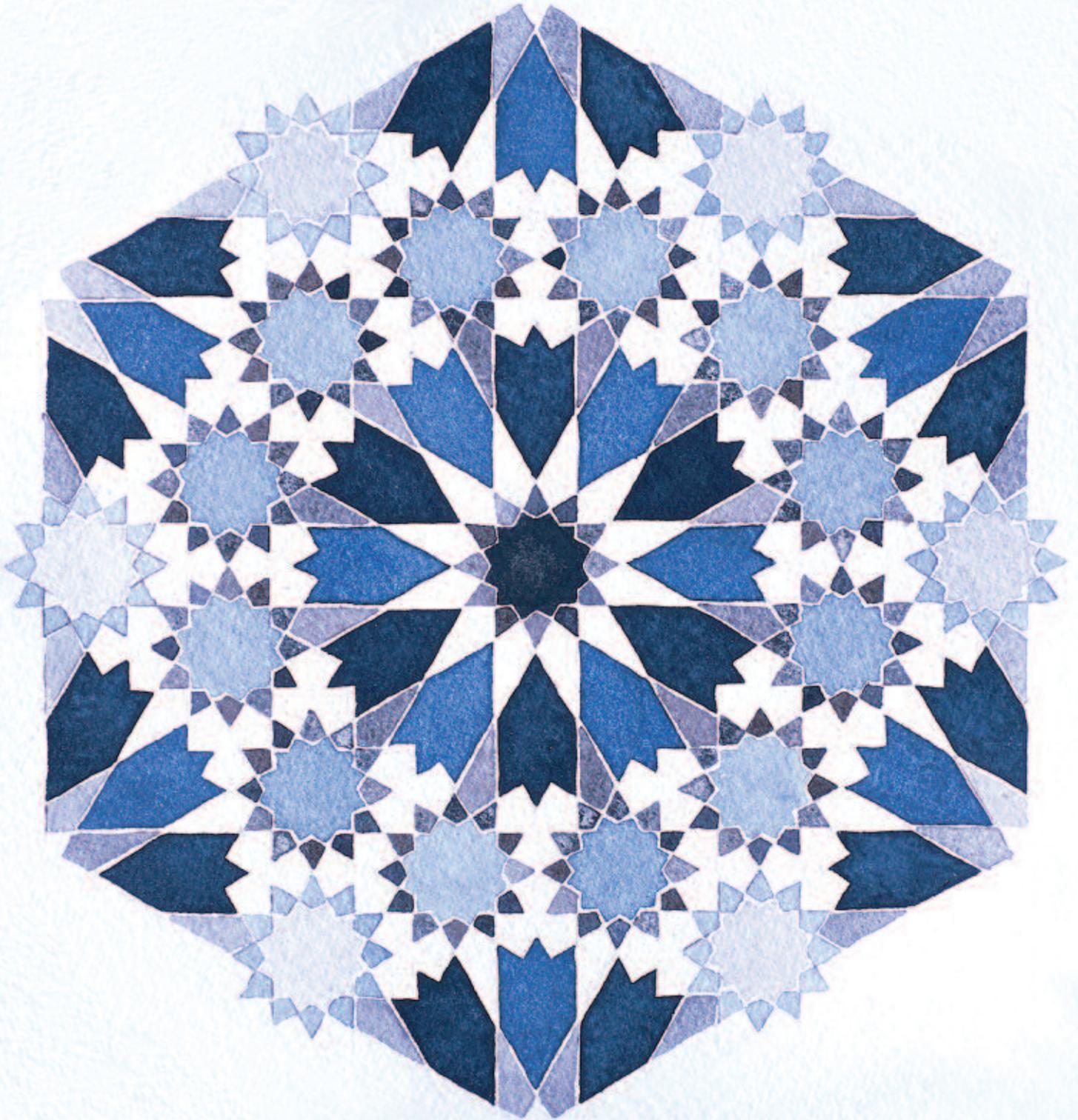


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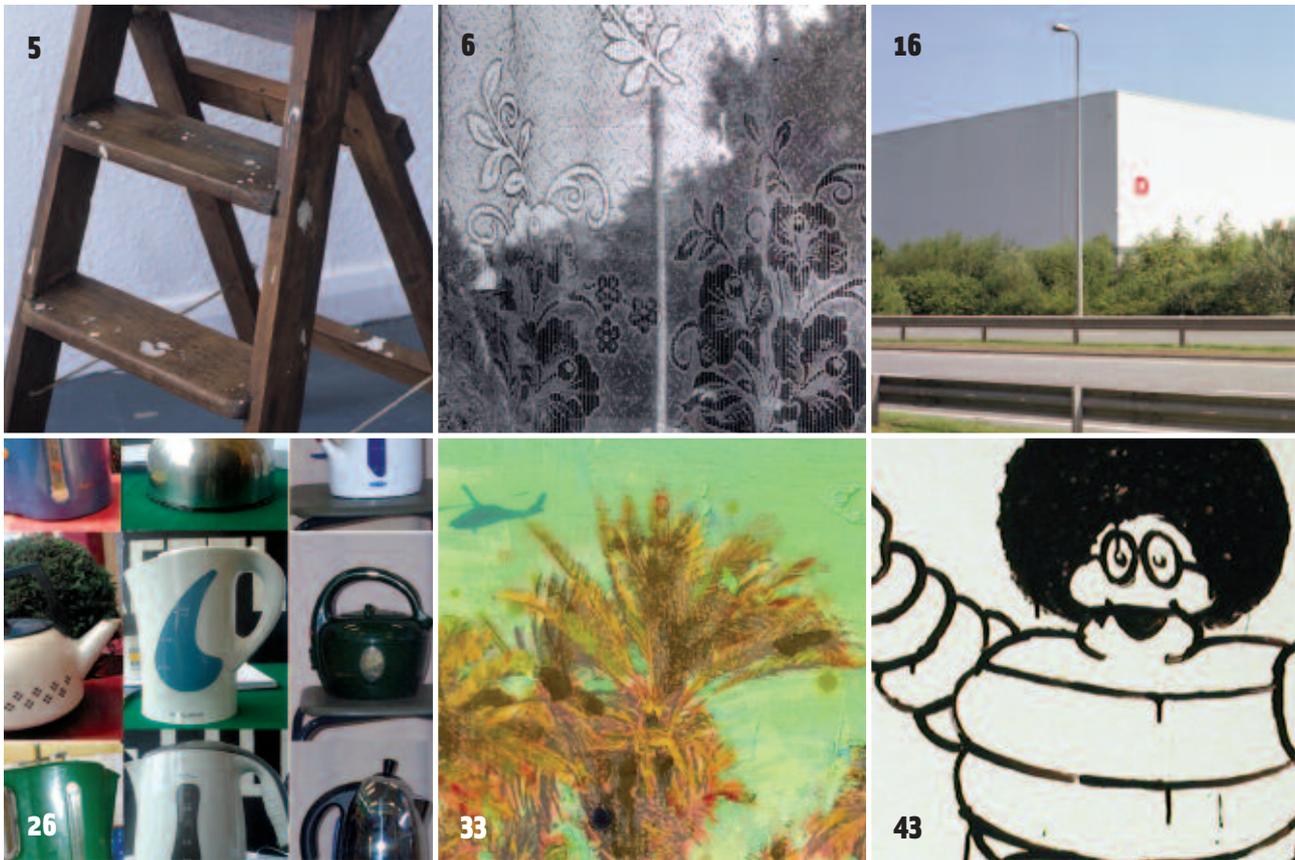
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Coming up next month in a-n Magazine The second article inspired by the Jetset conference highlighting international practice in craft and design; an artist's story from Susan Collis; Paul Glinkowski investigates studio groups, and previews focus on Scotland.	

Cover: Zarah Hussain, *Blue Hexagon*, hand-ground watercolour, 15x17cm, 2004. Photo: Peter Sanders. See artist's story 'Unity in pattern' on page 5.



Through advocacy and information and from the perspective of artists, a-n's mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society. a-n: The Artists Information Company publishes a-n Magazine and www.a-n.co.uk

THIS ISSUE & MORE AT
www.a-n.co.uk

Editorial

While commercial representation is far from the 'be all and end all' of a successful visual arts practice, the glossy veneer of events like Frieze Art Fair can make it feel like it is. Two new events in London this month perhaps offer some alternative to the elitism of the commercial art world. Although both appear to hanker after position in that arena, both can also be seen to demonstrate the optimism and entrepreneurship of artists.

On The Wall offers exhibiting artists a direct route to trade contacts and 'consumers' all under one roof, which implies the possibility of direct sales as well as visibility to galleries and dealers. It also offered pre-exhibition advice sessions to help exhibitors get the most out of the opportunity and their financial investment. Pilot, set up by a group of artists and curators to coincide with Frieze Art Fair, taps into a range of networks across the UK and beyond – a selection of curators, writers and artists each nominated an artist not represented commercially. By placing its focus on a relatively small group of artists, it offers a degree of exclusivity, a platform for showing their work, along with some 'art world' endorsement. The organisation is transparent about who nominators are with names and credentials publicly available, as well as the artists' contact details. Both opportunities are a forum for possible exchange but not a mediator. As new events they are as yet unproven, but it will be interesting to hear of outcomes and see how artists benefit.

Whatever your views about art fairs or where you see your practice in relation to the commercial market, Rod McIntosh's recommendations on page 28 are pertinent to any promotional opportunity where time and money is being invested: "Do your research. Understand your needs and values of the work and who your audience is."

Gillian Nicol, Editor

Letters

Let us know what you think. To put forward your views for possible publication in November, send up to 200 words by 6 October to letters@a-n.co.uk. Please note letters may be edited.

E alert

Just wanted to warn your readers about an apparent money laundering fraud targeting artists.

I was emailed through my website by someone calling himself Barry Anthony using an email address at outgun.com. He had selected three paintings from my website which he wanted to buy. He said he would pay by cashiers check and that his shipping company would be responsible for crating and shipping, (that sounded great because crating and shipping for export can be a nightmare to arrange in Pembrokeshire!). I emailed back to give him the total price of £2,500. Then he emailed back agreeing the price, and saying that he was arranging for a company who owed him money in America to send me a cheque for £4,500, which I was to pay into my bank, deduct the £2,500 and then write a cheque to his 'shipping company' for the outstanding £2,000.

At this point I realised that this was probably a money laundering fraud, and I emailed back to say – on the advice of my bank – that I was not authorised to carry out that kind of transaction, and advising him to pay me £2,500 by Bankers Draft if he wanted to buy my work. I have heard nothing since.

This scam was very different from the usual ones that come into my mailbox most days. It was specifically targeted at me as an artist. Someone had taken the trouble to go through my website and choose work and personalise the approach. Luckily I have a healthy turnover and was not tempted to buy into this scheme, but I can imagine that if I had not sold any work for a few months I might have succumbed.

Linda Norris, www.linda-norris.com

Erratum

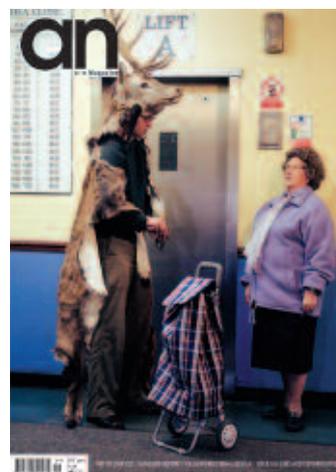
Apologies to Sutapa Biswas and Andy Fung for incorrectly crediting their images in last month's Previews.



