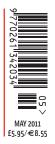
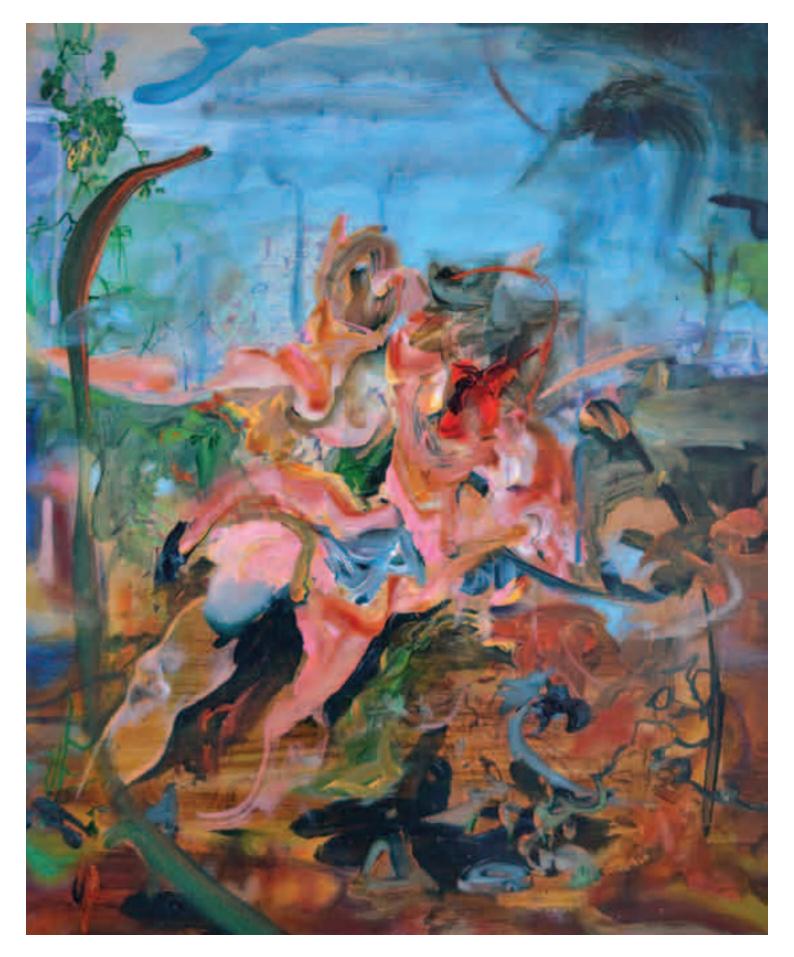


feature spotlight on arts funding across scotland, england, wales debate john plowman unpicks new book on collaborative practice big picture jack strange collaborative relationships highlights from our rich archive





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MAY 2011

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ON THE COVER

Iain Andrews, *The Eat Me*, 50x60cm, acrylic on canvas, 2010.

Iain Andrews' paintings relate to a tradition of painting in the sense of continuation but also, importantly, expansion and extension. His work could be compared with Cecily Brown's gesturally abstracted figuration, but where Brown's focus is bodily and profane, Andrews shows the heaviness and pleasure of the flesh through the light of the 'spirit' — a practice in its intention and its process far more reminiscent of Rembrandt, although evoking a very contemporary idea of progress and constant flux.

Iain Andrews' paintings possess a complexity which comes out of the process, the breaking down and building up of form; they work through their origins in figuration, expressive and satisfyingly painterly but not at the expense of content; these suggestive figures hover on the verge of abstraction, in a perpetual moment of transfiguration. They interrogate the body and bodily – our medium for negotiating the world – and there is that feeling of transcience, of passing through, questioning what it is to be human, and what we may be striving towards or what is sacred to us. The gestures of the paint themselves discuss the physical. There is a figure or groups of figures in a continual slight

movement, constantly becoming and never still, in defiance of their fleshiness. But they are painted with compassion, and in their relationships to each other are connections and responsibilities.

Andrews succeeds in his stated attempt to "frustrate the process of recognition through treading a path that plays between the borders of figuration and abstraction, and thus slows down the viewer by creating a space for sensation to emerge."

Stephanie Moran, Marmite Prize curator

Iain Andrews was winner of the Marmite Prize 2011, announced last month. He has recently exhibited in group shows at Man and Eve, London, and in the Open West, Gloucester; he was shortlisted for the Jerwood Painting Fellowship in 2010 and appeared on *School of Saatchi* in 2009. Born in 1974, he lives in Manchester, and completed his MA in Fine Art at University College of Wales. He is currently Artist in Residence and Art Psychotherapist at Trinity High School, Manchester.

IN THIS ISSUE

Spotlight on arts funding

Following Arts Council England's recent funding announcements and the launch of Creative Scotland's ten year plan, a-n offers some routes through the data and food for thought – and action – for artists as well as their champions, advisers and collaborators. Articles include: Funding in Wales; New vision for Scotland, ACE Wednesday and Future art and design under threat.

Chasing the shadow

John Plowman, founder of Beacon in Lincolnshire looks to new publication ARTocracy by Nuno Sacramento and Claudia Zeiske to consider relationships between community, institution and artist.

Collaborative relationships index

a-n's Collaborative relationships series exposes the working relationships between artists and the wide range of professionals they collaborate with. Here, excerpts from our rich archive of articles offer highlights and insights into the nature of collaboration.

As the UK's cultural sector braces itself for the most radical changes in recent history, a-n has been following the situation as it develops and presenting the most up-to-date news and information. As part of our information and advocacy role, we'll continue to chart developments as they unfold in the months ahead and offer timely commentary and insights on the changes and how they impact the ecology and well-being of the visual and applied arts. In this issue Spotlight on Arts Funding (page 16) presents a seven-page focus on funding changes across the UK, including recent portfolio announcements, statistical analyses and opinions on what it means to the sector. Support for some organisations has been bolstered, for others it has been cut entirely. Such decisions are not made lightly, but exactly what shifts might we see as a direct and indirect result of this overhaul? It seems that the changes in higher education are already set to have a detrimental effect on artists' livelihoods as evidenced from AIR's latest member survey (page 24).

As practitioners and arts professionals offer their reactions, reflections and forecasts for a thriftier, leaner art scene, a round-up of some of the inspirational examples of partnership working featured in the Collaborative relationships series since 2008 (page 35) gives vital pointers to successful collaborative working, something that can stand us all in good stead as we continue on in difficult times.

Chris Brown a-n Magazine Coordinator.

LETTERS

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

Re: Hill33

Having seen the sagging pile that currently represents David Cotterell's Hill33 in the Forest of Dean I was surprised to see the carefully selected photograph that accompanied the article 'Collaborative relationships' (a-n Magazine March 2011 issue). Not unlike the airbrushed models in Vogue or the idealised visions of food in recipe books, the misleading nature of the photograph of Hill33 would appear to fall into a similar category. The structure, currently deemed dangerous, has been cordoned off by the Forestry Commission. And yet Carolyn Black states that in part, the work was undertaken as an "engineering challenge". Were David Cotterrell an architect, such incompetence would not be tolerated. The article goes on to say that Cotterell's "deeply personal" relationship with Hill33 is a response to "his experiences in Afghanistan", experiences that are his alone, and now embodied in a listing stack of bags filled with landspoil. To then claim it goes "beyond the comfort zone of the artworld" is incomprehensible given the degree that Cotterell is courted by the art establishment. Intellectual rigour, commitment, openness to change, and a passion to work with non-art partners all sounds high-minded but this rhetoric has a vacuous ring about it – the party politics of art.

To reproduce such a misleading photograph of *Hill33* shows a lack of regard to the work's audience. It is difficult to [comprehend] what purpose this article serves beyond being an exercise in career massaging.

Les Coleman

Live Art UK

The Live Art UK network writes in response to the announcement by Arts Council England (ACE) of its National Portfolio Organisation awards for 2012-15.

Whilst we welcome the news that many organisations and artists working with Live Art have received increased funding and others have received funding for the first time, some key organisations and artists are no longer part of the Portfolio, and other dynamic new players have been turned down for NPO status. No one can yet know how the NPO decisions, will affect the ecologies of diverse, emergent and experimental practices in the long term, but it is something we must all be alert to.

Live Art UK supports ACE's aims to "get great art to everyone", understands the difficult decisions they faced, and appreciates their efforts to strike a balance between supporting bigger, national

institutions and smaller, independent organisations committed to innovation and risk. As many others have emphasised, it was the Government's settlement last Autumn which resulted in a cut to ACE's budget for funded organisations of 14.9%, and the responsibility for these drastic and damaging cuts must ultimately rest with the Government and the Department for Culture, Media and Sport (DCMS).

This reduction in ACE's funding is a matter of great concern to Live Art UK, which supports the emergent and experimental practices of a diverse range of artists. The Live Art sector is characterised by small, entrepreneurial and resource-light organisations working in partnership. With reduced funding available, the UK's capacity to encourage artists to take risks, to self-reflect and to see the world in alternative ways will be severely diminished.

In this context, we are worried that a number of disabled and culturally diverse led organisations, and others dedicated to the possibilities of digital technologies, have received substantial, or, in some instances, total cuts to their funding. We are equally worried that significant organisations developed through the distinctive and highly influential dynamics of artist-led culture have also been excluded from NPO.

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

We know that England will be increasingly dependent on the strength of the knowledge industries in the years ahead. Now, more than ever, we are reliant on our ability to communicate and think creatively, and the quality of our education. The cuts to ACE, the cuts to the arts and humanities within Higher Education, and increases in university fees will not facilitate the growth of knowledge industries, and can only lead to a diminished society.

Sincerely,

Live Art UK: The Arches, Arnolfini, Artsadmin, BAC, The Basement, the Bluecoat, Chapter Arts Centre, Chelsea Theatre, Colchester Arts Centre, Compass Live Art in Yorkshire and the Humber, Fierce Festival, Forest Fringe, greenroom, hÅb, Home live art, Inbetween Time Productions, LIFT (London International Festival of Theatre), Live Art Development Agency, Live at LICA (Nuffield Theatre Lancaster), New Work Network, Theatre Bristol, and Wunderbar.

A longer version of the letter can be downloaded here: www.liveartuk.org/lauk_npo_letter.htm

Chasing The Shadow

John Plowman unpicks a new book on collaborative practice by Nuno Sacramento and Claudia Zeiske.

ARTocracy, Art, Informal Space, and Social Consequence: A Curatorial Handbook in Collaborative Practice by Nuno Sacramento and Claudia Zeiske is a book of two parts: one discursive, the other pragmatic. The clues are to be found on the cover of the book in which the latter is clearly underlined just to hammer the point home. Clearly laid out, the book is informative, giving clear and succinct guidelines regarding the development and implementation of a particular type of socially engaged art practice. This is all well and good, however for me the book poses more questions than it answers but I would like to think that this was what the authors intended. There are aspects of the discursive element of the book that warrant comment: again typography is called to arms alerting us to the two methodologies that underpin the concept of the book – those of the Shadow Curator and 'the town is the venue'. During my initial reading of the book one question was constantly nagging me as to what, who and where is the Shadow Curator? We meet the Shadow Curator quite early on and who is described thus: "The Shadow Curator brings in a dimension of dialogue, of word-wrestling, or of 'agonism', through a process of shadowing the curator's decision processes, while proposing alternatives" (page 10). Analogous to the function in British politics of the Shadow Minister and Shadow Cabinet the Shadow Curator's role is agonistic rather than antagonistic. It is in the spirit of this idea that, for the purposes of this article I will be the Shadow Curator and question 'the town is the venue': "...a curatorial methodology for organisations that function within small towns, have no dedicated arts venue, and can be run from a small office while using found and informal spaces for the implementation of projects" (page 55).

This way of working has been developed by Deveron Arts who are based in Huntly, a small town in Aberdeenshire, Scotland. In the book the town is the venue is confusingly referred to as a methodology, a curatorial strategy, and an arts methodology. Whilst not wanting to be pedantic, a strategy is not a methodology and importantly a curatorial methodology is not the same as an arts methodology and I would suggest that it is the latter for which 'the town is the venue' is a better fit. The terminology used describing artists as tackling or dealing with issues sets alarm bells

ringing whatever term one uses, be it community art, socially engaged art or new genre public art as promulgated by Suzanne Lacy in *Mapping the Terrain: New Genre Public Art* published in 1995. One cannot get away from the fact that such practices operate within the existing hierarchical structures.

In such practices particular communities are identified and it is on their behalf that the artist is being asked to act. An invitation to do so would invariably have come from above rather than below. On how many occasions I wonder do we see such a request coming from the disenfranchised and marginalised. There will always be someone or some people who will only be too happy to speak on behalf of the other (an 'other' to which they have no affinity beyond their position, whether it is as paid or are elected representatives that gives them a mandate on which to act).

Nina Möntmann in her text entitled 'New Communities' in the Theoretical Reflections chapter of the book notes that "Instead of attempting to take on the neglected social duties of the state, then, the challenge for art is to create projects with hybrid, 'experimental communities'." (page 167) She goes on to say that the distinguishing factor of this type of project is that the community is not "...rigidly defined by one specific feature."

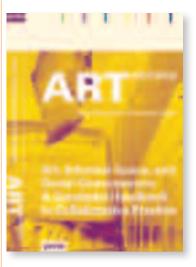
It is this idea of the experimental or as I prefer a temporary community that informs my curatorial practice with Beacon. In which the formation of such a community, one coming together for a specific purpose and time span and comprising of people from all walks of life is a distinctive attribute enabling Beacon, its audience (community) and projects to be seen outside the conventions of the socially engaged art paradigm. It is our behaviours and the way we live that is of significance here, by refocusing attention onto people enables us to question the orthodoxy of the relationship between communities, institution, and artist. We aim to establish, and so privilege, a space, which allows a fluidity and convergence of the three constituents, community, institution, and artist. So that the creation and mediation of the art is as a result of a series of exchanges that take place in the space occupied by the constituents of this relationship, an indeterminate and nonhierarchical space.

One could say that by adopting 'the town is the venue' methodology we are able to adjust the institution to the way people live to create a space that allows an unravelling of the bonds that have hitherto tied the community, institution, and artist. The question I ask is whether the communities involved in Deveron Arts projects are the experimental communities as described by Nina Möntmann?

John Plowman, www.beaconartproject.org

SUBSCRIBER PRIZES

To subscribe to a-n go to www.a-n.co.uk/subscribe — check out the prices and delivery options for artists, arts organisers and organisations.



Three copies of ARTocracy by Nuno Sacramento and Claudia Zeiske to be won, courtesy of Jovis Verlag.

ARTocracy is an indispensable handbook about collaborative practice in the social realm. It provides practical guidance – from the definition of each theme to the selection of artists, as well as key strategies for funding, marketing, education, and artistic output – paying tribute to the precarious balance between artistic quality and social consequence.

