What new content has been added? Here are some highlights:



New interview on Artists talking

Artists talking online editor Andrew Bryant talks to long-term serial-blogger Alex Pearl about the forces at play in his work: repetition, loss and the 'destabilising language of humour'.

tinyurl.com/43z79m7

Liverpool Art Prize

Jobs and opps editor Lauren Healey interviews the four artists shortlisted for the Liverpool Art Prize: Richard Proffitt; Bernadette O'Toole; Markus Soukup; Brendan Lyons.

tinyurl.com/3dhwbt

Phase out of Cheque Guarantee Card Scheme

The Cheque Guarantee Card Scheme is due to cease on 30 June 2011, the first step on a time frame to phase out cheques all together by 2018. How will this affect artists? New practical guide researched by Lauren Healey.

tinyurl.com/65n9hl

Artists and curators talking

New a-n Collection: Reports and summary resulting from a programme of dynamic, practice-led discussions on hospitality, space and contemporary art making, researched and directed by artist, curator and writer Sonya Dyer and jointly commissioned by a-n and Axis. See more details on page 34 or read the collection now at www.a-n.co.uk/artists_curators_talking

Research and media: Arts funding index

For artists as well as their champions, advisers and collaborators – follow arts funding news, debate and advice.

www.a-n.co.uk/arts_funding

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New Research paper: When the economic recession hit, it impacted on everything. But how in particular did it affect the livelihoods of artists in terms of access to employment and career opportunities, and what is the longer-term impact?

tinyurl.com/3ec8ytn

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¹ Richard Proffitt, *Feels Good to Burn*, 2011.
Photo: McCoy Wynne. See: Liverpool Art Prize