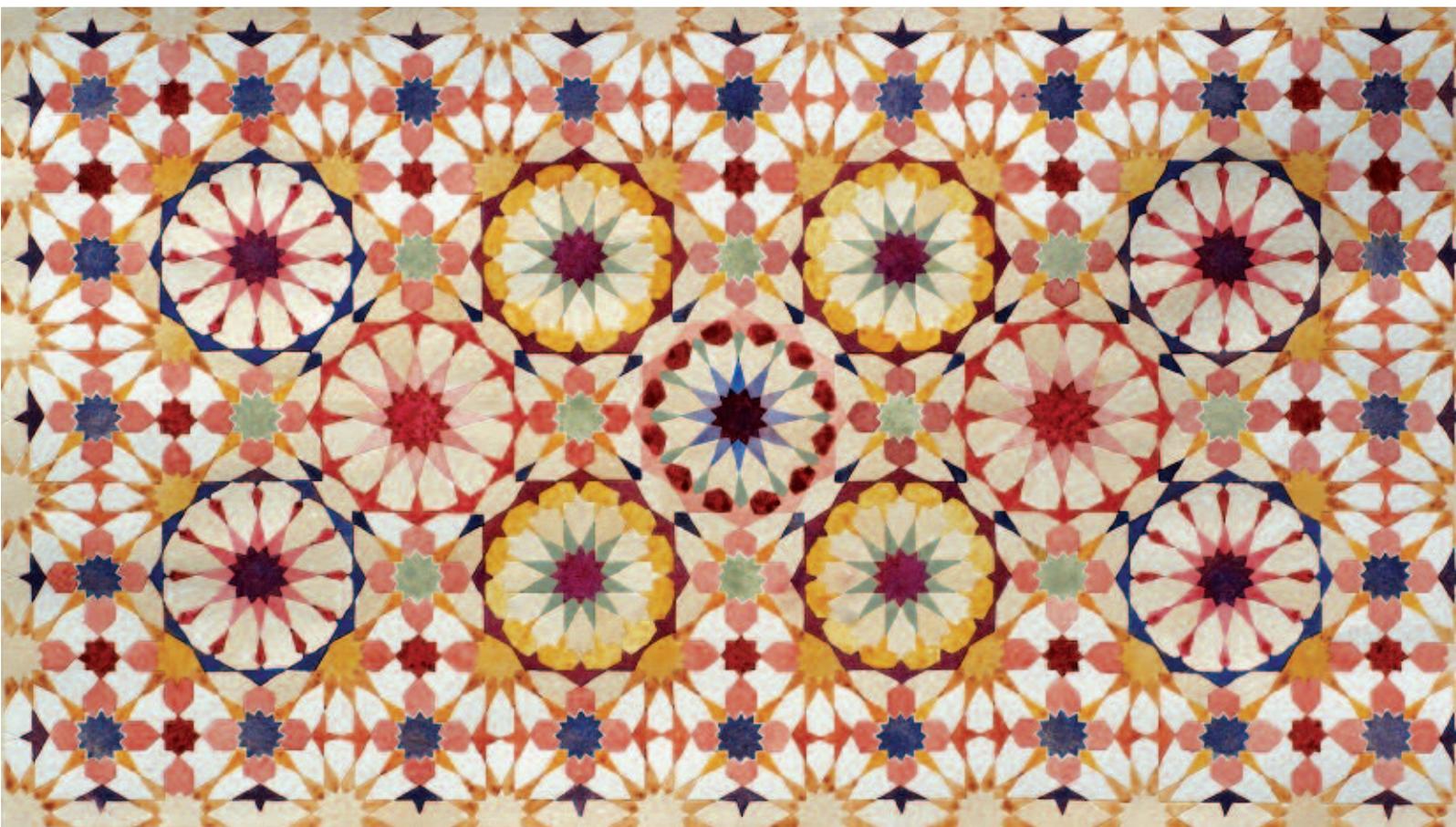
Sutapa Biswas, *Birdsong*, 16mm film, 2004. Photo: Toby Glanville



Andy Fung, *Untitled*, acrylic on board, 2002.



www.a-n.co.uk



Zarah Hussain,
Flowerbed, hand-
ground watercolour
56x32cm

Unity in pattern

Artist's story: Zarah Hussain

I have always been fascinated by complex geometry and pattern-making. Initially, when starting out as a painter I made large abstract canvases inspired by the Op art movement and Bridget Riley. I soon found this work to be clinical and cold, yet my fascination with pattern and pattern-making continued. Searching for a mode of expression that I could understand more fully, I started to rediscover my artistic cultural heritage and this led to me taking a path toward traditional Islamic geometry.

I was fortunate to be offered a place at the Visual Islamic and Traditional Art (VITA) department based at the Prince's Foundation in London, here I was taught by master geometers Paul Marchant and Keith Critchlow. During my time at VITA I discovered the inherent beauty of number and how this relates to the natural world and the

order that pervades the universe.

Muslims are encouraged to take heed of the order and harmony of God's creation, there is beauty and profound symbolism in the sun, earth, moon and orbits of the planets, this is reflected by the order, symmetry and balance in geometric pattern.

**Verily there are signs
For those that reflect**
The Holy Qu'ran (30.21)

The purpose of my artwork is to help humans to contemplate the Divine.

Sacred art is not representational; it does not imitate Divine creation, but the way in which the Divine spirit works. Sacred art brings out the inward essence of the things that are being presented, not the outer.

The Islamic standpoint is that in

the effort to trace origins in creation, the direction is not backwards but inwards – when the soul seeks sources and reasons for its existence it is led inward and away from the outer world towards fewer and more comprehensive ideas and principles. The primary function of these patterns is to lead the mind from the literal and mundane world to the underlying reality of existence.

During the past two years I have learned how to construct geometric patterns using a straight edge and compass, the underlying spiritual aspect being that geometry like all creation starts from a point that is extended to a line and then a circle. The circle represents unity and the making of pattern represents multiplicity, these two elements are manifest in every type of Islamic Art and Architecture.

My paintings are inspired by patterns from all over the Islamic world and I am fascinated by the sense of vibration, energy and spirituality present in geometry. I paint on handmade paper and I now make my own hand-ground watercolour paints from natural substances such as cochineal, earth pigments, semi precious stone and natural materials.

Zarah Hussain

www.zarahhussain.com

info@zarahhussain.com

'Handasah – Unity in Pattern' is at Ordsall Hall Museum, Salford from 14 September – 14 November.

Zarah Hussain's exhibition is part of a project initiated by Shisha, the international agency for contemporary South Asian crafts and visual arts, which aims to exhibit six solo artists over three years. Shisha is now programming for year three of the project and is considering proposals from artists. See Opportunities under Exhibiting on page 50 for more details.

Reviews

Providing a critical response to a diverse selection of artists' activity across the UK. Chosen from press release material you send us, and links with artists' networks, a-n commissions writers to sample and report back on what they thought. To find out more see 'Join in' on www.a-n.co.uk



Mary Maclean, *Leeds*.

MARY MACLEAN: SOMEWHERE... FAST

Belfast Exposed, Belfast
13 August – 24 September

Mary Maclean's works provoke an unsettling ambivalence, given that the objects themselves are so fixed, so physical, so right; while their subject matter – forensic-like considerations of the minutiae of guest houses – is deeply tinged with the melancholic transience that is found only in spaces through which individuals pass fleetingly.

Skilfully utilising photographic

emulsion, large format, monochromatic studies of interiors and veiled views from anonymous windows have been transferred onto hefty aluminium plates, a process which imbues the exhibition as a whole with a cool austerity, while also pandering to Maclean's fascination with the tat and opulence of doilies, voile net curtains, William Morris-type wallpaper and velveteen cushions.

Often Maclean cleverly places the viewer within these tired bedrooms and threadbare lounges – the walls of which, one feels, are permeated with the secrets of a thousand faceless souls – by appropriating the natural

compositional tool of the window frame. Always, these images offer simultaneously tantalising and infuriating shrouded exterior views, the net curtains playing with one's sense of perspective and goading one's sense of the acceptably aesthetic. And yet these are beautiful objects: objects that work, here in the gallery – as they would in just about any corporate lobby, or indeed any vaguely minimalist and good-sized living room.

Maclean's studies of interior details are similarly impressive. In *Members' Dining Room* the viewer is presented with a photographic treatment of a print of a landscape painting (hung on

a possibly damp wall) which, curiously, reads more like a formal still life. A companion piece depicts a large expanse of bare wall between a bed headboard and a small painting entitled *Arthur's Seat from the Braid Hills* in which, interestingly, some staining on the actual aluminium plate pervades the image. This, however, does not detract from the piece. Nor is it mere happy accident. Instead – as in much of Maclean's work – it lends the object an almost painterly quality not often found in photographic exhibitions.

Gavin Weston is an artist, writer and lecturer.

COAST

Firstsite, Colchester

31 July – 4 September 2004

'Coast' is an exhibition that showcases specially commissioned works inspired by and created along the Essex coast-line. Zoë Walker and Neil Bromwich's photographs document their work *How the Universe Sang Itself into Being*. The original performance took the form of a radio show broadcast from a mirrored boat on the River Blackwater estuary. Inspired by the 1970s pirate station Radio Caroline, the show was broadcast for twenty-five days and hosted discussions about philosophy and science to a soundtrack of prog rock and proto-ambient music.

Masaki Fujihata's *Mersea Circle* is an interactive digital work developed from data collected using video cameras and Global Positioning System devices to track the movement of people on Mersea Island, nine miles south east of Colchester.

Neville Gabie's video piece consists of three screens showing jumpy and blurred footage of sky and landscape.

The artist was unable to gain access to his subject, Foulness Island, a military zone owned by the Ministry of Defence. His solution was to use cameras attached to stunt kites to film the island, thus exploring ideas of inaccessibility, boundaries and surveillance. John Kippin's series of photographs of the Essex coastline focuses on its military history and highlights issues concerning borders, memory and identity. Elizabeth Wright shows an image of her proposed work *Coach*, a full-size tourist coach standing up on its end, planned for construction in the Tendring district, but not completed due to opposition from the local population.

Also on show here is documentation of artworks planned for integration into three schools in Clacton-on-Sea by Rob Olins, Andrew Smith and Michael Pinsky. The latter's work *Weather Cluster* will be made up of twenty-nine flat-screen monitors suspended from the ceiling, showing images of weather shot by pupils from the school which will be controlled by a computer program linked to a local weather station.

Wil Bolton is a writer, musician and owner of electronica label Boltfish Recordings.



Zoe Walker & Neil Bromwich, *Celestial Radio – How The Universe Sang Itself Into Being*, 2004.



Roman Vasseur, *Wreath for Sacrificed Artist*, print, 2004.