When one thinks about art, public space, and town planning, several things spring to mind: big metal things on squares, roundabouts or crossroads. Or maybe a landmark that relates to the architecture to make a place look nicer. There are plenty of valid approaches in relation to art and public space. In this book, the relation moves along slightly different lines. It operates in the autonomous world of art - relating to a history of conceptual traditions, but at the same time extrapolating towards society and daily life - and with a clear purpose. The book explains how projects will be implemented in practice, from the definition of topic, to the invitation of artist, but also funding, marketing, dialogue, education, and artistic output. It provides an insight into the organisation of collaborative projects according to their many successive stages, while showing applied examples.

The book features a foreword by Paul Shepheard and essays by Lucy Lippard and Nina Möntmann

185x133mm, 192pp, full colour ISBN: 978-3868590647 RRP: £19.50 www.jovis.de www.deveron-arts.com

To enter you must be a subscriber. Email prizes@a-n.co.uk putting 'Subscriber prize' in the email title. Add your name, address and which competition you are entering in the body text. Deadline 27 May.



Three one-year MyIdeasBook subscriptions to be won, courtesy of artist Binita Walia

We all need a place to make sense of things and MyIdeasBook.com – developed by artist Binita Walia - is the creative's commonplace book for an internet age.

In Where Good Ideas Come From: The Natural History of Innovation Stephen Johnson said ideas are a work of bricolage, they begin as a hunch and develop over time. Keeping a system which allows for indexing while "facilitating reflexive thought" inspired John Bell's Commonplace Book. "The tradition of the commonplace book contains a central tension between order and chaos, between the desire for methodical arrangement, and the desire for surprising new links of association." It worked for Darwin too!

MyIdeasBook is a virtual ideas sketchbook for keeping images, notes and documents all in one place (not too tidy but just tidy enough). It offers an amazing Think Tool developed especially by the Ministry of Thinking and a Community page where members can share inspiring images. We are also developing OpenBooks for subscribers, giving free access to a wealth of useful websites and tools in an organised way.

Marguerite Impey says about MyIdeasBook: "I love the idea of a community of visual thinkers being within reach and a host of their visual ideas, (and mine) being accessible and open for inspiration. Too often I see something inspirational or post it online only to lose it in a welter of other non-visual information."

Mary Little agrees: "I like to be organised. MyIdeasBook works as a catch all. I can be as careless as I need during creative time knowing that when things calm down I'll gather everything together for reference and review. MyIdeasBook works for me, as a designer, because it supports the mediums I work with: web addresses, text, photos of inspiration and all the stuff I make."

a-n is partnering on the launch of MyIdeasBooks by giving a-n artist subscribers the chance to win one of three one-year subscriptions to MyIdeasBook (worth \$9 a month). All you need to do to enter is send an email to **subs@a-n.co.uk** with your full contact details

and a statement of no more than 50 words on: 'How MyldeasBook can make a real difference to my practice'. Deadline 31 May.

www.myideasbook.com www.thespaceinbetween.co.uk www.thetidymind.com Binita Walia www.ministryofthinking.org Debs Astell www.designbius.com Mary Little SNAPSHOT | A-N MAGAZINE | MAY 2011

SNAPSHOT

Jack Hutchinson with highlights of what's on in May around the UK and beyond.

Margate is the focus of much activity over the coming month. Coinciding with Turner Contemporary's opening season, Limbo's new programme of live and time sensitive works 'Art Lands on Alien Landscape' (various locations, Margate, to 15 May) discusses the idea of alienation. It looks at how regeneration interacts with (or perhaps stands apart from) the historical identity of a location. Also in Margate, explore the things we measure and the things we are measured by in Jenny Wiener's 'Measure-ism' (Pie Factory Project Space, to 14 May). Skilled drawings allude to complex formulae, framed by concerns that we are all reduced to pin numbers, serial numbers and random units of measurement.

www.limboarts.co.uk www.piefactorymargate.co.uk

Celebrate National Ceramics Week with a trip to Manchester's Royal Exchange. 'Clay Connections' (to 14 May) features the work of nine ceramic artists from the north west including Catrin Mostyn Jones, Brigitte Soltau and Gordon Cooke. Much of their work is hand built without the use of a wheel, fully exploiting the colour, texture and form that this endlessly varied medium allows.

www.royalexchangemanchester.com

'The Trivia of Eccentric England' (various, Lincolnshire) is a sixmonth programme of new commissioned works, talks and film screenings that explores and questions the role of the 'eccentric' today. The opening programme will see new commissioned works by Glasgow-based artist Anthony Schrag, and artist duo Uddin and Elsey. 'Outside In' (Madame Lillie's Gallery, London, 20-29 May) is an exhibition of drawing, painting and mark making by Miranda Boulton. Inspired by the book *Norge* (a collection of traditional scenes and rural life published in the 1930s) Boulton creates a metaphorical place, celebrating a folk and romantic view. In doing so she illuminates an alternative to our frantic modern world.

www.lincolnartprogramme.co.uk www.madamelillies.org

Helen Pynor's 'Breath' (GV Art, London, from 5 May) introduces a new visual language into contemporary cultural and philosophical dialogues centring on the interior of the human body. Challenging dominant modes of representation, Pynor's work circumvents the celebration of violence and horror in relation to the body's interior, and simultaneously avoids the sanitised depictions common within medical discourse. Over at Coningsby Gallery, Dudy Dayan explores notions of life and death, both spiritually and physically. 'Songs' (1-7 May) deals with non-commercial beauty, through photographs that are both compelling and disturbing in equal measure.

www.gvart.co.uk www.coningsbygallery.com

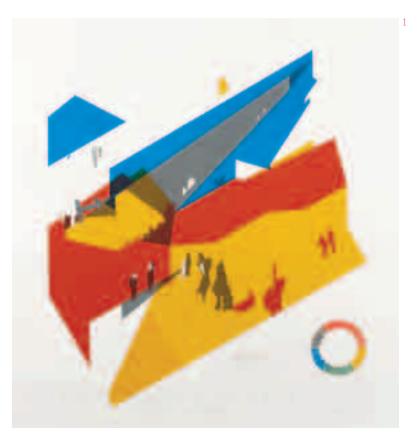
Prism presents 'up close: in detail' (24-28 May), a vibrant exhibition featuring (amongst others) Jackie Langfeld, Alice Kettle, Anita Bruce and Alison Brown. Wall-based pieces, stitch-related photographic work, three-dimensional sculpture and installation pieces, challenge the boundaries of contemporary textiles.

www.prismtextiles.co.uk



drawing and screenprint on paper, 2011. Photo: Justin Piperger

Helen Pynor, *Liquid Ground 1*, 160x110cm, C-type photographic print, face mounted on glass, 2010.





Through artists telling their stories, and acting as role models, 'Show and Tell' (Core Gallery, Deptford, 3 May) aims to create a realistic idea of what it is to be a professional artist today. Confirmed speakers are Jenny Wiener, Lucy Austin, Phoebe Unwin and Edwina Ashton. Also at Core, a-n's Artists Talking online editor Andrew Bryant is delivering one-to-one tutorials for artists and students (Deptford, London, 7 May). Q-Art London (Chelsea College of Art, London, 23 May) also provides a place where graduates can continue to present and critically discuss work in a familiar and supportive environment.

www.coregallery.co.uk www.q-artlondon.com

Head west to Spike Island for the largest UK solo exhibition to date by Dutch artist Marjolijn Dijkman. 'Theatrum Orbis Terrarum' (to 26 June) features archival works, video and animation, plus a series of related events. 'Mystery and Mutability' (Bridgwater Arts Centre, Bridgwater, to 26 May) features Fiona Campbell's steel, copper and wire sculptures, alongside Kitty Hillier's mixed media relief paintings. Concepts of change, growth, hidden worlds, emergence and transformation inspire organic forms, which have an ephemeral quality.

www.spikeisland.org.uk www.bridgwaterartscentre.co.uk

This summer Tate St Ives presents an eclectic mix of modern and contemporary works by eight internationally renowned artists. Juxtaposing artists and works from different generations, the common emphasis will be on space, structure and light. Includes Martin Creed, Naum Gabo and Lucio Fontana (St Ives, from 14 May).

www.tate.org.uk/stives

Transnavigate time in 'Chasing the Gloaming' (The Mercer Art Gallery, Harrogate, to 4 September). Liza Dracup has produced photographs in response to Victorian painter John Atkinson, known for work that captures the magical and often eerie atmosphere created by the effects of moonlight. Dracup has a similar preoccupation with the effect of light – using the camera as a creative tool to track the landscape at night.

www.harrogate.gov.uk

Sustainable collaboration is at the heart of 'On Reflection' (Art Central, Barry, from 14 May). Artists Mary Husted and Valerie Coffin Price have been working together for over ten years, with memory, identity and travel the basis for their intriguing work. Over in Gloucester, David Behar-Perahia explores notions of 'place' to discover the layers that compose a local context, while relating to the cultural, social, historical and physical-geographical aspects. This month his one-year residency at Gloucester Cathedral culminates in an engaging final exhibition of sculptures informed by his research into medieval building techniques in parallel to a performative project involving an enactment of constructing a structure to reveal the processes involved.

bit.ly/ci21E2 www.qloucestercathedral.org.uk

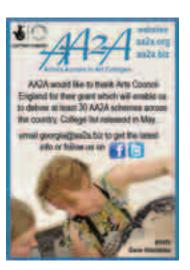




- 1 Jackie Langfeld and Alice Kettle, Bouquet, 80x50cm approx, cotton chintz, machine embroidery, wire, acrylic, 2010. Photo: Joe Lowe. See: 'up close:: in detail'
- 2 Marjolijn Dijkman, Demonstrate, digital photograph from the series 'Gestures from Theatrum Orbis Terrarum', 2005-ongoing.







SNAPSHOT | A-N MAGAZINE | MAY 2011



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10 MAY 2011 | A-N MAGAZINE | REVIEWS

REVIEWS

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



The Department of Wrong Answers

Wysing Arts Centre, Bourn, Cambridgeshire 2-17 April

'The Department of Wrong Answers' is the first of three 'Departments' within Wysing Arts Centre's programme for 2011: 'The Institute of Beyond'. Taking the "meta-idea of wrongness" as a cue to create, five artists – Rob Filby, Laure Prouvost and Francesco Pedraglio (two artists who work together regularly), Giles Round and Cally Spooner – have been residing at Wysing for the past six weeks. During this period there have been regular public events; the project concluding with a public gallery presentation and an exhibition of works made during the residency.

With more Arts Council England funding under their belt, Wysing is proud of its growing reputation as an experimental research centre for the visual arts that produces controversial, challenging and innovative art. Basing this year's artists' residencies, exhibitions and public events around 'Departments' fed from 'Wrong Answers', 'Psychedelic Studies' and 'Overlooked Histories', curator Lotte Petersen tells me that Wysing intends to build "new systems, new thinking, and new knowledge". The aim is to found a "utopia" and provide "alternative educational models" that "re-think what is possible". Grand aims, from wrong answers?

Set at a large rural site near Cambridge, Wysing's residencies and exhibitions open the artistic process to the public, so the artists in residence are always on semi-public display, and visitors can witness the brainstorming or "thought sharing" that goes on in this close-knit creative community.

At the beginning of their residency, the artists spoke to me about being inspired by the concept of wrongness and thinking about how they might respond to it at Wysing. Here's the situation: "We're all in the middle of nowhere and there is no library, there's grass and mud $[\ldots]$ we have ideas that go wrong and then we use them."

I wondered what might evolve from this and then went back to see the exhibition at the end of their residency. What has this Department discovered from six weeks research into wrongness? To have 'found' something would miss the point; so what will they create?

The initial impression of their exhibition is that there is not a lot to see. I walk into the gallery space, where it's quite dark, and there is a ladder inclined against the far wall, with some images on the ground, awkwardly leaning against another wall. Some rustic furniture is placed around the gallery, there's a pile of twigs and a long line of turquoise sausage meat. I am early for the private view, so wonder if they are still setting up? No, this is the Department's exhibition as a wrong answer, ie demoted and declassified: the gallery becomes a simple (sordid) room. Then, suddenly, some lights flash and various strange sounds honk. Curious, I walk up the ladder and peer through a small hole in the wall. It is a telescope focused on a sign outside, which says: "THERE IS NOTHING TO SEE HERE".

This installation is by Laure Prouvost and Francesco Pedraglio. They have also a written a short book and project a video onto the wall with the ladder,

REVIEWS | A-N MAGAZINE | MAY 2011

which includes moments of silence and has intermittent flashing lights. Prouvost tells me that the point of this is to "interrupt the exhibition space". This is "black irony" based around the futile search for something that doesn't really exist. An invisible object is the muse for this wrong answer. The artists then hope that their work actually overflows the gallery (despite its absence), because "it continues outside. It stays in your head".

Meanwhile, Rob Filby tells me about the images leaning up against the wall, they are his *Mood Boards*, created in response to the countryside around Wysing. A mood board is apparently a type of poster that designers use to develop and communicate their design concepts. They are used as a tool to generate ideas. Picturing a collage of photographed images drawn from items found around the local area, such as a cow's tongue (which resembles a dildo, pasted on a board) these mood boards are accompanied by a selection of objects (such as twigs, sausage meat) placed on a table.

These are "thinking objects", rather than sculptures. Filby is clear: there is no "pretence of research" in this Department, these works are simply objects. Local interior designer Lorna Higgins was nearby to give her professional opinion of the mood boards: "They don't make sense and they are quite wrong." How appropriate.

In the gallery and reception are pieces of furniture that artist Giles Round has made during his residency, using pieces of wood found around Wysing. Round's main piece is going to take the form of a dinner, which will be held at the end of the exhibition, using his furniture, a ceramic dinner service that he has also made, local food, and recipes drawn from local cookery books. Wysing is proud of its rural setting and very keen to support produce from the surrounding area, so Round's engagement with local materials is resourceful and apposite.

Cally Spooner's work is a video projected in the open studio. She boldly introduces her *Piece For A Pending Performance* as a monologue: "No one has monologues these days, and I am very these days," she says. But all I can see is a man standing on a square black mat, gesturing quite violently and shouting very loudly. Spooner tells me that he is a travelling salesperson who has nothing to deliver except his own delivery. His shouting is an incessant sales-pitch, except he has nothing to sell. This is a delivery about having nothing to deliver. The man eventually breaks down. It's quite intense.

These works are inspired by answers that have gone wrong. To have found any specific object, proved a theory, or disseminated anything real would disqualify as a wrong answer, so this research Department brings an exhibition full of playful, unpretentious artworks. Not quite "anarchic", no new world here, but humour, experiment and thought-provoking fun.