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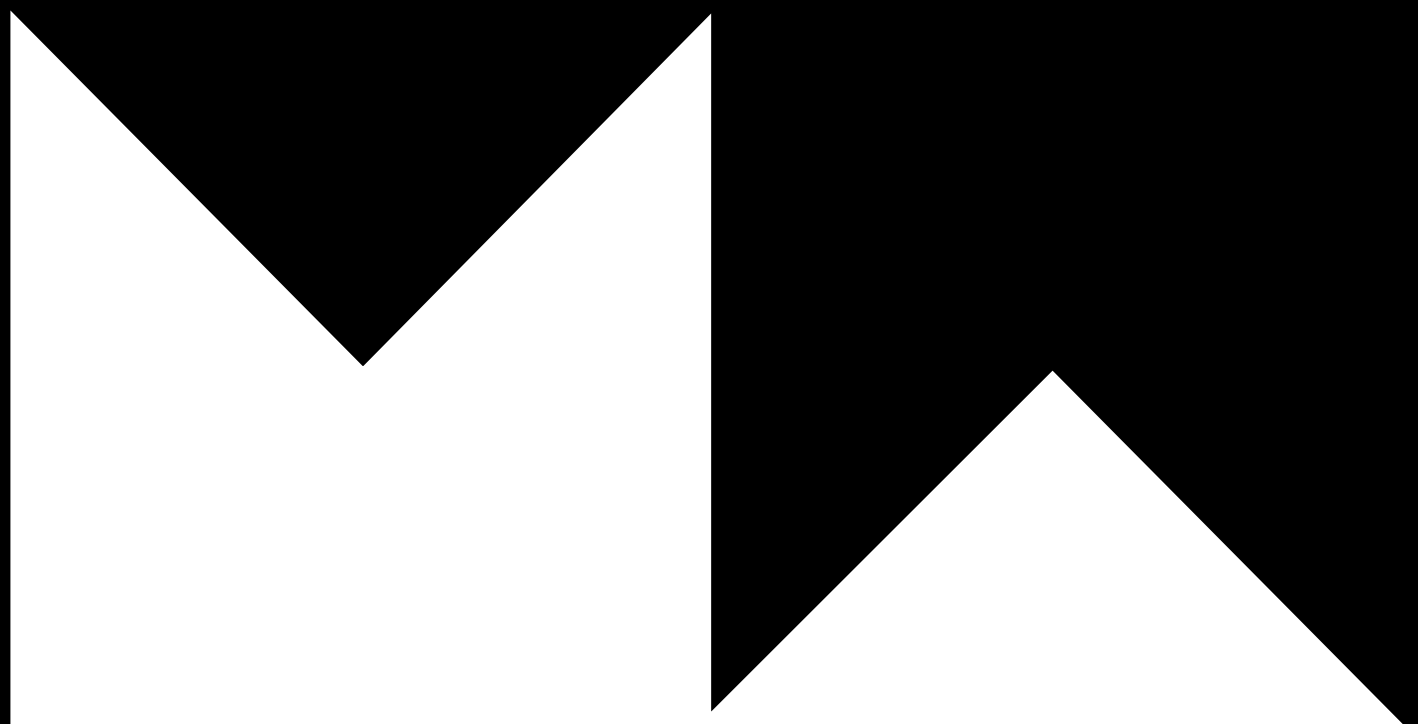
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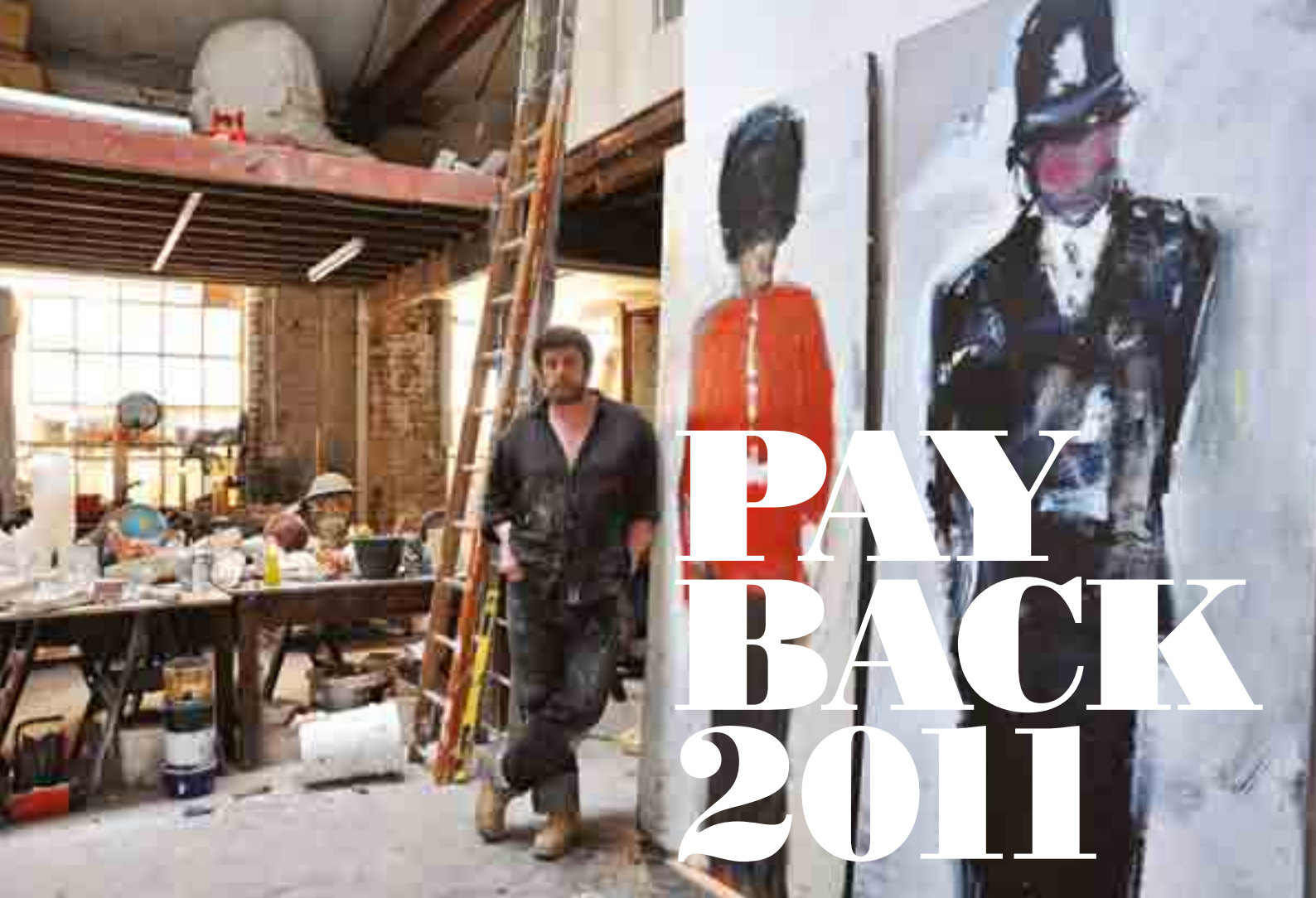
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DACS Artist Profile Portrait
Marcus Harvey in his studio, April 2011
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