MATT & ROSS: TEMPORARY TATTOO

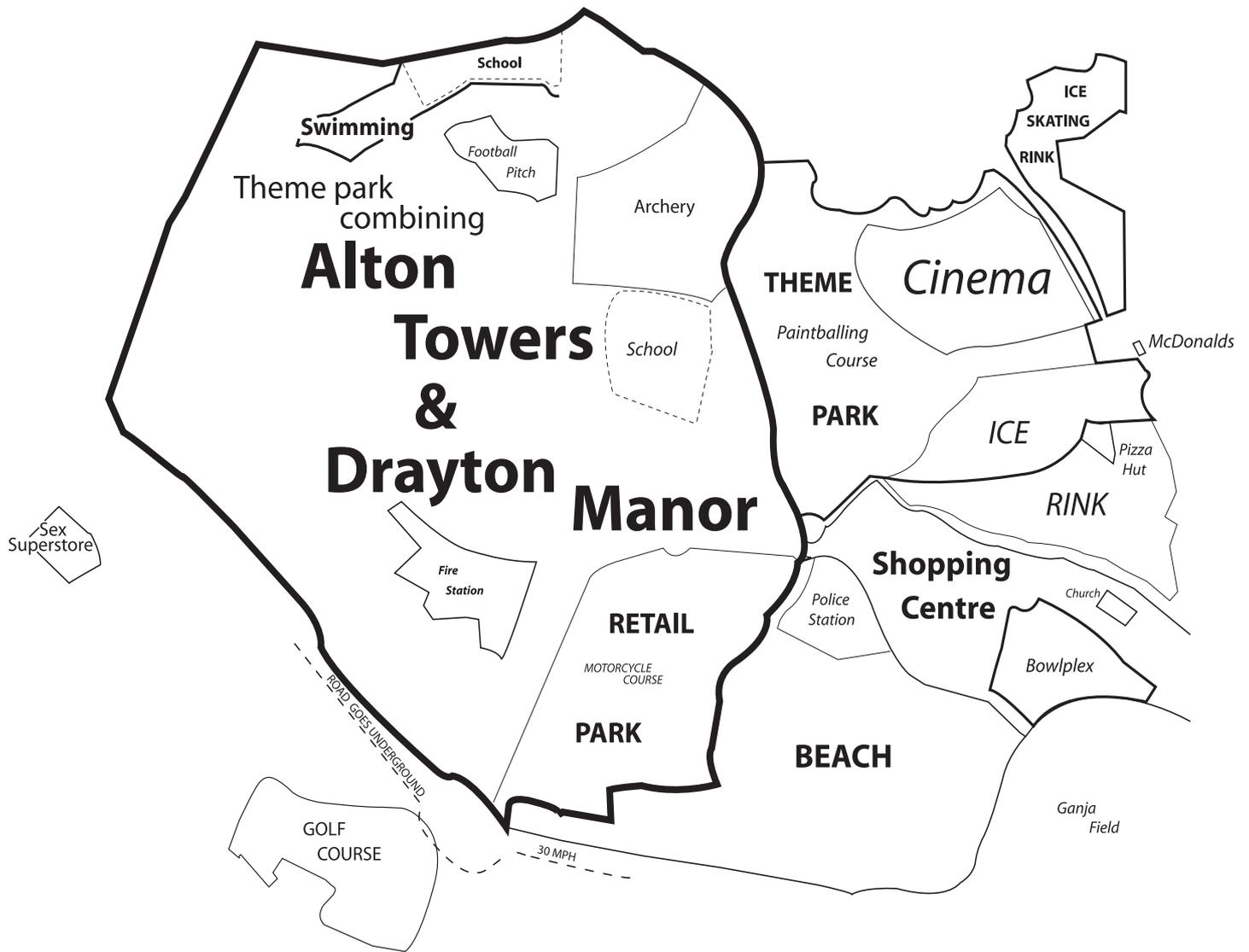
ROMAN VASSEUR: MURDER AS A FINE ART

Jeffrey Charles Gallery, London
13 August – 12 September

What we have here is the simultaneous presentation of two solo shows: 'Temporary Tattoo' is a video showing a self-indulgent venture. The palm of a hand is sprayed with glue then dried rigorously with a hairdryer. After continual testing for dryness, text is applied, after a short time the 'tat' is peeled away, crumpled up and left, all to an intended (hopefully) dodgy rock soundtrack. It put me in mind of an updated Warhol factory film with better technology and glue, revealing the same human mundanity and display of futile pursuits, compressed effortlessly in to around five minutes. A thinly disguised inclination towards inactivity shown through activity, almost like a public announcement film documenting our current cultural predilection for speed and the temporary.

The second gallery space suggests the opposite: widespread pro-activity and community backlash with instructions by means of narrative explanation and detailed blueprints. 'Murder as a fine art' is presented as three beautifully drawn plans of precession, celebration and burial... of a mural artist, all done in response to a 200-metre long mural in East London. Attention to detail is paramount within the architectural containment of the ritualised slaughter/mercy killing. Digestion is completed by means of a take-away polemic. Vasseur reacts to 'neo-liberal public art projects' with quasi-religious aplomb that reeks of a passion unafraid to speak its name, but held in check within the gallery for all to enjoy.

Stepping between the two galleries, there is a consideration of tandemic implication within the arrangement of the two shows. The side-by-side set-up offers a noteworthy juxtaposition. In each work the allusion is to a different outcome (non-activity and pro-activity), but through the clarity of intent, humour and site, we get to revolutionise and trivialise at the same time. Vicariously of course. **Len Horsey is an artist and writer.**



Top:
Dave Beech, *Drawing
of West Bromich, West
Midlands.*

Above:
Barby Asante, *Comfort
Zone, (detail).*

FUTUROLOGY: THE BLACK COUNTRY 2024

New Art Gallery Walsall
30 July – 12 September

In 'Futurology' there is a work by Dave Beech titled Mapping the Future, in which the obsessive western practices of constructing maps and deliberating futures are brought together to try to "empower young people to articulate their desire for change in their immediate locality". These 'imagined cities', the result of the overlapping of individual students' demands and their spatial arrangement on the gallery walls by the artist, might appear at first glance as an unlikely spatial plan for the future Black Country. But their seemingly far-fetched, anarchic and disjointed results bear, at close inspection, some insights which might be useful with regards to the whole 'Futurology' project. At once,

Mapping the Future makes clear, even presented as a patchwork of individuals' desires, what is already happening and continues to happen: the clear transformation of land use from production to consumption in post-industrial landscape. The result is a rather chilling visual description of a developing present, rather than an alternative wishful future.

Dreaming futures can be a tool of detachment from contingencies, an act to surpass and re-fashion them in order to envisage a different order, borne out of frustration, disaffection and the search for alternatives. Instead, the bizarre synergy displayed in Mapping the Future presents itself as an epiphany of what is often described as the 'colonisation of individuality' propelled by choices expressed as lifestyles and purchases available on the market. How else can we account for a dreamed future where paintball venues are omnipresent, but where no work

options are in sight beside employment in leisure facilities, prisons, or shopping malls?

Futurology: The Black Country 2024, is a research project by Andy Hewitt and Mel Jordan at the New Art Gallery Walsall, in which "artists and young people team up to examine the current social economic and political conditions in the Black Country in order to imagine their future". Hewitt and Jordan's approach of turning an invitation by the New Art Gallery into a complex enabling structure for exchanges between all parties involved, whilst withdrawing their own work from the visible realm of the gallery display, has allowed them to carve a reasonably sized independent space for critical art practice. Responding to the challenge were the work of Barby Asante, Dave Beech, Nick Crowe and Ian Rawlinson, Simon Poulter and Becky Shaw.

If we are meant to take seriously the objective of 'empowering communities' we must accept that 'empowerment' means also being able to demand, to object, to disagree, and to coalesce in order to fulfil one's aims, which might differ from the empowering agent's own agenda, whether this is an institution or an individual, such as an artist. These glimmers of liberating and necessary awkwardness are perceptible in many ways within 'Futurology'; see the account of Poulter's work process moving in between resistance and co-operation within his collaborative remit, or the ways in which Shaw's work questions its own means of display within a gallery context by materialising only three times through the duration of the project.

Equally, Asante's deliberate 'devolution' of her powers of artist/leader in her relationship with students, and Crowe and Rawlinson's latent land ownership project are testimonies of a willingness to develop ideas testing the border of the structures that have enabled them.

Artistic practice, so we are told, is by its very nature always compromised, and socially engaged artistic practice often struggles more than others to deal with this issue. It might be useful to think of 'Futurology' as a timely and useful episode of a practice that against all sensible advices, struggles to be more than just a 'discourse'.

Alberto Duman



Top:
Charles de Meaux & Philippe Parreno, *Le Pont du Trieur* (film still). Copyright of Anna Sanders Films.

Above:
Charles de Meaux, *Shimkent Hotel* (film still). Copyright of Anna Sanders Films.

THE IN-BETWEEN – ANNA SANDERS FILMS

Published by Forma

Anna Sanders is a prolific filmmaker that never was. She's an umbrella that conceals a fluidly dynamic film collective that transcends the confines of artform in order "to elude representation and replace it with presentation... to create a piece of reality instead of art". Anna Sanders is a composite and complex character only hinted at within the pages of this book, but the glossy images and the brief texts ultimately can't show her. The mystery stays intact on finishing the book and will stay unsolved until you meet

Sanders in the films themselves.

This book shows the multiplicity of Anna Sanders and these layers of truth and misdirection are repeated within the films. And it is no more 'truly' represented than in the film *The Third Memory* by Pierre Huyghe. The film refers to Sidney Lumet's *Dog Day Afternoon* starring Al Pacino which is also based on a real-life bank robbery by John Wojtowicz. *The Third Memory* gives Wojtowicz the opportunity to recount his version of the truth, and thirty years on in a recreated set of the bank, he takes us through what really happened. This is the heart of Anna Sanders. Reality and fiction become meaningless in this work. Who holds the truth – Sidney Lumet, Al Pacino,

John Wojtowicz, Pierre Huyghe? What would the bank manager or tellers, victims of a violent crime, have to say about the truth?

The narrative of 'reality' when translated to cinema highlights what is true about how we perceive it. There is no one truth; there isn't just one perspective. The films of Anna Sanders leave us questioning our position within our own narratives. Do we really possess the truth of our own stories? Or is it only by ignoring the network of narratives that surround our own that we construct that truth?

Michael Cousin is an artist based in Cardiff.

For a chance to win a copy of *The In-Between – Anna Sanders Films*, See Subscriber Prize on page 35.

What's on

A paid-for listing of exhibitions and events across the UK with previews interspersed throughout giving a taster of what's on.

To find out more see 'Join in' on www.a-n.co.uk

Aberdeen

Peacock Visual Arts

21 Castle Street, AB11 5BQ.

01224 639539.

www.peacockvisualarts.co.uk

Tues-Sat 9.30-5.30.

Until mid Oct: 'Locale 1: artist residency', first in a series of three exploring elements of society in north-east Scotland.

Abergavenny

The Art Shop

8 Cross Street, NP7 5EH.

01873 852690. Tues-Sat 9.15-5.30.

13 Oct - 6 Nov: 'Rural Landscapes', new watercolours and mixed-media by Dionne Sievwright. Dionne's palette is more subdued and limited but her characteristic use of light and texture within the landscape is clearly evident.

Accrington

Haworth Art Gallery

Haworth Park, Manchester Road,

BB5 2JS. 01254 233782. www.hyndburnmhc.gov.uk

Wed-Fri 2-5; Sat & Sun 12-4.30.

Until 10 Oct: 'Matisse - Drawing with Scissors', late works 1950-1954.

'New Glass', Rebecca Raven and Chow-Ying Wong. Until 24 Oct: Shan Murrell, prints and collages.

16 Oct - 14 Nov: 'Yes', 35 years of wondrous music.

Alnwick

Shire Pottery Gallery and Studios

Millers' Yard, Prudhoe Street, NE66 1UW.

01665 602277.

www.porcelain-shirepottery.co.uk

Mon-Sat 10-5.30.

Until 18 Oct: 'Photographic Effects in Painting', Chi-Sui Wang, paintings, photographs and drawings. A studio presentation for a PhD in Fine Art from the University of Newcastle upon Tyne, showing with studio porcelain by Ivar Mackay (from 13 Sept).

Barnsley

Cooper Gallery

Church Street, S70 2AH. 01226 242905.

Mon-Fri 10.30-4; Sat 10-3.

Contact gallery for details



Kooj Chuhan, Tang Lin, Aidan Jolly, Jilah Bakhshayesh, Hafiza Mohamed and Miselo Kunda-Anaku, *What if I'm Not Real*, multi-screen installation with sound, 2002.