Lorna Collins

Read the full archive of Wysing Arts Centre reviews: tinyurl.com/6yfeft2



- 1 Laure Prouvost, Questions Will Be Asked. Courtesy: MOT International
- 2 Rob Filby, Mood Board (Tongue), 2011.
- 3 Cally Spooner, Piece For A Pending Performance, 2011.





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David Sherry: Holding Phones, Counting Cars, Flights of Geometry

Mother's Tankstation, Dublin 23 February – 26 March

David Sherry should probably be terminated, for he holds secrets that should remain secret. A Wikileaks for the visual arts, he may be a danger to art itself. On the opening night of his show at Mother's Tankstation he apparently (I wasn't there) reenacted the poses of five panicked corpses found in Pompeii; the panic and the corpse are surely a metaphor for Sherry's dilemma and his art.

The foundational premise of Sherry's output is the freedom of art. It can create nonsense after nonsense, and the result can be very enjoyable. And so we have the 'deliberately clumsy' depiction of a car stuffed with minced meat (*Carfull of mince*, pen on paper, 2010), or of a 747 attempting take-off but restrained by some hand-held string (747 held by string in take-off, markers on paper, 2008). Anything is possible; the downside is that an unwanted equivalence can set in. The artistic imagination grants the liberty to have it all. But, as one of Sherry's drawings seems to warn (*Nothing world*, pen on paper, 2011), everything and nothing sometimes feel the same, when the choices are as quirky as they are arbitrary.

There is a fascinating glut here, and Sherry appears to be begging for escape from his own imaginative facility. Just the title alone of *Sometimes wax can landslide in your ear* (ink on paper, 2007) suggests significant desperation. And quite a few images have him hybridised with a suitcase, for example *Artist in a piece of luggage on a shelf, MMX Berlin* (colour photograph of performance, edition of four, 2010); literally this is baggage he cannot rid himself of.

So has Sherry, as he seems to be trying to, called art at its own game? Two more examples are revealing. In one video he is counting cars, obsessively, tens of thousands of them recorded over years (*Counting cars*, DVD, ongoing since 2005). He's collecting, in a way that makes even trainspotting look intellectual; when the video is shown in a gallery where collectors are more

than welcome, the utter triviality of Sherry's car-collecting takes on other overtones. In another video he is chasing, and failing to catch, one tram after another – a repeated mock event of mock futility in a crowded Amsterdam streetscape (*Running for the tram, De Appel, Amsterdam*, DVD, 2010). Each time we see Sherry walk away, sort of dejected. He's faking it. In the whole show at mother's tankstation he's faking it. This is Sherry's dilemma, because he seems very earnest about this stuff, and art-worldly professional – the two DVDs just mentioned, for instance, come each in an edition of six.

There is a strand of art that is ironic. In particular, it infected German art for much of the 1990s, but popped up everywhere. Irony is a refusal to be serious, a refusal to commit. It's a cop-out, and in the hands of the likes of Royal Art Lodge it sometimes has all the wallop of a pun. Luckily, Sherry is not playing the irony game. When he counts cars, or mashes paint and dead bees together in the video *Bee Painting* (DVD, edition of six, 2010; the resultant painting is also displayed – *Bee painting*, acrylic [and mashed bees] on board, 2010), or pops post-it notes onto foreheads (*Just popped out, back in 2 hours, Amsterdam*, colour photograph, edition of four, 2010), what we have is an honest symptomatology. Sherry has found something that's off, maybe even rotten in art, and he's one of our most dedicated diagnosticians.

We're well used now in art to the disruptive gesture, the signal from artist to viewer of who's in control. But what if, as with Sherry, an artist's output is constructed around disruption? Granted, and as flagged above, his work obeys rules — it's in one of Dublin's best galleries, a lot of it is framed, and so on. How, in the end, do you disrupt disruption? Through serious transgression? From Sherry I would love to see and know the answer.

Peter FitzGerald is an artist based in Dublin.



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My experience of Voodoo Chanel begins with the 'VoodooFesto'. This text functions as the show's manifesto-cum-press release, and appears in insistent capitals on the Grey Area website. It also recurs repeatedly on the gallery walls and is offered as a printout for people to take away. Visually, it seems to be saying something very loudly indeed, and the tone of language itself is similarly urgent; upon closer inspection, however, the message itself is unclear. With such assertions as 'Voodoo Chanel is optimising the original brand by climbing the social upgrade with self-made strategies' or 'Voodoo Chanel is a collective work, the shipping is a jpeg' and 'the valuesystem is a ladder to power and consumerism are steps on this ladder to step up to a more powerful position' (sic) I can't decide if it is parodying ridiculous corporate mission-statements, whether it is the curious poetry of pure nonsense or if, despite the mangled grammar and ludicrous sentences, it is seriously intended as a critical/political proposition. Implausibly, I begin to suspect the latter: there's surely an activist intent apparent in 'Voodoo Chanel is stealing chanel from the corporate offices in paris, London, New York', though what such theft will accomplish remains vague.

There is apparently some sort of critique going on here – of the fashion system, and of a culture of global brands – and the conflation of fashion and voodoo are clearly meant to illustrate something of the commodity's mysterious fetishism. Despite the manifesto assertion that 'Voodoo Chanel is not a counterfeit', many of the artefacts presented in the show are indeed cheap stand-ins for a variety of ritual objects. The poor copies of designer handbags and the vests and tote bags screen-printed with a cannibalised Chanel logo are of much the same order as the fakery manifest by the Voodoo-lite of gold painted bones, a faux-fur animal skin and the proliferation of apparently arcane symbols scribbled upon the gallery wall. Even the artists themselves are counterfeits of a sort: the fancifully named



- 1 Coco Cartier and Ezili Lagerfeld, Voodoo Chanel, pop-up board, 2011. Photo: Daniel Yanez Gonzalez
- 2 Coco Cartier and Ezili Lagerfeld, *Largerfeld Dolls*, installation detail, 2011.
 Photo: Daniel Yanez Gonzalez

Coco Cartier and Ezili Lagerfeld turn out to be the pseudonymous alter egos of Melissa Logan and Nadine Jensen, two members of the Chicks on Speed project.

Almost everything here is borrowed from somewhere or someone else: a photograph from Leah Gordon's series on Haitian Kanaval is reproduced in print and as a painting; the song lyric 'I put a spell on you, and now you're mine' is adopted as a caption; and even Damian Hirst's diamond encrusted skull is co-opted for a shiny poster. Perhaps the artists see such eclectic borrowing, with its concatenation of high and low, Western and non-Western cultures as exemplifying their notion of the project being 'post post colonial'. In actual fact it seems very much business-as-usual here, as other cultures have once again been exoticised for mere effect.

The show's sexed-up Blue Peter-ism, in which a motley collection of selected and scavenged materials are only barely held together with electrical tape, cable ties or hastily bashed in nails, offers an adolescent take on the complexities of global capital; its cack-handed construction may be intended to look edgy and politically urgent but simply doesn't convince. Of course the whole thing could still be an enormous joke – perhaps we are meant to laugh at punters shelling out on over-priced, unethically produced designer fashion, or to sneer at Chanel's drift away from all that could be hip, and maybe the shallow borrowing is intended to comment upon the fashion industry's own nefarious practices; ultimately though, the joke may be on me for attempting to take such matters seriously.

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More reviews by Joanne Lee on Interface tinyurl.com/3edjlqz

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Scintilla

Coexist, Southend-on-Sea 25 February – 18 March

The faintly menacing and exotic sounding 'Scintilla', is the title of a group show featuring three artists, curated by Nastassja Simensky at Coexist Galleries in Southend-on-Sea.

The word is interpreted as "a minute amount, hint, trace or particle" and my immediate impression when entering the main gallery of this former waterworks is of a sparsely hung show of visual paradoxes: installations and collaged works.

I see the show in the week after the Japanese earthquake, as the fallout is still unfolding; global events are taking a psychological toll. This is what I'm thinking about as I encounter Helen Edling's group of precarious bamboo tower constructions. Slivers and shards bound together with twine, beautifully hand crafted, they reach to my waist. They are beguiling 3D drawings in space. Each of the seven towers is a different height and incorporates a spindly ladder (mostly futile as they lead nowhere) and a platform supporting a clod of earth, each one sprouting a small mass of green grass. A single light bulb hangs in their midst and projects creeping shadows across the floor. Is this the artificial light of permaculture or the interrogatory all-seeing eye? They are like gardens on stilts that, despite their inherent fragility, defiantly stay upright. The artist states an interest in "social systems and people's dreams and fears". Is this geo-engineering or survival?

A small blackout space beyond the main gallery houses miniature trees the scale of bonsai, which are actually bits of dead winter branches sourced from around the outside of the gallery. Their skeletal forms seem to sprout from the concrete floor in the dark, illuminated by a single bulb that emanates an eerie green glow on their synthetic nature. I'm acutely aware that on the other side of the world, nuclear power stations are leaking radiation.

Chloe Brooks' installation offers a dramatic contrast in the Winch Room: an eight-metre-high industrial space with the old winch mechanism and iron girders looming far above your head. Here, we have architectural language reconstructed through the interplay of high contrast clash of colour – an industrial palette of orange and grey, cables and pipe work delineated in white. It brings to mind 1960s town planning.

A large classical arched structure is propped up awkwardly over the doorway, six metres high, a fat grey plastic drainpipe resists it from beneath. This imposing structure is constructed from scuffed and worn hardboard reclaimed from building sites, and echoes the blocked-out arched windows of the building but seems disorientated: perspective out of kilter. Surrealist Giorgio de Chirico comes to mind, whose compositions present a similar spatial incoherence. For me, the entire installation functions like a collage, with its unexpected connections and shifting elements. Also, there seems to be a site-specific nod to Southend's unlovely mix of Regency architecture from its resort heyday and faceless 1960s commercial office buildings.

Laura Cherry's collages present found images as metaphorical dramas, made up of poignant psychic and physical processes. With their directly opposing elements and heightened perception, they have something in common with John Stezaker's own collages. Like his work, they deliberately delete and reconfigure finely selected visual elements. Three pieces are encased in perspex and suspended in space beneath the arches that divide the main space, thereby exhibiting a lightness of being and enabling the viewer to experience both sides of the constructed image.

One presents a hermit crab crashing into the frame of a classical Greek sculpture, finely cut with the precision of the surgeon's scalpel. Here we have 'culture', a broken relic from antiquity 'liberated' from the past and a perfect nature-hybrid of the crab appropriating an empty shell. The collision is made explicit on the reverse: an indeterminate slice of sea-life cutting through the text of a 'Handbook of Greek Sculpture' at an alarmingly oblique angle. The opposing forces of nature/culture?

One of these two-way images is of a carnivorous plant that appears – through the cut holes that function as pinpoints of light through the paper – to have eaten itself. Another, has precisely cut out negative egg forms which glow as white space. On the reverse, these alluring absences are given solid form, in the midst of an image of undergrowth. This poetic void, where the eye shifts and reads what is or is not there, questions our perceptions.





- 1 Chloe Brooks, Captain of Industry, variable dimensions, reclaimed hardboard, trade orange emulsion, 2011. Photo: Anna Lukala
- 2 Helen Edling, You Dreamt It. [Pause.] Time Passes. That Is All, variable dimensions, mixed media, 2011. Photo: Anna Lukala

The artist says that "the work requires the viewer to suspend disbelief and make a conceptual leap". In this, they owe much to the rich heritage of Max Ernst and his darkly humorous, bizarre imagination, whose mysterious collages served to bring the unconscious into view.

Alone on a far wall, I can just make out an unidentifiable ruined building in a small image of over-exposed blackness, a solar flare or burn hole cut through the paper. Is this civilisation in meltdown?

Events in Japan reveal how thin the margin is on which our modern world exists, and perhaps 'Scintilla' hints at this with its fragments of other realities and of possibilities for transformation. This may be unsettling in this most unsettling of times but a fertile and playful imagination is alive and well here.

Heidi Wigmore is an artist and Fine Art lecturer. Current projects include commissions for The Festival of Britain at London's Southbank.

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Michael Fortune

PEER, London 9 February – 2 April

On Halloween night, Michael Fortune's mother disguises herself beneath layers of coats, a plastic cape and a mask. Then she makes the short journey next door to his grandmother's house. Once inside, Fortune's mother does not speak, but Granny is unfazed by this strange behaviour. The climax of this strange visit comes when the middle-aged trick-or-treater holds a bag open wide, and her elderly mother drops in an orange. Satisfied, she returns home.

Fortune's five-channel video work, *We Invented Halloween*, chronicles five successive years of this family ritual in hand-held, barely edited, home video. It is one of ten pieces in the artist's single- and multi-channel video works at London's PEER, and it embodies their blend of social document, humour and the uncanny.

Many of Fortune's video vignettes are firmly placed in the everyday life of the South East Irish community where Fortune grew up, and continues to live and work. Each one, however, spotlights the alien in the homely, or the currents of superstition beneath the mundane. Fortune's mother as a masked guest personifies this intrusion of the bizarre into the realm of the home in *We Invented Halloween*. But sometimes it is we, the viewers, who are cast as visitors, crossing into the half-familiar, half-alien lives of others. In *Reigning Cats and Dogs*, for instance, the Fortune family household is observed from the ground-level kingdom of the common pet. These animals play a double role, both as reminders of a mute wildness in the domestic setting, and as the playful characters of many a YouTube video. This is typical of the way in which Fortune's picture of the everyday is penetrated by the uncanny, but without a clear division between the two.

Communication between the familiar and the otherworldly takes place across the works on show as well. Two videos in the exhibition come from Fortune's more conventionally ethnographic 'folklore collection'. One is *The Banshee Lives in the Handball Alley*, a compendium of local tales and beliefs related by Limerick City schoolchildren. It departs from Fortune's home video style, but with its focus on legend and lore, serves to accent the strain of contemporary ritual and superstition underlying the surface homeliness of other works, such as *Hunter Gatherer*, in which the extended Fortune family unpacks the weekly shopping.



- Installation shot at Michael Fortune's show at PEER. Left, We Invented Halloween, five-channel video installation, 2005 ongoing, right, The Banshee Lives in the Handball Alley, 2008, and Following the Whitehorn, 2009. Photo: Chris Dorley-Brown
- 2 Michael Fortune, still from *We Invented Halloween*, five channel video installation, 2005 ongoing.

Fortune's nod to the language of the amateur home video aligns his work with that of artists of the frank snapshot and familial everyday, such as Richard Billingham. Such a comparison, however, overlooks the unique way in which the commonplace and the strange interpenetrate one another in Fortune's work. In fact, it might be more appropriate to view his work through the lens of the tourist photography tradition, rather than that of the family snapshot. Like the tourist, Fortune focuses on the foreign and magical, allowing it to inform the familiar. This back and forth between the banal and the bizarre reinvigorates the subject of the uncanny, itself at risk of banality in contemporary art practice, and points toward a richer understanding of the everyday.