Virtual Migrants: Terminal Frontiers

Q Arts, Derby

9 October - 20 November

Virtual Migrants was founded in 1998 to bring together a range of artists to collaborate on new media projects that explore original perspectives on themes of race, migration and globalisation. The Virtual Migrants assembled for this set of newly commissioned video installations are Keith Piper (Caribbean/Malta/UK), Miselo Kunda-Anaku (Zambia/UK), Hafiza Mohammed (India/UK), Tang Lin (Hong Kong/UK/China), Jilah Bakhshayesh (Iran/UK), Kooj Chuhan (India/UK) and Aidan Jolly (UK). The five interactive pieces on show explore the human experience of asylum and migration connected to the politics of local and global conflicts. The viewer is asked to think about their own position in the world questioning concepts such as home, locality, strangeness and loss. **Rosemary Shirley**

For further information see listing on page 12

Basingstoke

Fairfields Arts Centre

Council Road, RG21 3DH.

01256 321621. www.fairfields.org

Mon-Wed 9.30-5.30; Thurs 9.30-3.30;

Fri by appointment; Sat 10-1.

2 Oct - 2 Nov: 'The Art of Words', exhibition of text-based and illustrative work by different artists.

Bath

Hotbath Gallery

City of Bath College, Hotbath

Street/Beau Street, BA1 1UP. 01225

328673. www.hotbathgallery.co.uk

Mon-Fri 9-4.45; Sat 10-4.

Until 20 Oct: 'Society of Graphic Fine Art', annual members exhibition, plus 'Big Draw' day, 16 Oct. From 27 Oct: 'Ghost of a Chance', mixed-media from Russian and

To advertise in What's on

use the form on page 59 or contact the Communications and Sales team on

+44 (0) 191 241 8000

F: +44 (0) 191 241 8001

whatson@a-n.co.uk

Deadline: 5 Oct for listings

8 Oct for display ads

UK artists, journeying, exploration and discovery.

Bedford

BCA Gallery

33 Castle Lane, MK40 3XD.

01234 273580. www.bedfordcreativearts.com

Tues-Sat 11-5.

Until 6 Nov: 'Radio 101', Zoe Irvine, Scottish sound artist researching the history of the Cardington hangars and the ill-fated R101 airship that crashed in Beauvais, France.

Birmingham

Arcade

Off the High Street, City Centre, B1.

0121 643 6040. info@birminghamartists.com Daily 9-6.

Until 2 Oct: Claire Carter. 'The Window' is a Birmingham Artists project. Curated by Ian Skoyles and Pamina Stewart.

RBSA Gallery

4 Brook Street, St Paul's, B3 1SA.

0121 236 4353. www.rbsa.org.uk

Mon-Wed, Fri 10.30-5.30; Thurs 10.30-7; Sat 10.30-5.

5-30 Oct: 'RBSA Members & Associates', annual exhibition of recent work.

11 Oct - 20 Nov: 'Metropolis', designer maker jewellery and studio ceramics featuring Heather Skowoods, Anna Barclay and Kelly Atkins.

St Paul's Gallery

94-108 Northwood Street, B3 1TH.

0121 236 0098. Tues-Sat 10-5.30 (Sat 23 Oct 10-1.30).

9-23 Oct: 'Falsework 2', five artists respond to the changing condition of the working city. Work will include installation, painting, photography, sculpture, digital imaging and video.

Bracknell

Bracknell Gallery

South Hill Park Arts Centre, Ringmead,

Birch Hill, RG12 7PA. 01344 484858.

www.southhillpark.org.uk Wed-Fri 7-9.30;

Sat 1-5 & 7-9.30; Sun 1-5.

2 Oct - 7 Nov: 'John Bull War and Peace', John Gillett, a series of video pieces turning a humorous eye on the questions surrounding our perception of duration in art.



PHOENIX ARTS ASSOCIATION
10 - 14 Waterloo Pl. Brighton BN2 9NB
(01273) 603700 www.phoenixarts.org

Bradford

Gallery II

University of Bradford, Richmond Road, BD7 1DP. 01274 235495.

www.brad.ac.uk/admin/gallery

Mon-Wed & Fri 11-5; Thurs 11-7.

Until 29 Oct: 'New Paintings', Andrew Dodds. 'I see minimalism as a way to allow the viewer to find meaning by considering the work in a context that is relevant to them. All you want is for people to look, to find something or nothing, but not to be unwilling to be receptive.'

Bridport

Bridport Arts Centre

South Street, DT6 3NR. 01308 424204.

www.bridport-arts.com Tues-Sat 10-4.

Until 16 Oct: group show curated by Bridgid McLeer that deals with place, site and the idea of the 'foreign body'.

Featuring sculpture, photography and sound work.

Brighton

IO Gallery

Brighton Designers and Makers, 39 Sydney Street, BN1 4EP.

01273 671212.

www.lumicube.com/iogallery

Mon-Sat 10-6; Sun 11-5.

Contact gallery for details

Phoenix Gallery

10-14 Waterloo Place, BN2 9NB.

01273 603700. www.phoenixarts.org

Tues-Sat 11-5.

Until 9 Oct: 'Culture', mixed-media by ten artists from Brighton and Lille, France.

16 Oct: Phoenix Open Studios, 11-8.

16 Oct - 27 Nov: 'On Site', group exhibition plus installation and talk by David Chirwa. Thurs 21 Oct: 'The State of the Arts in Brighton & Hove', 7pm, free. For artists and those working in the arts, Susan Jones, Director of Programmes at a-n The Artists Information Company, will make a presentation on the guidelines and applications of the Code of Practice for the Visual Arts.

Bristol

EVERYMAN
BARRACKS
LEYHILL
HM PRISON

MARKED MEN

Stories and Pictures from the Inside

22nd October -
2nd December 2004

Leyhill Arts & Gardens
HM Prison Leyhill
Wotton under Edge
South Glos
GL12 8BT
01454 264345

Tues-Sun: 9am-4pm



Rabiya Choudhry

New Work Scotland Programme 12: Rabiya Choudhry and Lee O'Connor

Collective Gallery, Edinburgh
16 October - 13 November

The New Work Scotland programme was initiated by Collective Gallery in 2000; now in its fifth year it continues to identify and support some of the most promising new artists working in Scotland. Applicants are shortlisted through an open submission process and then interviewed by a panel of artists which this year included: David Burrows, Paul Carter, Sorcha Dallas, Jonathon Owen and Collective Gallery Director Sarah Munro. Artists selected for New Work Scotland Programme 12 are Rabiya Choudhry and Lee O'Connor, both graduates from Edinburgh College of Art. Choudhry's practice is primarily concerned with painting however, in this show, she aims to stimulate all the viewer's senses; while O'Connor exhibits large-scale drawings centring around all things quintessentially Scottish. **RS**

For further information see listing on page 12

Bury St Edmunds

Bury St Edmunds Art Gallery

The Market Cross, Cornhill, IP33 1BT.

01284 762081. www.burystedmundsart-gallery.org

Mon-Sat 10-5.

Until 30 Oct: 'arttextiles 3', the third survey of British art textiles including video, photography, installations, digital work, performance and textiles.

Cambridge

Kettle's Yard

Castle Street, CB3 0AQ. 01223 352124.

www.kettlesyard.co.uk Tues-Sun 11.30-5.

Until 7 Nov: 'Rear View Mirror'. How do we relate to the past? How are our memories affected by the cultural context

that shapes our present? Rear View Mirror sets out to explore these questions and examine the devices we use to reconstruct events and people.

Wysing Arts

Fox Road, Bourn, CB3 7TX.

01954 718881. www.wysingarts.org

6 Oct - 20 Nov: 'Honesty', Pierre Fabre, installation by internationally renowned kitemaker. Precursor to Pierre's period as artist-in residence. See website for more details.

Cardiff

Chapter

Market Road, Canton, CF5 1QE.

029 2031 1050. www.chapter.org

Tues-Sun 11-8.

2 Oct - 6 Nov: 'Baggage and Boxes', Pete Williams and Lou Thornton, contemporary printmaking and drawing. The first of five shows to be held over the next year showing a range of print related works.

Howard Gardens Gallery

School of Art & Design, Howard Gardens Campus, Howard Gardens, CF24 0SP.

029 2041 6608.

Mon-Thurs 9-8; Fri-Sat 9-5.

8 Oct - 11 Nov: 'Abstract Realities', Carol Robertson, paintings and prints. An exhibition in collaboration with the National Museum and Gallery (Wales) and Flowers Central.

Carlisle

Tullie House Museum & Art Gallery

Castle Street, CA3 8TP. 01228 534781.

www.tulliehouse.co.uk

Mon-Sat 10-5; Sun 12-5.

Until 7 Nov: 'Stitches in Time: Quilts since 1790', quilts from the Tullie House collection plus work from four leading contemporary makers.

Carmarthen

Oriel Myrddin Gallery

Church Lane, SA31 1LH. 01267 222775.

Mon-Sat 10-5; closed BH.

Until 6 Nov: 'October', print exhibition to celebrate the 90th anniversary of the birth of Dylan Thomas.

Colchester

Firstsite

at the Minorities Art Gallery,

74 High Street, CO1 1UE.

01206 577067. www.firstsite.uk.net

Mon-Sat 10-5 incl BH, excl Christmas & New Year.

Until 4 Dec: Paul Rooney, text, video, sound and performance. Until 23 Oct: Abigail Reynolds, new installation. Jan Dunning, beautiful images using a pinhole camera. 30 Oct - 4 Dec: Janeau Projects. Adam Thompson, sculptural and photographic works.

Hay Gallery

School of Art & Design, Sheepen Road,

CO3 3LL. 01206 518000.

Mon-Fri 9.30-4.

Until 14 Oct: 'Fractured Scapes', Russell Thoburn. 18 Oct - 4 Nov: 'Resonance', Jeni Smith.

Compton Verney

Compton Verney House Art Gallery

CV35 9HZ. 01926 645509. www.comptonverney.org.uk Daily 10-5.

Until 31 Oct: 'Luper', Peter Greenaway, major exhibition by world-renowned film maker.

Coventry

Herbert Art Gallery & Museum

Jordan Well, CV1 5QP. 024 7683 2386.

www.coventrymuseum.org.uk

Mon-Sat 10-5.30; Sun 12-5.

Until 31 Oct: 'Pictures for the People', works from the collection including L S Lowry, Stanley Spencer and Joan Eardley.

Cranbrook

Weald Gallery

Cranbrook Library, Carriers Road,
TN17 3JT. 01732 453118.
Tues-Thurs 9.30-6; Fri 9.30-5; Sat 9.30-4.
Until 9 Oct: 'Second View', Matthew
Kelleet, a re-photographic survey of an
1887 village archive. Plus a contemporary
view of modern landscape depict,
including work from Greg Davies.

Darlington

Myles Meehan Gallery

Darlington Arts Centre, Vane Terrace,
DL3 7AX. 01325 348843. www.darlington-arts.co.uk
Mon-Sat 10-8; closed Sun.
Until 9 Oct: 'Airhead', Maddi Nicholson,
new inflated artworks. Using a
considerable amount of breath and a little
humour, Maddi's work will certainly get you
thinking and may even blow you away!

Derby

Q Gallery

35/36 Queen Street, DE1 3DS.
01332 295858. www.q-arts.co.uk
Wed-Fri 12-4; Sat 10-4.
9 Oct - 20 Nov: 'Terminal Frontiers',
interactive video installations by
international artists Virtual Migrants.
Explores human experience of asylum and
migration within the politics of local and
global conflicts.