Emily Candela

More reviews on Interface: Read Jonathan Gilhooly's review of 'Crystal & Flame' at PEER, October 2010, tinyurl.com/6dkv3ho



SPOTLIGHT ON ARTS FUNDING

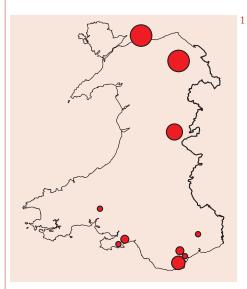
Following Arts Council England's recent funding announcements and the launch of Creative Scotland's ten-year plan, a-n has delved into the data and documents and, by cross-referencing with what has already occurred due to last year's Arts Council of Wales strategy, offers up some routes through the data and food for thought – and action – for use by artists as well as their champions, advisers and collaborators.

Page 16 A new landscape for Wales; Page 18 New vision for Scotland; Page 18 Culture committee surprised, disappointed and ... puzzled; Page 19 ACE Wednesday; Page 21 Future art and design under threat; Page 21 Find out more: news and features on www.a-n.co.uk



A NEW LANDSCAPE FOR WALES

In December 2010 the Arts Council of Wales announced its new portfolio of revenue clients. From 116 existing clients more than thirty were lost. Five months on we asked the sector what the impact has been and how the visual arts in Wales has reacted, and what England might anticipate following last month's ACE announcements.



"Clustering and sharing of resources and intelligence is the key to survival in the current economic climate."

Given that this was the first comprehensive review of its portfolio by ACW, planned before the recession began to bite, it wasn't as bad as it could have been. However, it has left significant gaps. East Wales has lost two local authority galleries: Newport Museum and Art Gallery and Oriel Wrexham, leaving Oriel Davies in Newtown as the only funded gallery serving East Wales.

1 Geographical and fiscal distribution of RFO visual art organisations in Wales.

In shaping the new portfolio it seems many clients were chosen because they were the only ones in their field, rather than encouraging new organisations to develop and challenge the status quo. Because ACW's rationales were published it's easier to pick holes in the reasoning and to query why some organisations that met strategic objectives fell away. To use the business plan submissions as the sole yardstick for decision-making was wrong and it demonstrates the lack of a partnership approach to work with new and strategically important organisations, helping them through the process.

The visual arts community has been fairly muted – partially relieved that the cuts weren't as bad as expected. Let's remember that the visual arts in Wales have always operated on a make-do-andmend basis and that individual artists previously couldn't expect to achieve the grants now available, nor were there as many fit-for-purpose gallery spaces. Individual artists have been coming together to make their own clusters of activity across Wales and have continued to do this post-review. This clustering and sharing of resources and intelligence is the key to survival in the current economic climate.

Emma Geliot is a freelance journalist.

The current economic climate is affecting people's ability to get about due to fuel costs, which affects our visitor figures and earned income. Schools are finding it increasingly prohibitive financially and time-wise to take part in our gallery-based education programme, and so our Education Officer has been doing more outreach work in

schools with employed artists. While this is a great solution, as a venue-based organisation this compromises our visitor figures and we may inevitably have to think about alternative ways of using the building to keep attendance up.

ACW's Investment Review was well overdue and desperately needed. I personally thought the exercise was well done, if overly long. ACW was very upfront about the entire process, which I think is admirable. There have been significant losses, particularly in rural areas. Gwent lost a lot of revenue clients, and AM Veronica German has been complaining to the Minister for Culture about the losses in her part of Wales.

Amanda Farr is Director of Oriel Davies, Newtown.

I've been critical of ACW in the past on a number of matters but the Investment Review set out a procedure which was clear, unambiguous and comprehensive. ACE has followed suit and made a similar set of decisions. There are some regrettable decisions but overall the cuts reflect ACW's determination to redress the available funding being spread too thinly and widely. Nevertheless I've been at great pains to point out to people that our settlements are still fairly lamentable compared to what equivalent organisations are receiving in England.

We can achieve resilience within the visual arts by doing great projects on limited resources, working cannily and collaboratively, taking opportunities that present themselves, and by developing relationships with artists who exceed expectations.

Martin Barlow is Director of Mostyn, Llandudno.

Because the sector in Wales has been so slow in taking up new technology, b10c has spent all its energy on advocacy and professional development training, and not focusing on artistic or curatorial endeavours. Now b10c is planning to build up an artistic programme – although not being an RFO we won't necessarily have the infrastructure to operate Wales-wide and will be less focused on ourselves as a network.

We realise that the more we move towards production our audiences change and we need to look at how we develop that. We've recently looked at developing smartphone apps in a Welsh landscape, and are naturally looking at tourism as a source of support for that, in a way that we wouldn't have done with a commercial developer. I think organisations such as the Visit Wales tourist board have got a lot more interesting: their language is less at odds with contemporary culture now, so it's easier to communicate with them which is crucial, especially if you're working in new technology.

Emma Posey is Director of b10c.

"The infrastructure for the visual arts is still fragile and without a robust champion."

Whilst in England there seem to be few within the visual arts sector who have benefited from ACE's review of its portfolio, ACW has substantially strengthened its support for its visual arts RFOs. This is however concentrated strongly on the venues which recently also benefited from major capital investment – in particular Mostyn and Ruthin Craft Centre – while Ffotogallery, Chapter, Artes Mundi and g39 have received modest increases in cash terms.

This leaves the infrastructure for the visual arts in general, and in Cardiff in particular, still fragile and without a robust champion. Art in the public realm has been hit hard in Wales (as it was in England last month). Safle (the former Wales-based agency for public art) closed its doors last October, leaving Locws International in Swansea as the only organisation now active in the public realm, but with a local remit only. I am also concerned about too much introspection and we must ensure that the arts in and from Wales continue to develop and international profile.

One of ACW's objectives in the review must have been to put itself in a strong position in anticipation of the forthcoming Assembly elections, when the Heritage Portfolio may well change hands. In the coming months the focus is therefore likely to shift from the sector to ACW itself, its review of its own operations and what relationship it establishes with a new Assembly Government.

Wiard Sterk, Principal of Urban Condition

"Developing and nurturing partnerships is a key factor to being sustainable and resilient."

The Elbow Room cooperative was formed to continue the valuable work we did in Safle. By being directly in control of the decision-making, we could develop and maintain a creative approach to our work and feel more directly engaged with the wider field of visual arts practice.

Overall, despite the challenges, we feel positive about our achievements so far. Inevitably, it has been hard work setting up while running projects and trying to survive financially. Capacity is a big issue. The reality is that like many people working in the arts, we have several jobs and therefore little time.

To be sustainable and resilient a key factor is developing and nurturing partnerships. We have already benefited from the collaboration and support of several arts organisations in Cardiff, which has increased our capacity to deliver and helped to connect us to the wider network of visual arts activity. We hope to continue developing this further afield in Wales.

Elbow Room (Cincia Mutigli, Nia Metcalfe, Walt Warrilow)

"We are in danger of creating a formulaic, more conservative and less creative artscene."

Commissioning art in the public realm is an excellent example of a system of mixed public and private funding, brought about by public art policy and adopted by a number of authorities and

national governments in the UK. It is through collective partnerships we will find suitable funding mechanisms for supporting, championing and sustaining artists' practice.

A chief concern is that many public sector projects that I am currently working on are funded from budgets created prior to the economic downturn. The funding crisis may be deeper for the arts in forthcoming years.

Wales needs a review of support and services that have been reduced as a result of the cuts and which of the remaining revenue clients can pick up the work – not just in the delivery of services, but in the lobbying and advocacy of the visual arts to central and local government. The most potent argument is whether the visual arts in Wales will remain an important economic driver should public investment be reduced.

I would urge local government, funding bodies and the national arts councils to ensure that the current economic climate does not distract from more important issues of supporting artists and the creation of works of excellence. We should shift the balance to collective activism to ensure artists can continue their practice free from political box-ticking, otherwise we are in danger of creating a formulaic, more conservative and less creative artscene.

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emmageliot.wordpress.com
www.elbowroom.org.uk
www.urbancondition.co.uk
www.artswales.co.uk
www.orieldavies.org.uk
www.mostyn.org
www.emmamprice.com

www.bloc.org.uk



NEW VISION FOR SCOTLAND

Launched in March, Creative Scotland's first corporate plan presented an ambitious vision for the nation's arts, culture and creative industries. This is backed by core Treasury financing of £35.5m with £14.5m of Scottish Government funds for specific initiatives, unspent reserves from the interim between Scottish Arts Council/Scottish Screen and Creative Scotland, some lottery funding back after diversion to the Olympics and reduced overheads due the merger that included a 30% staff cut.

"Scotland is a place where artists can research, develop and produce work of national and international significance."

"Our vision is that Scotland is recognised as a leading creative nation – one that attracts, develops and retains talent, where the arts and the creative industries are supported and celebrated and their economic contribution fully captured."

Creative Scotland will "invest in talent, quality artistic production, audiences, access and participation, the cultural economy places and their contribution to a creative Scotland".

The cross-cutting themes that will underpin this are:

- Education and a commitment to a generational change in cultural opportunity
- International partnership to reflect Scotland's global outlook
- Equalities in all areas of our work

Whilst Scottish Arts Council distributed funding to arts organisations and to artists, Creative Scotland will finance strategic priorities and commission activities to achieve these. More than 50% of the organisations funded by the Scottish Arts Council are likely to vanish. Until now £18.2m went to fifty-one Foundation Organisations and £8m to sixty Flexibly Funded Organisations – these are to



1 Investing in Scotland's Creative Future, Corporate Plan 2011-2014, Creative Scotland

disappear, replaced by strategic commissioning. Flexibly funded organisations include artists' resources such as Edinburgh's print and sculpture studios. Perversely perhaps, their Glasgow equivalents are saved as Foundation Organisations.

"Scotland is rich in crafts enterprises, with some 3000 across the country. There are particular strengths in jewellery, metalwork and textiles and, in partnership with the universities, growing expertise in new technologies."

"It is a centre of excellence for the visual arts, a place where artists can research, develop and

produce work of national and international significance. With a growing network of workshops, studios, galleries and artist-led initiatives there is a healthy diversity of practice from sculpture, painting, printmaking, drawing and photography through to sound, experimental film, live art, installation and new media/emerging technologies."

Creative Scotland's ambition for artists is:

- A new generation of talent emerging from the ladder of career opportunities
- Scotland viewed as a place of choice to live and work as an artist
- 2000 alumni from the Creative Scotland artists' residencies programme acting as champions and ambassadors

Initial comments from artists on how this policy will support their practice include: "Uncertainty bound up with positivity, let's see how it translates to the development of our culture." Alex Hetherington

However, while Creative Scotland sets out a ten-year aspiration and three-year budget, the current Scottish Government budget is for one year only, due to elections for the Scottish Parliament this month.

For more about Creative Scotland's plans and what the arts constituency thinks about them, go to www.a-n.co.uk/new_vision_scotland www.creativescotland.com/about/our-plans/corporate-plan

CULTURE COMMITTEE SURPRISED, DISAPPOINTED AND... PUZZLED

"At least half of Arts Council's Collection of British art should be on public display at any one time"

Select committee reports are an acquired taste, but anyone with access to the internet and half a day to spare will find the Culture, Media and Sport Committee's recent report, *Funding of the Arts and Heritage*, and the evidence that informed it, an illuminating read. Published just two days before English arts organisations received results of their applications for Arts Council funding from 2012, it attracted a quick flash of publicity for some of its bolder conclusions and recommendations.

Formed summer last year, the cross-party committee comprises eleven MPs representing constituencies in South West, South East, London, the Midlands, East, East Midlands, Yorkshire and Scotland. The funding of arts and heritage was its third inquiry. Written evidence from 231 individuals and organisations was augmented by thirty witnesses.

Its report expresses alarm at the speed with which Government decided to abolish or cease to fund key cultural sector players – the Museums, Libraries and Archives Council (MLA), Commission for Architecture and the Built Environment (CABE) and UK Film Council – and it is bemused by the Arts Council's decision to withdraw funding from Arts & Business at a time when many arts organisations are looking for private sector support.

The report welcomes the Government's new match-funding scheme to attract philanthropists to the arts but is simultaneously baffled by its failure to propose reforms to the tax system or Gift Aid.

It suggests that local authorities introduce a 'local honours system' to encourage wealthy individuals to give locally.

"It is the mark of a civilised society that citizens all have access to arts, culture and heritage," says the committee and there are numerous references to the importance of supporting the arts outside metropolitan centres. One of the more radical recommendations is that at least half of Arts Council's Collection of British art (currently containing 7,500 works) should be on public display at any one time and that pieces should be sold to finance new acquisitions. The report also recommends the Arts Council Collection, Government Art Collection (10,000 works) and British Council Collection (8,000) should be merged to save administrative costs.

The report records the committee's concern at the very limited time the Arts Council had given itself to assess applications for National Portfolio status. "While we recognise the desirability of giving organisations as much notice as possible," it said, "the decisions taken will leave approaching half of those applying disappointed. This is likely to result in some organisations having to close and there will inevitably be complaints that the process has been flawed and insufficiently rigorous."

Phyllida Shaw

The full report is downloadable from

www.parliament.uk/business/committees/committees-a-z/commons-select/culture-media-and-sport-committee/publications/

ACE WEDNESDAY

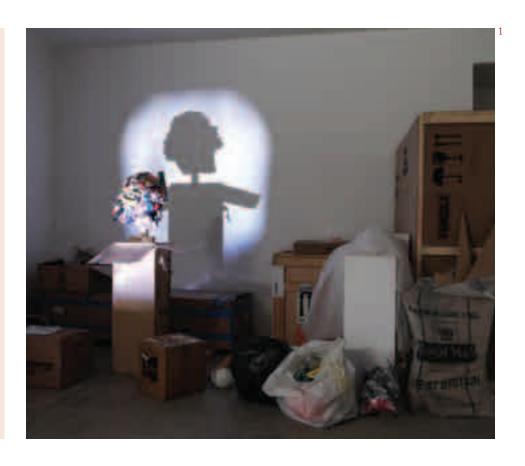
On 30 March, Arts Council England announced the winners and losers in the new National Portfolio Organisations (NPO) for funding 2012-15. Here's a-n's take on what's happened, the likely impact on artists, independent arts professionals and the arts ecology as well as highlights from some of the many comments and discussions that are in train.

Key points:

- 144 organisations in the new visual arts portfolio (187 RFOs in 2008)
- £211,753,389 to be spent on visual arts over three years (13% of NPO budget)
- 23 organisations that were not RFOs are awarded NPO funding
- 48% of all visual arts NPO funding goes to the "Top 20" galleries and production agencies.