Dumfries

Gracefield Arts Centre

28 Edinburgh Road, DG1 1JQ.
01387 262084. www.artandcraftsouthwestscotland.com Tues-Sat 10-5.
Contact gallery for details

Dundee

Cooper Gallery

Duncan of Jordanstone College of Art &
Design, University of Dundee, 13 Perth
Road, DD1 4HT. 01382 345330.
www.exhibitions.dundee.ac.uk
4-15 Oct: 'discparc festival'. 'discparc' is
University of Dundee's new music label.
Celebrating the launch of our second
release 'DP002', this festival showcases
music, art and performance. Including
Matthew Noel-Tod's film 'Atomic'.

Eastbourne

Towner Art Gallery

High Street, Old Town, BN20 8BB.
01323 417961. www.eastbournemuseums.co.uk/towner/index. Tues-Fri 12-5;
Sat 11-5; Sun 2-5.
Until 10 Oct: 'In Conversation', Cassie
Howard, new paintings and projections.
16 Oct - 5 Dec: 'House in the Middle',
photographs of interior design in the
nuclear age.



Tania McCormack, *Untitled*,
embroidery on found
Travelcard, 3x6cm, 2003.

E9: An Anatomy of an Area

Transition Gallery, London
16 October - 14 November

'E9' features the responses of four artists to the postal district of London E9 where the Transition Gallery resides. The area is investigated through its surface, the resulting paintings, drawings and photographs record the artists' experiences of here and now. Clive Brandon walks the area in the manner of a miniature Grand Tour, the resultant works give the banal and the picturesque equal importance. Tania McCormack makes spontaneous real-time drawings during bus journeys often on the tickets themselves. Gary O'Connor's installation plays with fiction and reality, taking Victoria Park as his starting point - the place where his parents first met. Mike Perry's photographs focus on the intersection of city and wilderness recording these transitory areas of the neighbourhood. **RS**
For further information 020 8533 7843 or visit www.transitiongallery.co.uk

Edinburgh

The Fruitmarket Gallery

Somewhere Everywhere Nowhere

Collections Sans Frontières 3
in collaboration with Dundee Contemporary Arts

16 October - 28 November 2004

45 Market Street,
Edinburgh, Scotland, EH1 1DF
T +44 (0)131 225 2383
www.fruitmarket.co.uk



City Art Centre

2 Market Street, EH1 1DE.
0131 529 3958. www.cac.org.uk
Mon-Sat 10-5; Sun 12-5.

16-30 Oct: 'Stitch in the City', work by
members of the Embroiderers' Guild,
Edinburgh. 16 Oct - 8 Jan 05:
'Pleasurelands: 200 Years of Fun at the
Fair'. 23 Oct - 8 Jan 05: Johann Georg
von Dillis, drawings and watercolours.

Collective Gallery

22-28 Cockburn Street, EH1 1NY.
0131 220 1260.
www.collectivegallery.net Tues-Sat 12-5.
16 Oct - 13 Nov: 'New Work Scotland
Programme 12', Rabiya Choudhry, Lee
O'Connor. Project room: Lyndsay Mann.
20 Nov - 18 Dec: 'New Work Scotland
Programme 13', Craig Coulthard, Michael
Stumpf. Project room: Tommy Grace.

Ely

Babylon Gallery

Babylon Bridge, Waterside, CB7 4AU.
01353 616993.
www.babylongallery.co.uk Tues-Sat 10-4;
Sun & BH 11-5; closed Mon.
Until 10 Oct: 'Goya: The Disparates',
national touring exhibition of a haunting
and atmospheric series of etchings by
18th century artist Francisco Goya.
10 Oct - 14 Nov: 'Karaoke Me', Kevin
Carter, a virtual singing head that will
manipulate song lyrics.

Exeter

Devon Guild of Craftsmen

Riverside Mill, Fore Street, Bovey Tracey,
TQ13 9AF. 01626 832223.
www.crafts.org.uk Daily 10-5.30.
Until 7 Nov: 'Elemental Insight', major
touring exhibition initiated by the Met
Office and curated by the Devon Guild of
Craftsmen, surveying craftspeople and
artists from the South West, interested in
the natural environment.

Exeter Phoenix

Bradninch Place, Gandy Street, EX4 3LS.
01392 219741. Mon-Sat 10-6; Thurs
until 9.
9-30 Oct: 'Oscillation', Jessica Curry, an
audio/tactile installation. Created with
five visually impaired collaborators, this
32-minute work is the soundtrack of a
human life. 'Countermarketing', Simon
Poulter examines the cult of marketing.
6-17 Oct: 'Off The Wall Festival of Comedy'.

Spacex Gallery

45 Preston Street, EX1 1DF.
01392 431786. www.spacex.co.uk
Tues-Sat 10-5.
Until 20 Nov: 'Hortus: botany and empire',
international group exhibition exploring
underlying links between horticulture and
colonialism. Artists include Maria Thereza
Alves, Fischli & Weiss, Lois & Franziska
Weinberger.

Farnham

Farnham Maltings

Bridge Square, GU9 7QR.
01252 726234.
www.farnhammaltings.com Daily 10-5.
16 & 17 Oct: 'Festival of Crafts',
contemporary craft and design including
wood, ceramics, textiles and glass.
Demonstrations and willow weaving
workshops will also feature over the
weekend. E3 entry.

Farnham Street Gallery

Farnham Maltings, Bridge Square,
GU9 7QR. 01252 726234. www.farnhammaltings.com
Shop opening times will apply.
9-22 Oct: 'Farnham Street Gallery', 25

ELIZABETH MAGILL
CARLOS CAPELÁN
GRANÖ & HIPPELÄINEN

Elizabeth Magill *Recent Paintings*
Saturday 2 October - Sunday 28 November

Carlos Capelán *onlyyou*
Saturday 2 October - Sunday 28 November

Veli Granö & Tuovi Hippeläinen *RIEN - Is That All?*
Saturday 23 October - Sunday 2 January

Exhibition supported by
BANK OF SCOTLAND
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BALTIC

BALTIC Centre for Contemporary Art,
South Shore Road, Gateshead, NE8 3BA, UK
Tel +44 (0)191 478 1810 Fax +44 (0)191 478 1922
Email info@balticmill.com www.balticmill.com

an

Previews focus

Each month previews focus on a different region of the UK

Coming up over the next few months:

- November, Scotland
- December, South West of England and South Wales
- January, North East England and Yorks

Usher Gallery



In-Context

Brought together by Stuart Edmundson this second series of lectures, by leading British artists, explores individual practice and inspiration. Aimed at artists, students and gallery goers alike the lectures provide an opportunity to meet peers and make new contacts.

Tuesday 19 October James Ireland
 Tuesday 7 December Dean Hughes
 Tuesday 15 February Stuart Edmundson
 Tuesday 15 March Catherine Bertola

LINCOLNSHIRE COUNTY COUNCIL

All lectures commence at 2pm **FREE**

Usher Gallery Lindum Rd Lincoln. LN2 1NN
T: 01522 527980 E: usher.gallery@lincolnshire.gov.uk



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visual arts centre

Archetypes

by Mhairi Corr



20-21 Visual Arts Centre
Scunthorpe

18 September to
20 November 2004
Monday to Saturday
10am to 5pm

Admission Free

Call 01724 297070
for details

20-21 Visual Arts Centre
Church Square
Scunthorpe
North Lincolnshire
DN15 6TB



A 20-21 Visual Arts Centre Touring Exhibition

www.northlincs.gov.uk

sharpen up



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or the Artist Services pages on: www.commissionseast.org.uk

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venues hand over their shop windows to display art work of an artist. Installation work, abstract paintings and storytelling will all feature in this two-week event.

Surrey Institute of Art & Design
Foyer Gallery/James Hockey Gallery,
University College, Farnham Campus,
Falkner Road, GU9 7DS. 01252 892668.
www.surrart.ac.uk/galleries
Mon-Fri 10-5; Sat 10-4; closed Sun & BH.
2-17 Oct: 'Farnham Schools Art Exhibition'
(open Sun 10-4). 1 Oct, private view.
27 Oct - 1 Dec: 'Rites Fit', Charlotte
Pedersen and Christian Q Clausen.

Folkstone

kelvin pawsey sally penfold chris yates	georges house 8 old high street folkstone CT20 1RL 01303 244533 16th - 27th october 10am till 5pm daily
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time piece

Frome

Black Swan Arts
2 Bridge Street, BA11 1BB.
01373 473980. www.blackswan.org.uk
Mon-Sat 10-5.
Until 2 Oct: 'Personal Vision', paintings by
James Lynch and Kate Lynch, ceramics by
Patricia Low. Part of Somerset Art Weeks.

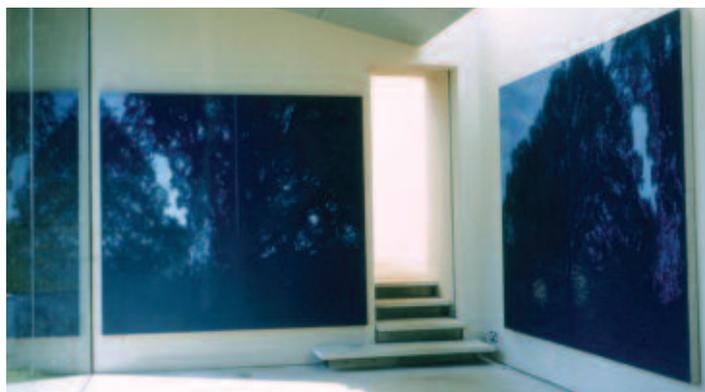
Gateshead

The Gallery
Gateshead Central Library, Prince Consort
Road, NE8 4LN. 0191 477 3478.
www.gateshead.gov.uk Mon-Fri 9-7;
Wed 9-5; Sat 9-1; closed Sun.
Contact gallery for details

Glasgow

Collins Gallery
University of Strathclyde, 22 Richmond
Street, G1 1XQ. 0141 548 2558.
www.collinsgallery.strath.ac.uk
Mon-Fri 10-5; Sat 12-4.
Until 9 Oct: 'Surfacing', Polly Binns.
16-20 Nov: 'Images 28', original, jury-
selected work by members of the
Association of Illustrators. Includes prize-
winning commissions for the media and
publications. Supported by fully illustrated
publication and workshops.

Glasgow School of Art
167 Renfrew Street, G3 6RQ.
0141 353 4500. www.gsa.ac.uk
Mon-Fri 10-7; Sat 10-2.
Until 29 Oct: Kathleen Mann, drawings,
publications and embroidery panels.
4-29 Oct: 'Artists', work by Glasgow School
of Art staff Catherine McBride, Sue Brind,
Susanne Nielsen, David Bellingham, Stuart
McKenzie, Justin Carter and Klaus Jung.



Paul Winstanley, *Dark Glass I and II*, 2004.

Paul Winstanley

New Art Centre Sculpture Park and Gallery, Salisbury
Until 14 November

Windows, portals between the exterior and the interior, have been a common motif in painting throughout art history, from the formal idea of frames within frames to the renaissance notion of the painting as a window. Windows and their reflective properties are an important feature of Paul Winstanley's paintings. For this exhibition at the New Art Centre, Winstanley has responded directly to the gallery space and more particularly to the vast glass panels that make up one wall of the space giving onto the impressive landscape surrounding the gallery. His highly realistic photo-based paintings play with the relationships between illusion, surface, representation and architecture. **RS**

For further information 01980 862244 or visit www.sculpture.uk.com

Street Level Photoworks
26 King Street, G1 5QP.
0141 552 2151.
www.sl-photoworks.demon.co.uk
Tues-Sat 10-5.

Until 2 Oct: 'Terminal Frontiers',
interactive, electronic installation project
by Virtual Migrants group with Keith
Piper, tackling issues of asylum and
globalisation.

Hale

The Salt Gallery
57 Fore Street, TR27 4DX. 01736
753356. www.thesaltgallery.co.uk
Mon-Sat 10-5.30.

Until 23 Oct: 'wort/wall/water', 16mm
triptych by Stuart Moore and Kayla Parker
+ short films and prints. Simeon Stafford,
paintings and mixed gallery ceramics.

Halifax

Bankfield Museum
Boothtown Road, HX3 6HG.
01422 352334. www.calderdale.gov.uk
Tues-Sat & BH 10-5; Sun 2-5.

Until 10 Oct: 'A hairdresser... a soldier...
thimblemaker... and a duke', a series of
interventions into the collections at
Bankfield by Deirdre Nelson. 'Halifax Art
Society', annual exhibition of work in a
range of media.

Dean Clough Galleries
Dean Clough, HX3 5AX. 01422 250250.
www.DeanClough.com Daily 10-5.
2 Oct - 27 Nov: 'The Compass Series', Day
Bowman. 'Snap to Grid', photographic
project. 'Intimate Spaces', Dominic Vince.
2 Oct - 9 Jan: 'Room 2.8', De Montfort
University MA Photography students.
'Illustrations', Chris Vine.

Piece Hall Art Gallery
Piece Hall, HX1 1RE. 01422 358300.
www.calderdale.gov.uk
Tues-Sun & BH 10-5.
Until 14 Nov: 'Yesterday's Yorkshire', Terry
Sutton, photographs and illustrations
capturing the period of time between the
slum clearances, 'high-rise' housing and
today's retail parks, shopping malls and
mass car ownership.

Harrow

Eden Restaurant
395-397 Station Road, HA1 2AT.
Mon-Sat 12-11; Sun 12-4.
4 Oct - 7 Nov: '13 Apparitions', curated
by Jolanta Jagiello and Belinda Tournier.
13 Hallowe'en masks luckily weird,
wonderful and wearable!

Hawarden

Black Sheep Gallery
Old Stable Yard, Hawarden Castle,
CH5 3NY. 01244 535505.
Tues-Sat 10-5; Sun 1-5.
Contact gallery for details

Hertford

Courtyard Gallery
Courtyard Arts Centre, Port Vale,
SG14 3AA. 01992 509596. [www.court-
yardarts.org.uk](http://www.court-
yardarts.org.uk) Wed-Sun 10-4.
Until 3 Oct: 'Open Studios', 2D and 3D
images from ten Hertfordshire artists
including works by Paula Cherry, Frances
Rice and Lorna Brown.

Hull

54 Degrees North
The former Red Star parcel office, Hull
Train Station. www.fifty-four.org
Wed-Sun 12-4.
Until 9 Oct: 'Platform 2', video, audio
installation and site-specific responses to
the parcel depot by Gisele Bone, Laila
Evensen, Espen Jensen, Lorna Moore,
Pippa Koszerek, Ben Smith and Philip
Wincolmlee Barnes.

EICH Gallery
University of Lincoln, George Street,
HU1 3BW. 01482 311030. [www.eich-
gallery.org](http://www.eich-
gallery.org) Mon-Sat 10-4.
4-28 Oct: 'I Drew A Line For You',
D H Smith, exhibition of drawings.

The Independent Art School
Hull Time Based Arts, 42 High Street,
HU1 1PS. 01482 307070. [www.inde-
pendent-art-school.org.uk](http://www.inde-
pendent-art-school.org.uk)
Daily 10-4.

11-15 Oct: 'Near and Far', exhibition
featuring Canadian artists. Specially
commissioned project from Rachelle Viader
Knowles, lecturer in Home and Away
Studies. Collaboration between Hull and
Regina considering blurred authorship.

Huyton

Huyton Gallery
Huyton Library, Civic Way, L36 9GD.
0151 443 5617.
www.galleries.dlcs@knowsley.gov.uk
Mon-Fri 9.15-7; Sat 10-4; Sun 11-4.
11 Oct - 5 Dec: 'Chasing Tigers with
Frank', drawings and paintings by Nick
Sykes. 'I chase shapes and colours around
the canvas until I achieve a feeling of
harmony and beauty in my paintings'.

nature and nation: vaster than empires

tiong ang fiona hall sharon kivland rosemary laing karl maughan shaheen merali jacques nimki raqib shaw roy villevoye

Lethaby Gallery
4th October - 6th November 2004

Central Saint Martins College
Southampton Row, London WC1B 4AP
+44 (0)20 7514 7023 www.csm.arts.ac.uk



UNIVERSITY OF THE ARTS
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COLLEGE OF ARTS CHELSEA COLLEGE OF ART AND
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gallery open: wed to sat 12 - 6pm

17th Sept - 23rd Oct 2004

The Mark Tanner Sculpture Award

Victoria Rance



The University of Manchester
The Whitworth
Art Gallery

MANCHESTER
1824

Walter Sickert

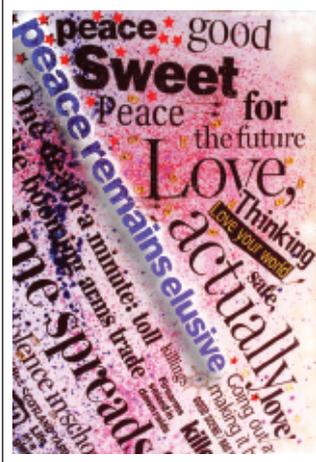
'drawing is the thing'

1 October - 5 December

The Whitworth Art Gallery
The University of Manchester

0161 275 7450

www.whitworth.man.ac.uk



peace remains elusive

an exhibition by Wendy Bond

October 17 - 30 2004

8am-8.30pm

CHELSEA & WESTMINSTER

HOSPITAL

(ground floor, on left, past café)

369 Fulham Road

London SW10 9NH

Wendy Bond

30 Farm Avenue London NW2 2BH

telephone: 020 8450 8813

Marks in Space: Drawing and Sculptural Form

An exploration of the different ways drawing operates in relation to contemporary sculpture.

Curators Judith Mottram & Alain Ayres.

13th July - 24th October **free**

Opening Times Tuesday -

Saturday 10.00-5.00

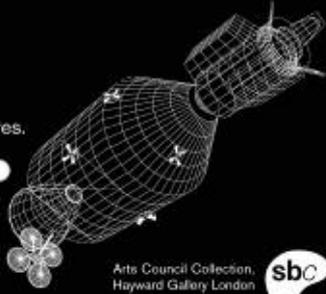
Sunday 1.00-5.00

Open Bank holiday Mondays

Usher Gallery Lindum Rd Lincoln.

LN2 1NN T: 01522 527980

W: www.lincolnshire.gov.uk/usher



Arts Council Collection,
Hayward Gallery London



Marks in Space: Drawing and Sculptural Form

A Study Day

Saturday 9 October

10am - 4pm

Cost £10 (£8 concessions)
includes lunch.

This study Day will explore the different ways in which drawing relates to contemporary sculpture and the ways in which sculptural objects themselves act as spatial drawings.

Speakers will include

Alain Ayres exhibition curator Keir Smith, sculptor plus other exhibiting artists (as yet to be announced)

To reserve your place call the gallery on **01522 527980**

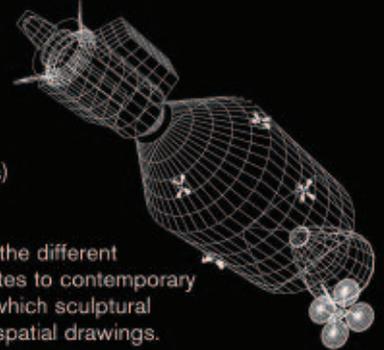
Opening Times Tuesday - Saturday 10.00 - 5.00
Sunday 1.00 - 5.00 Open Bank holiday Mondays

Usher Gallery Lindum Rd Lincoln. LN2 1NN

T: 01522 527980

W: www.lincolnshire.gov.uk/usher

Stefan Gec



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Kettering

Fermynwoods Contemporary Art
The Water Tower, Fermyn Woods, Brigstock, NN14 3JA. 01536 373469. www.fermynwoods.co.uk
Sat & Sun 2-6 or by appointment.
9 Oct – 21 Nov: Felecity Spear and Sarah Winfrey.

Kingswinford

Broadfield House Glass Museum
Compton Drive, DY6 9NS. 01384 812745. www.glassmuseum.org.uk
Tues-Sun 12-4.
Until 30 Oct: 'Heroes of the Wheel', wheel-engraved glass past and present. Until 30 Jan 05: 'Galle: A Centenary', art nouveau glass by Emile Galle who died in 1904.

Kirkby

Kirkby Gallery
Newtown Gardens, L32 8RR. 0151 443 5617. www.arts.galleries.dlcs@knowsley.gov.uk
Mon & Fri 9.15-5; Tues & Thurs 9.15-7; Sat 10-4; Sun 11-4.
Until 17 Nov: 'Happy Happy', international artist Choi Jeung-Hwa and local artist Nickola McCubbing will be working with the local community to create an exploding riot of colour through found and recycled objects in Kirkby Gallery as part of Liverpool Biennial.

Leamington Spa

Leamington Spa Art Gallery and Museum
The Royal Pump Rooms, The Parade, CV32 4AA. 01926 742700. www.royal-pump-rooms.co.uk
Tues, Wed, Fri, Sat 10.30-5; Thurs 1.30-8; Sun 11-4; closed Mon.
Until 27 Oct: Barry Burman, images of figures, dolls and masks in enclosed spaces, having a strong sense of narrative, hinting of his fascination with Goya, Stanley Spencer, Paul Nash and Edward Burra and the Jack the Ripper murders. Until 20 Nov: 'Spotlight: Jane Moore', enamelled silver jewellery.

Lee Valley

Gunpowder Park Lee Valley
The Field Station, Sewardstone Road, Waltham Abbey, EN9 3GP. www.gunpowderpark.org
'Landlines', for the first Big Draw event, Simon Lee Dicker celebrates the Park's new and dynamic landform by exploring its geographical and geological lines to create a massive 'drawing'. Workshops from 9 Oct through to the main Big Draw day, 16 Oct.

Leeds

East Street Arts



Andrew Cross, *Trafford Park*, 2004.

Andrew Cross: An English Journey

John Hansard Gallery, Southampton
Until 30 October

Two specially commissioned video works by Andrew Cross, explore a sense of place describing two journeys, both of which use Southampton as their starting point. The first, *3 hours from here* maps the route of a heavy goods vehicle travelling from Southampton to Manchester, taking its viewpoint from inside the lorry cab. The second, *Where a man might well first land* focuses on Southampton's relationship with the sea. The camera is placed on the deck of a ship and slowly records the journey out to sea, revealing a serene, almost Turner-esque landscape. In both these videos we find that the journey is the place, suggesting that through continual transit detachment from the landscape precedes all other experience of place. **RS**
For further information see listing on page 19

Patrick Studios, St Mary's Lane, LS9 7EH. 0113 248 0040. www.esaweb.org.uk

Until 7 Oct: 'Coal Salt Tins' with Les Biggs, Matthew Shelton, The Caravan Gallery. Also at Leeds Central Library Community Space, The Headrow, LS1 3AB until 25 Oct. 2-3 Oct: The Caravan Gallery on location at Victoria Gardens, The Headrow LS1 3AA. A nationwide artist-led project by East Street Arts, Multiplus and PALP.

Inspired Gallery
14 Stainbeck Lane, Chapel Allerton, LS7 3QY. 0113 266 3640.
30 Sept – 28 Oct: a selection of contemporary paintings by Leeds-based artist Neil Arms. Also 'African Abstract Art', a collection of Zimbabwe's beautiful Shona Stone Sculptures, ongoing.