NPO aims to:

- Provide ongoing support to key visual arts venues across England and encourage their leadership role locally, regionally and nationally as international-class facilities where everyone can experience great art
- Encourage artists' practice and career development through investment in artists' workspace and production facilities, artist-led spaces, and professional support organisations
- Maintain a resilient and diverse ecology that reflects, on a nationwide basis, the richness of work currently being made, and encompasses organisations of varying types and scales



Galleries are the winners!

"The new portfolio strengthens the core network of galleries and producing agencies with half of the 'top 20' receiving increased funding".

Included are BALTIC Gateshead (now the best ACE-funded gallery in England, receiving almost double the grant of its nearest rival Whitechapel Gallery), Mima Middlesbrough, FACT Liverpool and in London Serpentine, South London Gallery, Whitechapel Gallery and Camden Arts Centre, Ikon Birmingham, Modern Art Oxford, and new galleries Turner Contemporary Margate, The Hepworth Wakefield and Firstsite Colchester.

Producing agencies and studios do well

Funding for commissioning and producing agencies Artangel and Liverpool Biennial is strengthened with Forma and Locus+ retained in the portfolio. Artists' studios and artist-led spaces such as Artgene, Spike Island, East Street Arts, Yorkshire Art Space, Wysing Arts Centre, Bow Arts and Studio Voltaire (both newlyfunded) are supported along with other newcomers Project Space Leeds, Workplace Gallery Gateshead and London-based commissioning and exhibitions agency Peer.

1 Tim Noble and Sue Webster, *TrasHeaD*, rubbish and personal items, wood, light projector, 1999. From the exhibition 'Born after 1924', 18 February – 10 April 2011, Castlefield Gallery. Photo: Ingo Gerken

Top 20 NPOs		RFO 11/12	NPO 12/13	NP0 13/14	NPO 14/15
BALTIC Centre For Contemporary Art	North East	2,813,486	2,963,000	3,034,112	3,112,999
Crafts Council	London	2,601,718	2,484,641	2,541,788	2,612,896
Whitechapel Gallery	London	1,171,310	1,500,000	1,536,000	1,575,936
Yorkshire Sculpture Park	Yorkshire	1,363,952	1,302,574	1,333,836	1,369,812
Serpentine Gallery	London	883,734	1,185,734	1,214,144	1,245,712
Ikon Gallery Limited	West Midlands	1,003,910	1,003,910	1,027,000	1,053,702
Fact (Foundation For Art & Creative Technology)	North West	1,000,112	1,000,112	1,023,115	1,049,716
Nottingham Contemporary Limited	East Midlands	955,363	1,000,000	1,023,000	1,049,598
Arnolfini Gallery Ltd	South West	994,933	994,933	1,017,816	1,044,280
Cornerhouse	North West	805,748	870,000	935,000	1,028,775
Camden Arts Centre	London	703,744	917,055	938,148	959,725
New Art Gallery Walsall	West Midlands	876,408	876,408	896,565	919,876
Institute Of Contemporary Arts	London	1,326,209	900,000	900,000	900,000
Firstsite	East	617,131	850,000	850,000	850,000
Artangel	London	552,943	754,000	752,000	778,000
Watershed Arts Trust Ltd	South West	320,131	740,000	757,020	776,703
Institute Of International Visual Arts	London	965,634	600,000	600,000	600,000
Mima	North East	185,280	500,000	516,000	533,000
The New Art Exchange Ltd	East Midlands	398,551	500,000	511,500	524,799
			20,942,367	21,407,044	21,985,529



BIG PICTURE

Jack Strange, Zip and Zing

Two legs protrude from a gallery wall from holes separated by an expanse of white wall. The performance makes reference to sculptural works by Robert Gober or Erwin Wurm, in which limbs are disjointed and appear detached from their human counterparts. Yet the limbs in Jack Strange's performance move repeatedly in a nervous fashion for a short period of time then disappear back into the holes from which they appeared. These movements vary depending on each performer's physical endurance; their ability to move for any length of time is limited and performers, all of whom are volunteers invited to participate through an open call for entry, need to rotate every three and a half hours.

Strange's performance is as much about the endurance of the performers as it is about reading the live moment as a form of moving sculpture, available to view and experience during the exhibition opening times. The piece is most likely to be viewed in short fragments and not in its full duration, transforming it into an experience as disjointed as the limb it displays.

Sarah Williams, Jerwood Visual Arts Coordinator

Jack Strange was born in 1984 in Brighton. He studied at the Slade School of Fine Art, London, BA Fine Art (2003-2007) and lives and works in London. Recent solo exhibitions include: "The Same as Usual", Limoncello, London (2010); 'Emily, Callum, John, Grace, Elizabeth, Paul', Frieze Art Fair, London; 'Not Really', Maribel Lopez Gallery, Berlin, Germany (2009). Recent group exhibitions include: "The Shape We're In', 176 gallery, London; 'Jimmy', Mol's Place, London; 'Session_7_Words', Four Boxes Gallery, Krabbesholm, Denmark; 'Everynight, I Go To Sleep', Stuart Shave / Modern Art, London; 'Josephine Flynn and Jack Strange A Limoncello Punctuation Programme', Néon, Lyon, France; Forthcoming solo exhibitions include: Arthouse, Austin, USA (2011).

Jack Strange is represented by Tanya Bonakdar Gallery, New York, USA and Limoncello Gallery, London, UK.

Jack Strange, *Zip and Zing*, performance in Jerwood Space, 2011. Photo: Thomas Rydin

National bodies substantially cut

National agencies including National Society for Education in Art and Design, NewWorkNetwork, VAGA, Visiting Arts, International Curators Forum and National Federation of Artists Studio Providers have been axed. Engage gets a 50% increase "as the sector's lead specialist agency for gallery education which will play a key role nationally to help visual arts organisations to develop further their already extensive work in this area."

Godfrey Worsdale, VAGA's Chair said: "It is extremely concerning that an organisation with the reputation and history of VAGA is no longer able to benefit from regular funding from Arts Council England."

a-n becomes an NPO with 10% grant cut in real terms as does Axis with 9% and public art specialist Ixia who despite taking on the PublicArtOnline resource, got a 15% cut in real terms.

"It's good to have Arts Council England investment at a time when delivering our mission – to raise the profile and recognition of artists within society – is more important than ever. Artists have suffered badly over the three years of this economic climate. We urge all arts organisations who rely on the creativity of artists to realise their ambitions for audiences for the arts to take every opportunity to support artists both financially and artistically." a-n Director of Programmes Susan Jones.

Allocation by geographical region 2011 and 2008

Region	Total £	% per region '11	% per region '08
London	79,912,781	38%	43.5%
North East	23,083,602	11%	8.5%
South East	20,373,435	10%	8.6%
Yorkshire	18,475,136	9%	7.2%
North West	18,621,008	9%	9.3%
South West	16,396,162	8%	6.4%
West Midlands	13,877,071	7%	8.2%
East	9,585,558	5%	3.3%
East Midlands	11,428,636	5%	5%

Support for craft and design

The infrastructure for the crafts and applied arts has been pared down.

Crafts Council Chair Joanna Foster said, "Clearly there is mixed news for individual organisations in the sector. But, we are sure that the entrepreneurial spirit of the makers, curators, gallerists, educators and craft professionals that have made the profile of craft so strong in recent years will continue."

Contemporary Glass Society with over 600 professional members says: "We feel we fulfil a really vital role, especially as glass is so under-recognised as a contemporary artform. Over the last few years we've worked hard to raise the profile of contemporary glass. We're a progressive organisation; we could have coped with a percentage cut, but to take a 100% is devastating and does threaten us. But we're determined to survive."

Organisation	Region	Status 2012	Note
Crafts Council	National	NP0	15% cut
Craftspace	West Midlands	NP0	11% cut
The Hub	East Midlands	not ACE funded	
National Glass Centre (now funded jointly with NGCA)	North East	NPO	
London Design Festival	London	NPO	New RFO in 2009
Contemporary Glass Society	West Midlands	cut	New RFO in 2008
Contemporary Applied Arts	London	cut	New RFO in 2008
Designed and made	North East	cut	New RFO in 2008

"Prioritising organisations that directly produce art and make the most significant contribution to our goals meant cuts to some agencies with more of a support function"

Development layer cut

ACE's cuts have severely damaged an important layer in the infrastructure for artists' initiatives and professional development, impacting on the livelihood of artists and future vitality and sustainability of the visual arts.

ACE said "Prioritising organisations that directly produce art and make the most significant contribution to our goals meant cuts to some agencies with more of a support function. This may leave gaps in terms of visual arts sector advocacy and leadership, and we hope to work alongside the sector to address these."

In support of members and all artists, AIR Artists Interaction and Representation added its weight to the bevvy of campaigns urging ACE to think again.

"AIR: watched with dismay as Arts Council England unveiled the new landscape for visual arts funding on 30 March 2011 in which visual artists have been hit the hardest. "A balanced portfolio" has largely been interpreted as "supporting lottery-funded galleries and institutions" at the expense of support for grassroots artist-led initiatives.

Amongst those facing a total cut are artist-run organisations such as Castlefield (Manchester), Isis Arts (Newcastle), Artsway (Hampshire), PVA (Dorset), Storey Gallery (Lancaster), Shisha (Manchester) and Vivid (Birmingham).

Such small artist-run centres provide essential opportunities to make, test and discuss new work, often bringing in small grant and professional development funds.

Castlefield director Kwong Lee said: "Since 1984, Castlefield Gallery is proud to have provided literally thousands of artists with exhibiting opportunities at pivotal stages in their career who have received national and international acclaim and invaluable professional development support. It is recognised as contributing significantly to the visual arts infrastructure and the region's art ecology."

AIR Council member Katriona Beales commented: "The development layer that supports the transition from emerging to established artists has been seriously damaged."

AIR is concerned that large-scale galleries and institutions - many of whom have been awarded increases - will not move in to plug this gap in support for artists at early and mid-career. It calls for funded galleries to budget for fees at professional rates to artists for undertaking commissions and exhibitions and other arts employment. AIR also urges arts institutions to play a greater role in supporting the critical mass of artists by actively offering professional development opportunities and critique to more artists in their regions.

This kind of collaboration is imperative in a time of austerity. Such support of the critical mass of artists will guarantee that quality visual arts will emerge in the future, for the benefit of all. For without artists, there would be no contemporary visual art."

How to add your support

Isis Arts (North East) "At a time when terms like "digital" working and "diversity" and "inclusion" are overly used in reports and strategies, Isis is one organisation genuinely working in an inclusive way with artists, incubating creative ideas that often lead artists to create new and exciting work." Karen Davies www.facebook.com/profile.php?id=100000155445862

onedotzero (London) Thanks for words of support. Read our response http://bit.ly/i40UD4

Castlefield Gallery (Manchester) Support Castlefield Gallery. Please add your comments on how you value us on new Tumblr blog bit.ly/e9ixqM

MuteMagazine Get involved in the discussion around arts cuts via our google group: t.co/3nWUUsu

Side Gallery (Newcastle) LOVE SIDE GALLERY! Add your name and comments to the petition t.co/NYQPvlt

Artsway (Hampshire) "I am astonished that ArtSway, who have consistently punched way above their weight in terms of quality of output, exhibition programme, residency programme, associates support scheme, and artists' books as well as supporting emerging and more established artists through New Forest Pavilion at the Venice Biennale, have had their budget completely cut. Arts Council England has made the wrong decision." Gayle Chong Kwan.

www.artsway.org.uk/news/detail/artsway-not-succesful-in-npo-application/

Greenroom Theatre (Manchester) Thanks for all your messages of support bit.ly/b1lNse

Globe Gallery (Newcastle) Check out Investors in Globe Fundraising Launch http://t.co/t0ktytc

FUTURE ART AND DESIGN UNDER THREAT

In March, AIR – Artists Interaction and Representation put its weight behind calls for art education to be accessible to all, following a survey in which 95% of its members gave hearty support to the view that art education should be accessible "irrespective of background and financial status". Here we outline AIR's campaign and the survey's key findings to provide evidence for artists to use.



1 AIR members march for the alternative. Anti-cuts protests, London, 26 March, 2011. Photo: Mariona Otero. In total there were around 50 AIR members who joined the march that was attended by more than 25,000 people. The performance piece pictured involved members of AIR, along with non-affiliated artists and other art activist groups. Lyrics to various pop songs such as In the Summertime, Bye Bye Baby, and All You Need Is Love were reworked and given an anti-cuts theme.

The Higher Education bill means that from September 2012, universities in England can charge up to £9,000 a year for courses - a rise of £5,710 from the current £3,290. In addition, HE teaching budgets have been cut by 40%.

AIR is making the case for artists and art education as vital factors in the well-being and future success of our nation as part of this major event. Participation the March for the Alternative on 26 March in London formally launched the campaign.

Cuts in HE will reduce access to opportunity and diversity in the visual arts

One artist commented: "A situation in which the only people able to study and have the opportunity to develop an art practice are those from privileged backgrounds will leave us with a dull, predictable and grim forecast of art, of interest only an elitist audience, and mainstream art that is staid, boring and purely commercial."

"I came from a working class background so going to art school was hard enough, but under the current climate it would be impossible. I now teach in HE and the student profile changes each year – there are fewer and fewer students like me."

"MPs are arguing that poorer students below the threshold need not worry about paying back loans. But whereas 'moneyed' classes are used to taking out mortgages and loans, the working class are not. They are more used to paying their way as they go and will not want their 18-year olds to rack up debt so early in life."

• Vital making and craft skills will be lost to society.

Not only are artists worried about loss to the country and society of the "lateral the creative thinkers" art courses generate, they are also concerned about the impact of these financial constraints on facilities and practical resources:

"I am concerned that courses such as textiles, ceramics and glass – that rely on 'making and doing' and require skill and experience – may close."

Art and design courses need artists whose practices demonstrate the range of options and routes for visual arts careers. "Practising artists as tutors and visiting lecturers are the lifeblood of art departments, contributing a rich diversity of experience."

• Art and design research fosters entrepreneurship and excellence

"HE is where ideas begin, concepts and born, new methods and practices are tried out. Without it, we will struggle to keep up in the world, especially across the small entrepreneurial businesses and freelancers whose contribution is vital to recovery."

"There seems to be a lack of awareness of the huge difference visual arts makes to the economy, and to the economic and social infrastructure of our towns and cities. They are essential in drawing people in; without them the quality of life suffers."

"In communities I work with are many vulnerable people who will suffer if skilled professionally-delivered arts activities diminish. They are vital for building self-esteem, good mental health, and problem-solving skills."

"The majority of people outside art and design may not realise who these contribute to how we live our lives, how our homes and everything in them look and function, our packaging and advertising, what we wear, cook in, eat with; the way films and theatre productions look, the prosthetics used by wounded soldiers, the transport we ride on – the river of creativity that flows through all this comes from those who once were students in our art and design schools."

· Artists' livelihoods and portfolio careers will suffer

- $-\,72\%$ of visual artists are self-employed, with portfolio careers including work in education
- -51% of AIR members had worked in some capacity in HE in the past five years
- Some 64% had contributed as a freelance or occasional lecturer
- 39% were employed part-time and 9% full-time.

"My AHRC-funded collaborative PhD on live and performance art prepared me for academic research and established my professional practice, both of which are now internationally recognised."

Over half (56%) got up to 25% of their income from work in HE, whilst 16% got between 25-50% from this area. A further 29% earned 50% or more of their income from HE work, that included lecturing and technical positions. Significantly, half believed that their HE income was likely to reduce in the future. Analysis by a-n The Artists Information Company of paid work for artists in 2010 revealed 34% came from FE and HE institutions.

Common comments included: "More and more full-time staff are being laid off, replaced with hourly paid lecturers like me"; "My hours have been reduced to zero, although I am still 'on the books' as a visiting lecturer"; "My course can no longer fund visiting lecturers"; "I will be expected to teach the same module on less hours and with double the class size"; "Having just finished a PhD, I was heading towards a career balancing research, my practice and teaching. With teaching budgets cut, I am struggling to find HE work"; "My income has reduced due to 25% cuts already, both by reduction in hours and modules not recruiting because of fees increases".

AIR members support online activism that enables many artists to express support

Artists expressed a high level of support for campaigns and advocacy against cuts in art education. Whilst over two-thirds (67%) wanted to participate in activism and debate online, 58% wanted to write to their MP. Some 40% wanted to participate in demonstrations or to join in on direct action.

• AIR members say it's vital to join with others on this campaign

Artists say AIR's campaign should involve: "As many different organisations as possible. For once, artists should put aside their differences and work together".

"It's a case of finding the fellow travellers and sustaining each other through what will be a long haul."

Artists recommended AIR should partner with student and teaching unions including NUS and UCU. Other suggestions ranged from arts funders to, "National museums and showcase galleries such as Tate, Baltic and Whitechapel" and artists' groups and studios." "Fine art and crafts societies or unions such as Association for Contemporary Jewellery, Association of Illustrators, Royal Academy, Royal British Society of Sculptors, Royal Watercolour Society, Scottish Artists Union". BECTU, Equity, Engage, Musicians' Union, VAGA, NSEAD, RSA, ELIA, Campaign for Drawing and National Campaign for the Arts were also mentioned.

This campaign is one of the priorities for the AIR Council in 2011/12. Others include developing additional benefits for members including professional critical and development opportunities and collaborating with like-minded artists' organisations, unions and lobbying groups in the UK, Europe and internationally on research, good practice and advocacy.

Founded in 2006, AIR – Artists Interaction and Representation is a professional body for visual and applied artists, member of the European Council of Artists (ECA) and DACS appointed organisation for collective licensing. Practising visual and applied artists can sign up for AIR with an a-n Artist subscription. This combines of AIR representation, consultation and advocacy, its professional benefits such as £5m Public and Products Liability insurance, access to Artelier for studio swaps and DACS for copyright fees with a-n's Jobs and Opps service, publications and online resources.

For more about AIR, who's who on the AIR Council, becoming a member of AIR and AIR Activists go to www.air-artists.org

FIND OUT MORE ABOUT ARTS FUNDING

Advice, insights and resources on www.a-n.co.uk/arts_funding

Micro-philanthropy

Ed Whiting, founder of WeDidThis discusses the opportunities crowd-funding provides for both arts organisations and artists with Jobs and opps editor, Lauren Healey. tinyurl.com/43dv2dw

How to get crowd-funding

Emily Speed's Practical guide shows how crowd-funding uses the internet to manifest new possibilities for revenue streams, turning small stakes into big ideas. tinyurl.com/4ty40su

Working internationally

With the drastic cuts in funding affecting all areas of the arts, it is perhaps more pertinent that ever for UK-based artists to be seeking opportunities abroad. Lauren Healey reports on the rise of international opportunities with excerpts from Artists' talking blogs from outside the UK. tinqurl.com/6xvcqv8

Foreign focus

Andrew Bryant's choice of blogs, interviews and articles from China, the Subarctic and beyond. www.a-n.co.uk/artists_talking/article/1219200

Changing face of artists' employment

Research paper taking data from 2008-10 analysis of Jobs and opps as a base for commentary. www.a-n.co.uk/research_papers

Artists' livelihood strategies

Emily Speed looks at the complex nature of how artists make a living. She profiles four artists whom she worked alongside at the Salzamt, Linz, all based in Austria and Germany.

tinuurl.com/6b236yl

AIR marches for the alternative

Jack Hutchinson reports from the biggest union-organised event for over twenty years. tinuurl.com/5rmdcr8

Keep moving

Four recent graduates describe their journeys through the tricky months after university – from joining a peer-led network to working as an artist's assistant. www.a-n.co.uk/2011_degrees

Sustaining the arts in a harsh climate

Selection of Practical guides, features and commentaries including 'How to work with artists', 'Quality on a budget', 'How to use social media' and more. www.a-n.co.uk/sustaining_artists

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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.

Art and culture symposium

AHM (Sam Ainsley, David Harding and Sandy Moffat) presented the second of three one-day symposiums across Scotland in April. Held in Edinburgh and entitled 'State of Play – Art and Culture in Scotland Today', it led on from the first instalment in Glasgow that had set a context for AHM's manifesto, outlining "the imperative for artists and the art world to step up its lobbying to persuade politicians of the crucial significance of art and culture". The day's speakers Douglas Gordon, Dr Peter Hill, Margaret Hunter, Thomas Lawson and Jim Mooney discussed what it means to be a Scotlish artist living and working abroad and the perspective of Scotland as an international and community contributing to the arts.

Topical discussion on March's census in Britain soon highlighted the problem of nationality as a label that artists give themselves – aggravated and investigated by the rise in biennials internationally – and how the worldwide art community is itself a nation metaphorically and creatively produced outwith geographical restriction.

Economic restrictions were also discussed, including the state of UK higher education, rise in tuition fees in England and how free tuition in Scotland may be abolished following May's parliamentary elections. These are issues that have a ripple effect worldwide: will it create more students choosing international study with grants



1 'State of Play – Art and Culture in Scotland Today', one-day symposium in Glasgow. Photo: Sandy Moffat

and scholarships, or fewer creative people studying at all, reducing the contribution of artists trained in Britain to wider artist communities abroad?

Issues in academia and its place in art education, role of practice-based PhDs and the function of fine art courses were also discussed in light of Edinburgh College of Art's planned merger with Edinburgh University. However as both the 'A' and the 'H' of AHM taught on the Environmental Art course at Glasgow School of Art, this a driving force in securing Scotland as a prominent destination for international study (as is the MFA programme at GSA, co-founded by Sam Ainsley), procurement and diversification of an art community north of the border through art education is proven. But how will it be maintained?

The day's debate also incorporated one-minute manifestos and performances from emerging artists, each relaying their concerns alongside what it means to be an artist in Scotland today, including one from Swedish born artist of Iranian descent Sogol Mabadi, who studied in Glasgow (and featured as a new graduate on the cover of *a-n Magazine July/* August 2010). Typically then, the art community of Scotland is broader in its cultural mix than AHM may realise. Perhaps the symposium's final instalment in Dundee in September 2011, will focus more on this multi-national community, which foregrounds Scotland as an important contributor to worldwide creativity and forward thinking.

Richard Taylor

Arts development UK launches

National Association of Local Government Arts Officers (NALGAO) re-launches this spring as Arts Development UK (ADUK), to reflect the changing nature of arts development and those involved. Lorna Brown, Head of Arts & Cultural Strategy West Sussex County Council and NALGAO Chair, reports.

The economic situation means money available in the public sector (and local authorities in particular) is reducing severely. With that, the role of NALGAO's members as developers and managers of arts and cultural services is undergoing long-term changes, which they need to be equipped to manage. Arts Development UK has been set up in response to this.

The aim is universal provision of high-quality, effective local arts services that meet and reflect local needs and issues. ADUK's vision is to ensure the arts thrive in communities, meeting local needs, challenges and ambitions. Its mission is to equip members to make this happen, with ADUK at the heart as a professional association focused on Continuing Professional Development (CPD) for members.

Membership of NALGAO (400+) has always been wider than council arts officers, encompassing individuals and organisations interested in what the arts can do for them. Changes will bring about a different emphasis and ensure services are available to all members equally.

Core is access to latest information on arts funding, policy development, weekly e-zine, website and online forum, and in-depth magazine, *Arts at the Heart* – information all vital to anyone attempting to find their way through the swiftly changing landscape of arts development and emerging government policies.

Also of benefit is the CPD, including the annual conference, topical seminars regional meetings and study visits. Arts Development UK will provide more bespoke CPD through experiential learning opportunities that include buddying, skills exchange, formal and informal training and signposting members to relevant qualifications.

The new organisation aims to benefit arts organisations and artists who need to better understand the landscape for publicly funded arts and to be part of a big community of respected professionals.

Lorna Brown

www.nalgao.org/news.php



2 Cover from 'How to work with artists' guide published by a-n, the artists information company featuring Christine Wilcox-Baker, Heart of the estate, growing artwork: lettuce and radishes, 2009. From Wilcox-Baker's 2009 residency at Tatton Park. 26 MAY 2011 | A-N MAGAZINE | NEWS

Digital collecting

A collaboration between Harris Museum and Gallery and Folly, 'Current' is an experiment into collecting digital and new media artworks, on show at Harris Museum until 4 June.

The exhibition comprises Lost Calls of Cloud Mountain Whirligigs, a viewing station by Boredomresearch duo Vicky Isley and Paul Smith that shows mesmerising, scientifically-inspired, virtual creatures; Michael Szpakowski's House & Garden, an intimate and poetic visual encounter with the domestic using low-fi animated GIFs set into a soundtrack; James Coupe's The Lover video camera and projection-based installation that recognises, records and reveals vignettes of gallery-goers according to a bespoke algorithm; Graham Harwood, Richard Wright and Matsuko Yokokoji's Tantalum Memorial – Reconstruction, a large rack of telephone stepping switches

connected to an archived database of calls made by Telephone Trottoire (the international Congolese diaspora's network). Finally, Thomson and Craighead's *The distance travelled through our solar system this year and all the barrels of oil remaining* is a dual clock installation combining a count of all remaining oil barrels in the world with the distance the earth has travelled this year, making emotive connections between people and data.

From this shortlist, Thomson and Craighead's counter work was chosen by a second panel (including Taylor Nuttall, Folly's Executive Director, Contemporary Arts Society's Paul Hobson, Axis Chair Sarah Fisher and FACT Chair/Tate Liverpool Head of Exhibitions and Displays Gavin Delahunty) to join Harris' permanent collection.

The project works as a case study for institutions concerned with collecting and displaying digital art forms, highlighting the excellent standard of work being created in this area, and fostering open discussion of the challenges to understanding and installing it, including through the 24 May event at University of Central Lancashire, Preston. As the work itself is available for loan to other institutions, it will continue to be an ambassador for engagement with digital art.

Charlotte Frost current-experiment.org.uk

Modes of practice

In March, artists got together to discuss and share their strategies for surviving the cuts without compromising practice, ethics or professionalism. Intended to be an opportunity to develop ways to cope with the current economic climate, 'Modes of practice' was organised by artist Anna Francis at The Exchange, Stoke-on-Trent. It was supported by Airspace gallery and the New Generation Space project, both of which aim to offer artists workshops and seminars that will help expand their experience, knowledge and creativity.

Rich White and I gave presentations about how we try to make a living or operate as artists, including how we assess the value of opportunities. Split into small groups, we explored the various issues that artists face in light of the cuts, with questions such as: "What are your main concerns for the coming years?" Answers included a lack of work in light of the cuts, but concern was also voiced about graduates and emerging artists working for free and perpetuating the idea that art is not a profession to be taken seriously, or perhaps, to be paid. Finally, each group came up with five rules, which after collating and voting, formed the basis for this "guide for artists".

Modes of practice

A guide for artists and creative practitioners in the age of austerity:

- 1. Be active: support each other.
- 2. Be active: be an activist.
- 3. Be active: be an artist.
- 4. Value yourself, your time and your skills.
- 5. Share your knowledge and resources.
- 6. Focus, strategise and plan.
- 7. Be critical be fair.
- 8. Know your rights.

The need for solidarity amongst artists – for them to willingly share experiences and information – was voiced throughout the day, with many artists desiring to know more real-life experiences of pay and working conditions, particularly when working for organisations. An interesting question was put by a member of the group: "Would this guide be any different without a recession?" The answer from most seemed to be no, perhaps an indication



1 'Modes of Practice in an Age of Austerity' at The Exchange, Stoke-on-Trent. Photo: Glen Stoker.

of the low income that many artists are accustomed to, as well as the need to be adaptable and resourceful. The strength of networks and community in the arts was also recognised.

With designs by Rich, Anna and me, the guide will be made into posters and distributed as widely as possible. It will also be sent to key organisations in the arts with active seeking of endorsements from these organisations, as well as artists and others working in the arts. Within this, it has already been endorsed by a-n and AIR – Artists Interaction and Representation.

Emily Speed

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newgenerationspace.wordpress.com
www.thisisexchange.co.uk
www.airspacegallery.org
AIR Activists aims to create a pro-active network of
artists who can represent, advocate and lobby for
artists needs and aspirations, to sign up send your CV
to air-activists@a-n.co.uk

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knowledge_bank/article/633586/77173

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Travelling hopefully

The end of the art and design academic year is often the time for travel and other ways of broadening horizons. Here's a few of the many options around and about.

Artelier is Artquest's imaginative solution to affordable cultural exchange. Artelier enables artists who sign up to swap studios "around the corner or across the world". It's enabled through a series of partnerships with UK, European and international studio, residency or arts organisations who each act as a focal point for artists, confirming their professional status and eligibility.

Once you've been accepted, you can seek swaps and be kept up to date by e-bulletins. As AIR is one of the partners in Artelier, the fact AIR Public and Product Liability for UK AIR members extends to time spent outside the UK is a bonus. Other UK partners include AA2A, Acme Studios, ARC, Avid, Bath Artists Studios, Blank Studios, East Street Arts, Firstsite, Harrington Mill Studios, NewWorkNetwork, S1 and Somerset Art Works.

www.artquest-artelier.com

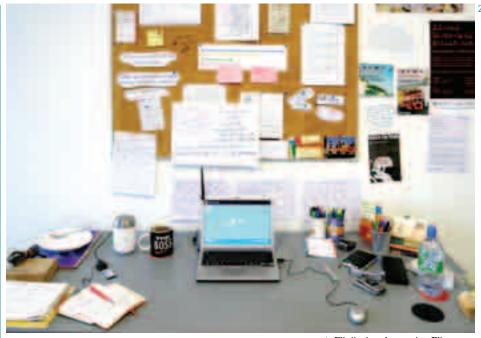
Culture Odyssey is a new website to promote local culture to a worldwide audience. It describes itself as "a voyage of discovery in search of excellence – in the arts, places, experiences, inspirations – in other words culture". Culture Odyssey has been designed to appeal to a wide range of users be they travellers, artists, designers, writers and photographers to present their work across the global community. It looks exclusively at travel culture and everything that defines it, with content supplied by the online community itself.