Leicester

City Gallery
90 Granby Street, LE1 1DJ. 0116 254 0595. Tues-Fri 11-6; Sat 10-5.

Until 6 Nov: 'Telling Stories with Differences', Zineb Sedira, video, film and photographic works drawn on her life experiences and family history, examining the experience of moving between different cultural worlds.

Leigh

Turnpike Gallery
Civic Square, WN7 1EB. 01942 404469. www.wlct.org Mon, Thurs & Fri 9.30-5.30; Tues 10.5-3.0; Wed 9.30-5; Sat 10-3.
Until 9 Oct: 'Phenomenon', Suki Chan.
16-30 Oct: 'Aim Higher and The Big Draw', drawings by college students working with Simon Stonehill and young people working with Clare Weetman.

Letchworth Garden City

The Place
Letchworth Arts Centre, 18-20 Leys Avenue, SG6 3EW. 01462 670788. www.placearts.org
Tues-Thurs 10-6; Fri-Sat 10-4.

Until 23 Oct: 'Journeys', Wendy Briggs, work that aims to create awareness of local environment and our place within that locality, and that place in relation to the rest of the world. 16 Oct: 'The Letchworth Garden City Big Draw', workshops at various venues.

Lincoln

Harding House Gallery
Steep Hill, LN2 1LT. 01522 523537. Daily 10-5.
2 Oct – 21 Nov: 'Contemporary Crafts Network'.

Usher Art Gallery
 Lindum Road, LN2 1NN. 01522 527980. Tues-Sat 10-5; Sun 1-5.
Until 24 Oct: 'Marks in Space', drawing and sculptural form, including work by Stefan Gec, Edward Allington, Anya Gallacio, Richard Wilson and Richard Long. Until 14 Nov: Lincolnshire Artist's Society annual exhibition.

Liverpool

Walker Art Gallery
William Brown Street, L3 8EL. 0151 207 0001. Mon-Sun 10-5.
16 Oct – 28 Nov: 'Ritual Bodies', an exhibition within an exhibition. Margaret Cahill, Mike Chavez-Dawson, Philip Davoport and Jacqueline Wylie have created a series of art interventions within the Walker's permanent collection as part of the Liverpool Biennial.

Llandudno

Oriel Mostyn Gallery
12 Vaughan Street, LL30 1AB. 01492 879201. www.mostyn.org
Mon-Sat 10.30-5.30 and BH.
Contact gallery for details

London

Islington Art & Design Fair
8-31 October 2004
Admission Free
Fri: 12-8pm Sat-Sun: 12-6pm
8-10: Painting Sculpture
Time Based Media
15-17: Photography Illustration
Printmaking Graphics
22-24: Fashion Jewellery Textiles
29-31: Furniture Ceramics Glass
Design Products
Candid Galleries
3-5 Torrens St, London EC1V 1NQ
Tel: 020 7837 4237
W: www.candidarts.com

Crossovers - Watershed II Art and Environment Across Cultures
30th September - 7th November 2004

Place & Displacement
Unit 2 Gallery
30 Sep - 22 Oct, Mon - Fri 12-6pm
Preview - 5 Oct, 6:30-8:30pm
59-63 Whitechapel High St, E1 7PF
Tel / 020 7320 1970
Aldgate East

Watershed II Ecology Centre
8 Oct - 7 Nov, Wed - Sun 12-6pm
Preview - 8 Oct, 6:30-8:30pm
Mile End Park
Grove Rd / off Herverfield Rd E3
Mile End

Watershed II Furniture Works
14 Oct - 7 Nov, Mon - Fri 12-6pm
Preview - 14 Oct 6:30- 8:30pm
41 Commercial Rd E1 1LA
Tel / 020 7320 1827
Aldgate East

Symposium
Whitechapel Gallery
80 Whitechapel High St, E1 7QX
23(Sat) & 24(Sun) Oct 11-5pm
Tel / 020 7522 7888
Aldgate East

Crossover UK
160 Woodseer Street
London E1 5HQ
Tel / Fax 020 7377 0385
www.crossover-uk.org
info@crossover-uk.org

Logos for participating organizations: EXPO 2008 Africa, Watershed, Whitechapel Gallery, Scottish Arts Council, Aldgate East, Mile End, Furniture Works, Ecology Centre, and Crossover UK.

198 Gallery

198 Railton Road, Herne Hill, SE24 0LU.
020 7978 8309. www.198gallery.co.uk
Mon-Fri 11-5.

Until 15 Oct: Shelly Bahl; various, mixed-media installations and other works explore the exoticification of Indian art and culture; group exhibition of art illustrating the unknown history of black people in Britain since 200AD.

Art Academy

201 Union Street, SE1 0LN.
07817 406098, www.artacademy.org.uk
Daily 10-6.

16-21 Oct: 'Diversion', group show of six London-based artists, Mark Barrand, Marisol Malatesta, Sharon Drew, Ana Ronchetti, Valerya Steadman and Fredrik Weerasinghe. Exploring painting, photography and video.
diversion_info@hotmail.com

Cafe Gallery Projects

The Gallery By the Lake, Southwark Park, Bermondsey, SE16 2UA.

020 7237 1230. www.cafegalleryprojects.org
Wed-Sun 11-4.

Until 3 Oct: 'Walking the Wall', Akane Takayama, sculptures, collages and drawings. 13 Oct - 7 Nov: 'Cargo', Andre Stitt, digital prints. 'Pillar w. plug', Almuth Tebbenhoff, painted steel sculpture.

Clerkenwell Green Association

33-35 St Johns Square, EC1 4DS.
020 7251 0276. www.cga.org.uk
22-31 Oct: 'Fields of Marks', David Harker, drawings. David Harker's work recently shortlisted for the Jerwood Drawing Prize. Exhibition supported by Clerkenwell Green Association, London Development Agency and Image Source, London.

Coleman Project Space

94 Webster Road, SE16 4DF.
020 7237 9120. www.msdm.org.uk
Fri-Sun 12-6 and by appointment.

8-31 Oct: 'SOS:OK', Paula Roush (msdm) stages largest emergency relief food exercise with the launch and time-based performance of the emergency biscuit.

Coningsby Gallery

30 Tottenham Street, W1T 4RJ.
020 7713 0755.
www.firedogdesign.co.uk Daily 11-5
(please ring door bell).

18-23 Oct: 'East Meets West'. Join us to celebrate creative meetings of East and West through prints, photography and painting by three artists from Japan and Sweden.

Deborah House

Ground Floor, Retreat Place, Hackney, E9.
www.attackonprecinctdeborah.co.uk
Daily 12-6.

30-31 Oct: 'Attack on Precinct Deborah', group show by resident artists examining themes including loss of innocence. Private view 29 Oct, 6-9.



Laurie Novak, excerpt from *Reverb*, computer-based installation, 2004.

Laurie Novak: Reverb

ArtSway, Sway, New Forest
16 October - 22 November

This large-scale computer-based installation, where viewers are enveloped in a dissolving sequence of images, examines the cultural significance of personal and media photographs and their meanings as public and private memorials and records of historical events. By interspersing documentary images of major political events of the twentieth and twenty-first century with self-portraits and family snapshots, Novak challenges us to consider our individual role in relation to these events. The projected images are accompanied by audio streaming from internet-based public audio archives. Using sound software designed by Jonathon Meyer, fragments of speeches, direct broadcasts and personal testimonies create different sound/image permutations each time the piece is played. **RS**
For further information see listing on page 19

Euroart Gallery

Unit 22F, 784/788 High Road, Tottenham, N17 0DA. 07802 502136.
www.uk.geocities.com/barrow_lands
Mon-Sat 1-6.

12-24 Oct: 'Barrowlands Exhibition', eclectic show of paintings and prints by Kim Baker, Paul Cairns, Deborah Crofts and Philippa Egerton featuring abstraction, mythical realms, technology and archaic memory.

Jersey Galleries at Osterley

Osterley House, Osterley Park, Isleworth, TW7 4RB. 020 8232 5052. www.nationaltrust.org.uk

Sat & Sun 1-4.30 during Mar;
Wed-Sun & BH Mon 1-4.30 Apr-Nov.

Until 10 Oct: 'Inspirational Trust', Christine Smith and fellow students, textiles, ceramics, photography bringing a contemporary twist to our historic

backdrop. 13-31 Oct: 'The Lights of Asia', curated by Raminder Kaur, celebrating the local Asian community.

Kingsgate Workshops Gallery

110 - 116 Kingsgate Road, NW6 2JG.
020 7328 7878. www.kingsgateworkshops.org.uk

Sat-Sun 12-6 or by appointment.
2-24 Oct: 'The Great Indoors', group show of new sculpture and photographic works by Si Sapsford, Guy Harvey and Louise Melchior.

Mall Galleries

Federation of British Artists, 17 Carlton House Terrace, SW1Y 5BD.
020 7930 6844.

www.mallgalleries.org.uk Mon-Sun 10-5.
Until 3 Oct: 'Society of Wildlife Artists Annual Exhibition'. 13-24 Oct: 'Royal Society of Marine Artists Annual

Exhibition'. 27 Oct - 7 Nov: 'The Royal Institute of Oil Painters 116th Annual Exhibition'.

Oxo Tower Wharf

Bargehouse Street, South Bank, SE1 9PH.
020 7401 3610. www.oxotower.co.uk
Daily 11-6.

Until 3 Oct: 'Afghanistan 1994-2004', Seamus Murphy, photographs of Afghan people.

PM Gallery & House

Walpole Park, Mattock Lane, Ealing, W5 5EQ. 020 8567 1227.
www.ealing.gov.uk/pitshanger
Tues-Fri 1-5; Sat 11-5; Sun 1-5.

Contact gallery for details

RBS Gallery

Royal British Society of Sculptors, 108 Old Brompton Road, SW7 3RA.
020 7373 5554. www.rbs.org.uk

Wed-Fri 11-4; Sat & Sun 12-6.
Contact gallery for details

Space Station Sixty-Five

65 North Cross Road, SE22 9ET.
020 8693 5995. www.spacestationssixty-five.com

Thurs-Sun 12-6.

Until 17 Oct: 'Product Placement', Amanda Francis. For this exhibition a new product is launched. Blob, an industrially manufactured rubber ball possessing amazing distortional properties when handled, can be taken away for a mere £3.

Spitalfields City Farm

Weaver Street, E1. 020 7247 8762.
www.spitalfieldscityfarm.org
Tues-Sun 10.30-5.

16 Oct - 28 Nov: 'Tend', photographic exhibition by Heather McDonough and the volunteers and women from the Coriander Club at the Farm. Special celebration of this project on Sat 30 Oct, 12-2.

Stables Gallery

Gladstone Park, Dollis Hill Lane, NW2 6HT. 07989 727358. www.dawnfincham.com Thurs-Sun 11-5.

28 Oct - 21 Nov: 'Absorbed Into The Void', Dawn Fincham, wax is the prime material of these paintings which also include elements of language. Their various levels of translucency display a tactile and beautiful presence.

Stables Gallery

Stables Gallery & Arts Centre, Gladstone Park, Dollis Hill Lane, NW2 6HT.
020 8452 8655. Thurs-Sun 11-5.

30 Sept - 24 Oct: 'Perfusion', Tessa Stanley-Hewitt, ethereal paintings using water as a metaphor for life and exploring the correlation between waves, depths and currents.