Culture Odyssey aims to bridge the gap between traditional and new media, offering those involved in the arts the opportunity to publicise forthcoming events and exhibitions, write about favourite objects and places and to articulate their personal inspirations. Enthusiastic travellers can post about their favourite places, alongside input from the virtual traveller with experiences to contribute, and the aspirational traveller with dreams to fulfil. The site has a stunning collection of images depicting a myriad of aspects of global culture be they related to art, heritage, technology, or nature.

www.cultureodyssey.com

Dialogue in Bordeaux is a blog from artists Joss Burke, Graham Chorlton, Peter Grego, Myfanwy Johns and Tom Ranahan who in November will exhibit new work in Bordeaux. Invited to take part in the Art Chartrons Festival in the French city by Francis Viguera (President of Art Chartrons Association), this builds on previous invitations of Birmingham-based artists to Bordeaux. The title of the show is 'Dialogue' with funding from Arts Council England and Art Chartrons Association.

www.a-n.co.uk/artists_talking/projects/ single/738882



1 Ellie Harrison, lone worker: Ellie Harrison's desk at her studio in Glasgow.

Work-a-thon for the self-employed

Ellie Harrison's latest project 'Work-a-thon for the Self-Employed' will take place at Toynbee Studios, London on 13 June as part of the Two Degrees festival. Commissioned and produced by Artsadmin, the project is also supported by AIR, Association of Illustrators and the Writers' Guild – organisations that represent large numbers of freelancers in and around London.

"The idea is to attempt to set a world record for the most self-employed people working together, on their own individual projects, in the same place at the same time, over the course of a normal 9-to-5 day.

"I've been a self-employed artist since 2004 and, despite loving the freedom of this lifestyle, I find myself suffering from its downsides: the isolation

and lack of workplace solidarity as well as the unregulated and, it seems, increasingly longer working hours.

"The Work-a-thon is an attempt at reversing these negative experiences by enforcing a 'normal working day' and creating a social working environment in which the informal conversations which we may miss out on – the 'chats by the water coole' – can happen.

"I see it as an opportunity for self-employed people like myself to 'be part' of a social activity – a world record setting attempt – without losing out on those precious working hours!"

If you would like to register take part or find out more information see **www.selfemployed.me.uk**

Bites from the blogs

The cuts to ACE, the cuts to the arts and humanities within Higher Education, and increases in university fees will not facilitate the growth of knowledge industries, and can only lead to a diminished society.

Public letter from Live Art UK in response to the announcement by Arts Council England of its National Portfolio Organisation awards for 2012-15, tinyurl. com/5uyeza4

Despite the assessment which stated that "ArtSway met Arts Council goals...." ArtSway will not receive any funding from April 2012 as "...other visual arts organisations were preferred when balancing artform and geographic provision".

ArtSway devastated at total funding cut, tinuurl.com/5uc6cp2

"A day of decidedly mixed emotions as the Arts Council's funding decisions were announced and then hit home. Particularly disappointing was the decision to cease funding audience development agencies who have previously led the way in bringing artists closer to their audiences through communications and the creation of art."

Creating a new funding culture with audiences at the heart, Ed Whiting, wedidthis.org.uk/blog

"In order to conquer the world you need some basics utensils. Like a basket. Plan for world domination," Sophie Cullinan on Artists talking, tinyurl.com/3opeb23

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 26.

THE SUNDAY TIMES



Artists are invited to submit up to four works at venues throughout the UK in June and July. Entry is £15 per work. www.parkerharris.co.uk

Deadline for entries: 2 July 2011 E: watercolour@parkerharris.co.uk T: 01372 462 190

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jerwoodvisualarts.org

Twitter: #JDP2011 T. 01372 462190 E. jdp@parkerharris.co.uk

Cork Street Call for Entries **Open Exhibition**

£5,000+ in Prizes Deadline 12 June All Media Except Film & Video

Cork Street, London Tel, 08455 438 478

www.corkstreetopenexhibition.com

Call for Artists ART IN THE PEN

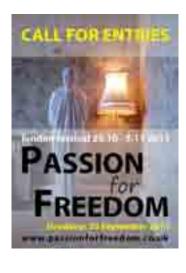
THE NORTH'S MAJOR ART FAIR Skipton, North Yorkshire

SATURDAY & SUNDAY 13/14 AUGUST 2011 (preview Fri 12 August) 10am - 4pm each day

Applications are now being received to participate in this unique major two day selling event of Contemporary Art. Now established as a leading Art Fair in the north's cultural calendar we invite established artists and welcome applications from New & Emerging artists.

Application forms and guidelines can be downloaded from

www.artinthepen.org.uk



National Society of Painters, Sculptors & Printmakers

Onen Submission

Exhibition September 2011

Menier Gallery

Established & emerging artists are invited to submit 2D & 3D work for selection to hang alongside NS Members

Download application forms;

www.nationalsociety.org

Deadline for June 30th 201

Opportunity to win a Solo Exhibition!

Pride in the House

Applications are invited from professional lesbian and gay artists for the 10th Pride in the House group exhibition.

Entry Deadline: Monday 6th June

Overall winner of exhibition will be invited to return for a solo exhibition.

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



ARTIST-IN-RESIDENCE

September 2011 - July 2012

Christ's Hospital is looking for a versatile artist or graduate to join its thriving Art department. The post would suit a practising artist with a range of creative skills as well as an interest in teaching. Although experience of working with children would be preferable, it is not essential.

The resident will assist with the teaching of Art to all year groups and be expected to aid in all areas of running the department, giving workshops and talks, culminating the year with a solo exhibition. Single person accommodation, heating, light and all meals during term-time will be provided free. A large studio space and a £1000 allowance for materials will be available. The resident will be paid an annual salary of £7,880.

You can download an application pack from our website; follow the links to News and Information, Employment Opportunities, where you will find full details of the role.

More information about Christ's Hospital can be found at www.christs-hospital.org.uk

Applications should be received by Friday 13th May 2011.

Christ's Hospital is committed to safeguarding and promoting the welfare of children and young people and expects all staff and volunteers to share this commitment. All successful applicants are required to complete an enhanced disclosure application with the CRB (Criminal Records Bureau). More details on the disclosure process can be found on www.crb.gov.uk

Christ's Hospital is an Equal Opportunities employer.

Registered Charity No. 1120090.

No Agencies.





Sconce & Devon Park -**Visual Art Opportunity**

Newark and Sherwood District Council is looking for an artist to develop proposals that will enhance the new Queen's Sconce bridge which was installed in summer 2010 as part of the Heritage Lottery funded restoration of Sconce & Devon Park, Newark, Nottinghamshire.

The budget for the commission will be in the region of £18,000.00 excluding VAT.

To receive a copy of the artist's brief please email philip.beard@newark-sherwooddc.gov.uk



DAIWA **FOUNDATION ART PRI7F 2012**

Introducing British artists to Japan

SELECTION PANEL

Jonathan Watkins

Mami Kataoka

Masami Shiraishi

Martin Gayford

Grayson Perry

Call for entries

Deadline for applications 26 September 2011

www.parkerharris.co.uk



Working with the Learning Team at Lakeside, the University of Nottingham's thriving public arts centre and museum. Comprising 10 days delivery to community and formal education groups, with 4 days for training and planning. Additional days may be available depending on demand.

Applicants should be practitioners with a range of art skills, excellent communicators, with several years' experience of gallery education work

To apply please contact Emily Dawkes 0115 846 7185 m emily.dawkes@nottingham.ac.uk www.lakesidearts.org.uk

The Muse at 269 Residency Programme 2012

Free studio space available from January-July subject to application review.

Two studio spaces available and two shows hosted during residency (one group, one solo).

Access to mailing lists and catering solutions available.

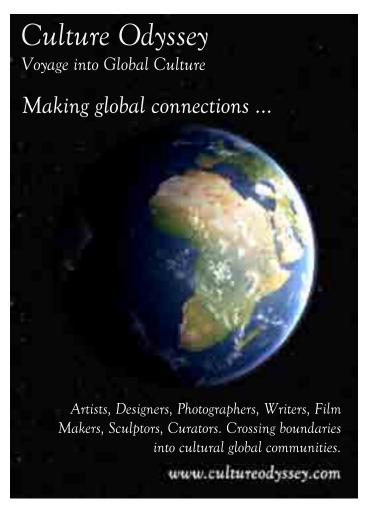
To apply please send 10-15 images (jpeg or email attachment) plus CV to: The Muse Residency Program '12 269, Portobello Road London W11 1LR

Only 2011 BA and MA graduates need apply

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



Nottingham



Exhibition open
24 August to 3 September 2011



A new show for artists making prints

Call for entries
Submissions:
Fri 15 & Sat 16
July 2011

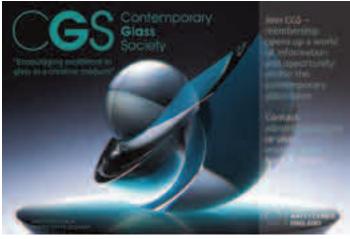
Download a registration form www.mallgalleries.org.uk/bite

Tel: 020 7930 6844 Email: info@mallgalleries.com

MALL GALLERIES



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Laurence Parenting 5 Day Lill Drawing Advanced Life Drawing Woodcat Printmaking www.hospitalfield.org.uk east Memorian Reported Minimum Hospitalid, Artifolia (2011) 254 -84 (0)1741 872233 - 07944136161

Life Drawing

Master Classes

Residency Opportunities for visual artists

Cheltenham Art Gallery & Museum is looking for visual artists to work on two offsite projects, Fine Form and Stanley's Story.

Fine Form: one week residency working with young people to create a carousel installation. Fee including all expenses and materials: £1500. 10 - 16 August. 2011

Stanley's Story: 5 day residency to record life in the village Leonard Stanley as a comparator to our painting Village Life by Stanley Spencer. Fee including all expenses and materials: £1400. July 2011

Please contact Paul McKee for an informal chat on: 01242237431 or send a proposal and link to images/web site to paul.mckee@cheltenham.gov.uk











MFA

The MFA is a 45 week studio based Fine Art course taught by internationally recognised artists at Bath School of Art and Design. The course is available for full time or part time study, starting in October.

Staff include: Maria Lalic - Course Leader, Roger Clarke, Bob Fearns, Natasha Kidd, Andrea Madjesi-Jones, Mariele Neudecker, Rosie Snell, Ed Whittaker, Camilla Wilson, John Wood and numerous world-renowned visiting artists.

For more information or to download an application form please visit: www.bathspa.ac.uk



Water Based Screen Printing for the Enamelling Process
Giggleswick Summer School 25th-29th July 2011
This summer school will help you develop your vitreous enamel work with a focus on the creative application of enamel (waterslide) transfers/decals and direct screen the creative application of ename! (watersflde) transfers/decals and direct screen printing on both steel and copper. By using fine meshes and sensitive direct stencils delicate hand rendered marks can be printed onto decals and enamel surfaces using affordable, portable equipment. We will also be producing some computer generated imagery using Photoshop. The summer school will be of great help to those who wish to set up and organise their own screenprinting area using a completely water-based system. The course will cover:

- completely water-based system. The course will cover:

 Introduction to print techniques for enamel including historical and contemporary examples to inspire you.

 Making enamel transfers using both on-glaze and over-glaze ceramic colours.

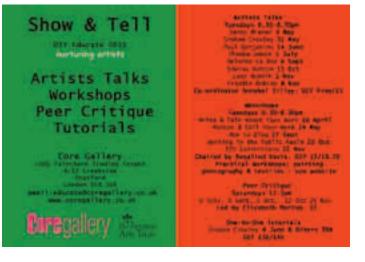
 Direct screen printing onto a pre-enamelled surface.

 Direct screen printing onto copper with a water-based resist for etching.

 Giggleswick School is nestled in the Yorkshire Dales close to Settle within beautiful countryide.

countryside.
Fees are £650 inclusive of accommodation and food.
Course tutors: Dave Fortune and Elizabeth Turrell from The University of the West of

For more information contact: Dave Fortune Tel: 07973 776019
Email: fortune.eden@virgin.net or David Knight Email: cdknight@giggleswick.org.uk





The winner of The Door Prize will get:

- Solo Show in Bristol
- Group Exhibition in Nails Gallery
- An award commissioned by London based artist Desiree Ickerodt
- The opportunity to join the judging panel for 'The Door Prize 2013'
- The opportunity to commission the 2013 award.

The shortlisted artists will get:

- Group Exhibition in Nails Gallery
- Published in the Exhibition Catalogue
- The opportunity to sell artworks and have their work seen by hundreds of visitors



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Visit our website www.artspace.org.uk for further details and application forms



Printmaker wanted in Nepal

A talented printmaker is sought to fill a voluntary two-month residency in a print studio in Nepal working with child trafficking survivors and deaf young people.

The studio is supported by The Esther Benjamins Trust - a registered charity that rescues and provides refuge to some of Nepal's most at-risk children.

The successful candidate will have expertise in bookbinding techniques with a natural flair for improvisation. A strong desire to help vulnerable young people learn career skills and a willingness to experience working in a challenging environment are essential.

Accommodation and most meals are provided. Please contact philip holmessebtrust org.uk for further details.

www.ebtrust.org.uk

Registered charity 1078187



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if interested, specifying what kind of work you do.

an

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Damon Bramley 0701 0701 120

Q Bursaries for new writing?A www.a-n.co.uk/interface

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800 sq ft Gallery space plus outside terrace 200 sq ft storage/studio space upstairs, separate entrance

2 years left on lease(extendable) £4500 and £5000 per year rent. Included in price are all fixtures and fittings/website/bookings and goodwill

This is a running Contemporary Gallery with lots of scope to do a lot more

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space

SPACE studios (est. 1968) has studio vacancies in London in the following locations: SE15, E3 (Olympic Edge), SE11, N1

Further details:

www.spacestudios.org.uk under 'Studios'

New studio building **Peckham** - ground floor access/loading bays/ceiling height - great for sculptors - 60 studios viewing now!

email: mail@spacestudios.org.uk

tel: 020 8525 4330





Forums

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- + dedicated private space for AIR members

Why not drop in, view and make your own posts?

www.a-n.co.uk/forums

COLLABORATIVE RELATIONSHIPS INDEX

a-n's Collaborative relationships series exposes the working relationships between artists and the wide range of professionals they collaborate with. Running in its current format since 2008 we now have a rich archive of over thirty articles covering hugely varied projects. Here, some select quotes offer highlights and insights into the nature of collaboration.



Our relationship was honest and open, and [the artists] were endlessly professional and took great initiative and risks, which I greatly respect. Jessica Baum, independent curator (Margate rocks)

By commissioning ideas and new works, she in turn took risks with all her artists as the final pieces may or may not have been successful... From the start, Jessica communicated clear expectations and maintained a professional but incredibly personal approach. An honest and open relationship ensued, which we believe to be key when working with artists, rather than a hierarchical structure which we have experienced in the past.

Sarah Craske and Stacey Keeler, artists (Margate rocks)

When commissioner and artist meet initially, each brings a range of pre-conceived ideas about what the other does – based on knowledge of previous projects, word-of-mouth testimony and social networks. So, on first impressions, I assumed Beacon collaborated with artists to create convivial artworks in rural locations, and I reckon they had me pinned as an artist who used curatorial meta-structures to produce artworks. As it turns out we were both mistaken.

Kelly Large, artist (Our name is legion)

When I work with an artist I want the collaboration to provide an opportunity for the artist to extend their practice so they are realising something new or fulfilling an ambition. I try not to be prescriptive about what I want from the project in the first meetings, I like to see how an artist responds to the space.

Sanna Moore, Exhibitions Curator, Towner Art Gallery (artdna)

The delays and difficulties of resolving these issues proved highly frustrating for the artist and all involved, and there was a need for trust and openness to allow the relevant officers to work internally to overcome these concerns and to ensure the project's successful delivery.

Louise Kirkup, Principal Planner of Burnley Borough Council (Peer plaques)

The absence of constraints was a real breath of fresh air, in comparison to many public art briefs, which are defined after the fact, and often reflect the conservative nature of the most powerful partner in terms of aesthetic and cultural ambition.

Kevin Carter and civic Architects, artist-architect team (Peer plaques)

It was an open brief invitation, which for many reasons is important not just for our practice but for commissioning public art in general. It keeps thinking, working, experimenting and collaborating more interesting because themes, partnerships and collective effort are based on internal mutual agreements and not on external set agendas.

Collaboration should always be an open process and requires constant re-assessment, no matter what scale or duration the collaboration takes. Collaborations aren't based on expectations but on a recognition of shared interests and overlaps, which can span across a wide and random field.

Kathrin Böhm, artist (Group process)

When you work with intelligent people in other practices or sciences, they have a very good idea about how the creative industries work. We live in a culture that is visually very sophisticated. I don't think the visual artist is any longer this mysterious person who lives in a completely different world; people in the sciences have as much interest in the arts as artists have in science. Furthermore scientists are dealing with the most astonishing visual material with aesthetic value, and they're not ignorant to that fact and are open to artists pushing that material in different ways.

Brian McClave, artist (Time lapse)

I was tempted by the challenge of a context literally 'under construction', the openness of the brief, its sensible timeline (eighteen months, eventually extended to two years) and realistic budget.

Kirsten Lavers, artist (Crop marks)

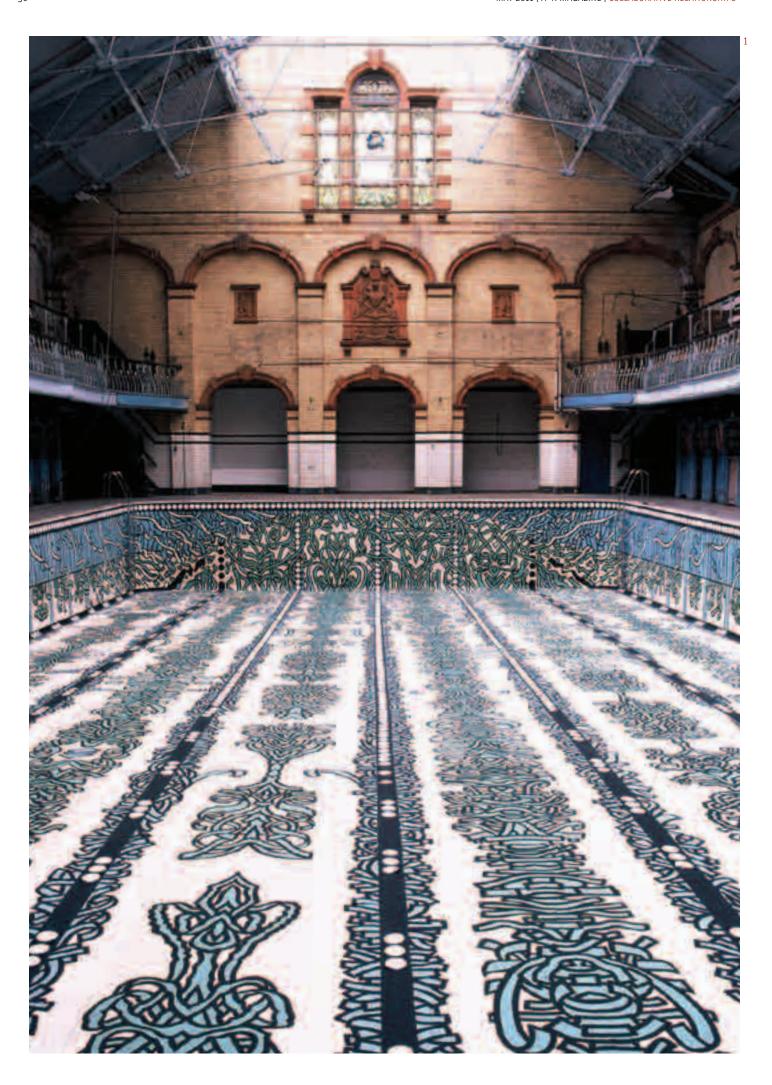
I look forward to sharing no fixed agenda, bouncing ideas, letting artistic collaboration happen or not, as well as having the occasional plan of action and structured debate.

Margaret James-Barber, artist (Good project)

She has trusted me and other artists to take the lead – sometimes it works, sometimes not – but that is part of the adventure, part of the learning experience for everyone.

Alison Kershaw, artist (Victoria baths)

1 Wrights & Sites, Signs from Everything you need to build a town is here, 2010. See: Wonders of Weston December 2010/January 2011.



Importantly it reiterated that the artist led the project and the gallery was there to support and facilitate.

Andrea Hawkins, Head of Public Engagement, Whitworth Art Gallery (The Whitworth Social)

We're very happy to stand back and not interfere when things are clearly working well for artists. 15mm Films didn't need us to make an input during filming, so we followed progress discretely and responded sensitively to situations... Since we share the artistic vision with our collaborators, it enables us to offer critical feedback effectively. This may not always be so popular, but ultimately it comes down to negotiations and suggestions that will, we believe, improve the work and achieve what was discussed with the artists.

David Crawforth and Naomi Siderfin, Directors, Beaconsfield gallery (The way out)

One of the factors that made for a successful relationship with Soraya and Patrick, directors of Theis and Khan, was the mutual respect we shared for each other's artistic concerns.

Rona Smith, artist (North elevation)

She was very professional to deal with and accepted the aesthetic criticisms as well as practical suggestions that we felt would improve the project. If she'd tried to preserve the form and detail of her initial design concept it wouldn't have been commissioned; that is the great value in an artist being flexible yet still retaining the integrity of their proposal.

Vivien Lovell, Founder-Director of Modus Operandi Art Consultants (North elevation)

Working with large organisations is fraught with potential difficulties and the biggest problems we encountered were breakdowns in communication where fundamental communication sometimes didn't get through and affected the project. ...Working with a large organisation means that you have to invest a lot of time in communication and double- and triple-check everybody is on the same page.

Alice Bradshaw, artist (Temporary Art Space)

Working in collaboration with such a large institutional body has also enabled access to a large body of knowledge across a range of subjects and departments.

Katherine Daley-Yates, artist/curator (northcabin)

Working with a large organisation and site has had a few pitfalls in arranging and agreeing logistics.

Christine Wilcox-Baker, artist (Cultivate and celebrate)

When working with artists you're not exactly sure what's in their minds and how their plans will unfold (as they also might not be either). This often impacts on time and resources, and you need to plan this fluidity into the timetable.

Sam Youd, Gardens manager, Tatton Park (Cultivate and celebrate)

I try to be flexible in my approach and it works well if the artist also has that degree of flexibility. The idea of the artist/curator relationship being a collaboration gives the artist freedom to be experimental and use the curator as a sounding board to bounce ideas off. I think relationships tend to become difficult if there is not flexibility on either side. If an artist is very single minded in their ideas for a project and not open to exchange it becomes difficult for the curator to feel they have much input into the process and you become essentially a facilitator.

Sanna Moore, Exhibitions Curator, Towner Art Gallery (artdna)

Ideally we like to work with artists with a sense of humour, who can not only do joined-up thinking but also joined-up listening, so it's a two-way process.

Sam Youd, Gardens manager, Tatton Park (Cultivate and celebrate)

None of this would have been possible without Andy's genuinely open interest and willingness to support my work in progress – not through quarterly reports presented at meetings but through first-hand experience and an understanding that a conversation requires listening as well as talking.

Kirsten Lavers, artist, on relationship with Andy O'Hanlon, Arts Development Officer (Crop marks)

- 1 Tod Hanson, *Fast Track Detour*, painted installation, 2004. Part of 'For The Time Being, A Promise of Progress' curated by Alison Kershaw. See: Victoria Baths, October 2009.
- 2 Spontaneous City, Cremorne Gardens, London. Photo: London Fieldworks. See: Spontaneous City in the Tree of Heaven, November 2010.



One of the key things I would look for in collaborators is their recognition of my long-term goals. It's been good to have William and Theresa's opinion through particular developments because I knew they were interested for the right reasons. What's more, I fully appreciate their value and expertise in areas that affect my practice but don't necessarily motivate me greatly – like the commercial side of things. I think the longevity of this relationship comes down to its organic nature and not necessarily adhering to any particular model, but developing a model that suits us.

Prem Sahib, artist, on relationship with LiangWest (Boyfriend material)

Regular on-site meetings with the Situations team offered us an unusual opportunity to respond directly to informed, focused and objective critical feedback within the making process. As we stripped back one element after another, some of us wondered if there was much left, but the kernel of the work is undoubtedly more clear and coherent than it would otherwise have been.

Stephen Hodge, artist, Wrights & Sites (Wonders of Weston)

We worked hard and tried lots of things, we talked, challenged and thought and infiltrated each of our practices. Through our way of working we achieved stones that are not my designs with their words, but finished pieces that are connected, considered and collaborative.

Kate Genever, artist (Companion stones)

The full collection of articles can be read online at www.a-n.co.uk/collaborative_relationships_index

New online this month: read about artists Sarah Evans, David Kefford and CJ Mahoney's collaborative journey towards new artist-run project space Aid & Abet in Cambridge.

NEW ON WWW.A-N.CO.UK

What are people most visiting across our lively user-generated sites? What new content has been added? Here are some highlights:



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

New interview on Artists talking

Rosalind Davis talks to Artists talking Editor Andrew Bryant about her art practice and all things surface. She explains her transition within the RCA from textiles to painting, her portrayal of the failure of modernity, and falling into an abyss of experimentation.

Read the interview at www.a-n.co.uk/artists_talking/article/1216515

We blog

Also new on Artists talking, Helen Cocker asks, "What is a blog?" Her article introduces the basics for novice bloggers and suggests what stands out for her as good blogging practice. Using William Aitchison's blog "The Customer is always Wrong', Helen explains why she sees blogging as a collective game of hide and seek.

www.a-n.co.uk/artists_talking/article/1164716

Jobs and opps

Micro-philanthropy is the subject in the latest offering from Jobs and Opps. Ed Whiting, founder of WeDidThis discusses the funding opportunities crowd-funding provides for both arts organisations and artists with Jobs and Opps editor, Lauren Healey. He explains the pitfalls and opportunities involved, and suggests best tactics to employ when using this method of fundraising.

www.a-n.co.uk/jobs_and_opps/article/1196856

Students community

Degrees unedited Online Editor Richard Taylor talks to artist and self-confessed 'pottering typist' Rebecca Strain. Using her isolation from professional networks to confront the discipline involved in writing, she talks about the part writing plays in her art practice, and how she arrived at her Artists talking blog 'My thoughts at 10pm every evening'.

www.a-n.co.uk/students/article/1165096

www.a-n.co.uk/artists_talking/projects/single/919676

AIR responds to NPO settlement

AIR: Artists Interaction and Representation watched with dismay as Arts Council England unveiled the new landscape for visual arts funding on 30 March 2011 in which visual artists have been hit the hardest. 24.8% of the current RFOs cut were visual arts organisations, compared to only 8.3% in dance and 18.4% in theatre.

www.a-n.co.uk/air/article/1196327/469395

Artists and curators talking

Sonya Dyer reports from 'Structure and Space' the final event in the Artists and curators talking series, held at Wysing Arts Centre in Cambridgeshire. Artists Ansuman Biswas and Celine Condorelli discuss their approaches to ideas of structure, space and 'the political' with Dr Wendy Pullan, Senior Lecturer in the History and Philosophy of Architecture at the University of Cambridge.

www.a-n.co.uk/publications/article/1218912

Read all four event reports plus Sonya Dyer's overview of the programme in our new Artists and curators talking section **www.a-n.co.uk/artists_curators_talking**



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ARTISTS' INSURANCE POLICY

From the providers of the AIR Public & Products Liability Insurance Scheme

Additional insurance for: Studio and equipment * Artwork (including exhibition cover) * Employers' and Public Liability * Professional Indemnity

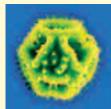






















Work by AIR artists (clockwise from top left) Caroline Wright, Naori Priestly, Sally Sheinman, Helen Thomas, Claudia Pilsl, Rob Kesseler, Mitra Memarzia, David Cotterrell, Paul Scott, Stephen Palmer.



Seeking info on insurance, funding and professional development? Want to develop your networks and collaborations? Locate like-minded artists and get advice from experts at events open to all visual and applied artists.

Look out for future events including:

11 May - Stroud, partnership with SVA

24 June - London, partnership with Fuel/RCA

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

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

If you are an organisation or university that would like to partner on a future AIRTIME event please contact edward.adam@a-n.co.uk















AIR

A voice for artists in a challenging environment

ARTISTS TALKING

Critical conversations around contemporary



Spotlight Thematic features

and partnerships

Forums

NAN Networking artists'

networks

Communities

Artists Arts organisers Students Advisors & tutors Research & media

Publications

a-n Magazine a-n Collections Research Papers

About a-n

Jobs and opps

Connecting artists and organisers into the enviroment for work and career development

INTERFACE

Visual arts exhibitions with a platform for new critical writing

Visual arts research

Facts, commentary and analysis on contemporary practice

Knowledge bank

Inspiring expert resources and toolkits

DEGREES UNFDITED

Platform for art and design shows