GALLERIES CREATING LEARNING

engage international conference 17-20 November 2004
Tate Modern / Museum of London

engage
in the visual arts

ARTS COUNCIL
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info@engage.org
0044 207 244 0110

Claude Fourteau Musée du Louvre, Paris / Kaija Kaitavuori Finnish National Gallery, Helsinki / Keith Nichol Department for Culture, Media and Sport / Helen O'Donoghue Irish Museum of Modern Art, Dublin / Carla Padró University of Barcelona / Robert L Sain LACMA Lab, Los Angeles / Anusha Subramanyam / Vipul Sangoi Cultural Co-operation / Beeja Dance, London

Ten Bells Pub

86 Commercial Street, E1 6LY.
07778 521525. www.matthewstock.com
Wed-Sun 12-8.

Sept – Oct: 'Urban Perception', new CCTV installation by Matthew Stock. Bring YOU closer to YOU than YOU'VE ever been.

The Drawing Gallery

37 Duke Street, St James's, SW1Y 6DF.
020 7839 4539. www.thedrawing-gallery.com
Tues-Sat 11-6.

Until 23 Oct: 'Going Forward to Drawing', Barry Martin, opening exhibition at the first private gallery in the UK focusing entirely upon contemporary drawing.

The Gestalt Centre

62 Paul Street, EC2A 4NA.
020 7613 4480. Mon-Fri 10-5.

Until 29 Oct: 'Surfacing', Tracey Johnson, exhibition of paintings.

Manchester

Castlefield Gallery

2 Hewitt Street, Knott Mill, M15 4GB.
0161 832 8034.

www.castlefieldgallery.co.uk
Wed-Sun 1-6; Thurs 1-8.

15 Oct – 21 Nov: 'Mondrian's Studio', David Alker and Peter Liddell, exhibition space. 'I Love My Yugo', Sarah Carne, off-site project.

Manchester International Convention Centre

GMEX. 0161 928 7353. www.manchesterartshow.co.uk
Fri & Sat 10-6; Sun 10-5.

28-31 Oct: 'Manchester Art Show 2004', the North's largest selling contemporary art fair, featuring galleries and artists from across the UK.
Private View: Thurs 6.30-9.30.

Mold

Oriel Gallery

Clwyd Theatr Cymru, CH7 1YA.
01352 756331.

www.clwyd-theatr-cymru.co.uk
Mon-Sat 10-10.

Contact gallery for details

Newark

Rufford Craft Centre

Rufford Country Park, Nr Ollerton,
NG22 9DF. 01623 821315. www.ruffordcraftcentre.org.uk
Daily 10.30-5.

Until 5 Nov: 'Suspended in Light', established and emerging figures in glass demonstrating the range of vision, manipulative skill, technique and approach to the medium that makes British Studio Glass what it is today. 'In the Fringe', Tessa Badcock, woven textiles and Jud Pollock, ceramics.

Newbury

Corn Exchange

Market Place, RG14 5BD.
01635 522733. www.cornexchange-new.com
Mon-Sat 10-6.

Until 14 Oct: 'Fragments', Julia Rogers, mixed-media canvases exploring the ephemeral nature of memory. Layers of

colour, texture, pattern and text create a collage of thoughts and feelings taken from different perspectives of one event.

New Greenham Arts

113 Lindenmuth Road, New Greenham Park, RG19 6HN. 01635 817480.

www.newgreenhamarts.com
Mon-Sat 10-5.

18 Oct – 12 Nov: 'The Organic Rationalist', Kevin Todd, 3D prints using rapid-prototyping which explore the human need to control nature.

Newcastle upon Tyne

People Into Enterprise

PO Box 212, NE6 5UW. 0845 245 0212.
07754 141966. alison@peopleintoenterprise.com

Thurs 9.30-3.30.

21 Oct: 'What a difference a day makes: Arts, Crafts & Enterprise', one-day enterprise event for those wanting to explore their ideas for turning their skills and passions into a business.

People Into Enterprise

PO Box 212, NE6 5UW. 0845 245 0212.
07754 141966. alison@peopleintoenterprise.com

Fri 9.30-3.30.

8 Oct: 'What a difference a day makes: Gifts, Celebrations & Enterprise', one-day enterprise event for those wanting to explore their ideas for turning their skills and passions into a business.

Newport

Quay Arts

Sea Street, PO30 5BD. 01983 822490.
www.quayarts.org Mon-Sat 10-4.

Until 30 Oct: 'Class', major showcase exhibition of work by gifted and talented young artists from Isle of Wight Schools.

Newtown

Oriel Davies Gallery

The Park, Powys, SY16 2NZ.
01686 625041. www.orieldavies.org
Mon-Sat 10-5.30.

Contact gallery for details

Northampton

Northampton Central Museum & Art Gallery

4-6 Guildhall Road. 01604 457283 for info. Mon-Sat 10-5; Sun 2-5.

1 Oct – 6 Nov: 'Unravel', sculpture, drawing and assemblage by Karen Lewis, Lou Starkey and Chris Eves.

UCN Gallery

University College Northampton, Avenue Campus, St Georges Avenue, NN2 6JD.
01604 735500/893125.
www.northampton.ac.uk Mon-Sat 10-4.

30 Sept – 22 Oct: 'Foursite', a photographic exhibition exploring rural themes, by leading artists Paula Moss, John Harper, Zoe Childerley and Faye Chamberlain.

Norwich

Norwich Castle Museum

Castle Meadow, NR1 3JU.
01603 493625. Mon-Fri 10-4.30;
Sat 10-5; Sun 1-5.

Until 28 Nov: 'A Year on the Marsh', Ivy Smith. Twelve watercolours, a year's cycle of paintings recording a small area of marshland between the River Yare and the Norwich Southern Bypass.

Norwich Gallery

Norwich School of Art and Design, St George Street, NR3 1BB. 01603 756247.
www.norwichgallery.co.uk Mon-Sat 10-5.
Contact gallery for details

Roar

9-10 Redwell Street, NR2 4SN.

01603 766220. Wed-Sat 11-5.

29 Sept – 23 Oct: 'October', in association with Norwich Fringe Festival, work from eight art groups in Norfolk. Roar is a registered charity dedicated to exhibiting self-taught outsider artists from East Anglia.

Nottingham

Angel Row Gallery

Central Library Building, 3 Angel Row, NG1 6HP. 0115 915 2869. www.angel-rowgallery.com

Mon-Sat 10-5; Wed 10-7; closed Sun.

Until 6 Nov: 'Birdsong', new film and drawing work by Sutapa Biswas, exploring memory and rites of passage. An inIVA project in association with Angel Row Gallery.

Bonington Gallery

Nottingham Trent University, Bonington Building, Dryden Street, NG1 4GG.

0115 848 6131. Mon-Thurs 10-5;

Fri 10-4; Sat 1-5.

Until 16 Oct: 'Rising Main', Natasha Kidd, a plumbing system filled with 15 gallons of white emulsion paint is situated in a gallery. The system pumps the paint onto a canvas suspended within the space.

Nottingham Castle

off Maid Marian Way, NG1 6EL.

0115 915 3700. Daily 10-5.

Contact gallery for details

The Art Exchange

39 Gregory Boulevard, Hyson Green, NG7 6BE. 0115 924 4611.

Mon-Fri 10-6; Sat 1-4.

Contact gallery for details

Yard Gallery

Wollaton Park, NG8 2AE.

0115 915 3920. Daily 11-5.

Contact gallery for details

Ormskirk

Chapel Gallery

St Helens Road, L39 4QR.

01695 579863. www.westlancsdc.gov.uk

Until 16 Oct: 'Sculpture in the Round', Richard Lawrence, Mark Tilley, Ian Thompson, Bernard Smith, contemporary figurative sculpture. Showcase: Phil Garrett, landscapes and portraits.

Portree

An Tuireann Arts Centre

Struan Road, IV51 9EG. 01478 613306.
www.antuireann.org.uk Mon-Sat 10-5.

2 Oct – 13 Nov: 'Stillness in Movement', Marc Yeats, abstract paintings featuring a composed piece of acoustic music which

acts as a soundscape, exploring both audio and visual senses. 'Empty', nine ceramicists investigating the pure form of the vessel.

Portsmouth

Aspex Gallery

27 Brougham Road, PO5 4PA.
023 9281 2121. www.aspex.org.uk
Tues-Fri 12-6; Sat 12-4.

Until 6 Nov: 'I Know All About You', Susan Collis 'tamper', often with surfaces of fixtures and fittings of spaces in which she exhibits. Faux-soiled sculptures and interventions impose, elaborated histories and associations.

Radstock

OBA Art Trail

Radstock, Midsomer Norton & Paulton area. Most venues 10-5.

9-10 Oct: 'Old Bakery Artists Art Trail'.

OBA members are opening their homes as part of an exciting art trail. Members artworks will also be displayed in local libraries and shop fronts. For details (map) contact Keith Wisbey 01761 413934.

Rugby

Rugby Art Gallery & Museum

Little Elborow Street, CV21 3BZ.

01788 533201. www.rugbygalleryand-museum.org.uk Tues & Thurs 10-8; Wed & Fri 10-5;

Sat 10-4; Sun & BH 1-5; closed Mon.

Until 24 Oct: 'Architecture and Ideology: Hiding in Plain Sight'. Bringing together two projects by Leipzig-based photographer Erasmus Schröter, the exhibition juxtaposes the artist's own large-scale photographs of abandoned German bunkers with architectural postcards produced throughout the 40 year history of the German Democratic Republic.

Runcorn

The Brindley

High Street, WA7 1BG. 0151 907 8360.
www.thebrindley.org.uk Mon-Sat 10-4;

closed Sun and BH.

Until 31 Oct: 'The British', Nick Danziger, photographic portrait that is illuminating, saddening, humorous, frightening and challenging, and 'Photos from Home', Terry Kane, recent and new work influenced by 'The British'.

Salford

Chapman Gallery

Chapman Building, University of Salford, M5 4WT. 0161 295 2831. Mon-Fri 10-4.

4-22 Oct: 'Untitled' (collective) reposition the gallery from repository to hub; engaging critical, contextual and curatorial debates, practices and behaviours locally, nationally and globally via a dynamic programme of actions and investigations.

Saltburn

Saltburn Artists Projects

Saltburn Gallery, 30-32 Marske Road, TS12 1QG. 01287 626060. www.saltburnartistsprojects.co.uk
Wed-Sun 12-4.

Until 14 Nov: Carl von Weiler, performance, navigation, installation.

Scarborough

Crescent Arts

The Crescent, YO11 2PW. 01723 351461. www.crescentarts.co.uk
Tues-Sat 10-1 & 2-5.

Until 31 Oct: 'Portraits', an exploration of contemporary portraiture.

Scunthorpe

20-21 Visual Arts Centre

St. Johns Church, Church Square, DN15 6TB. 01724 297070. www.north-lincs.gov.uk/arts/centre
Tues-Sat 10-5.

Until 2 Oct: 'Still Life – Useful and Beautiful', Janice Kok, paintings.

Until 23 Oct: 'Architectural Flora', Ruth Moilliet.

Sevenoaks

Sevenoaks Library Gallery

Kent County Council, Buckhurst Lane, TN13 1LQ. 01732 746505.
Mon-Fri 9.30-5.30; Thurs until 7; Sat 9-5.
Contact gallery for details

Sheffield

Cupola Gallery

178a Middlewood Road, Hillsborough, S6 1TD. 0114 285 2665. www.cupola-gallery.com Mon-Sat 10-6.30.

18 Oct – 27 Nov: 'Above and Below', Stephen Todd, recent paintings, drawings and printmaking. 'What's New', selected mixed group show of work made or produced no earlier than June 04.

Graves Art Gallery

Surrey Street, S1 1XZ. 0114 278 2600. www.sheffieldgalleries.org.uk
Mon-Sat 10-5.

Until 27 Nov: Sarah Staton, new work in response to the architecture of the Graves Gallery building. Until Jan 05: 'Aspects of Architecture', exploring architecture in photography from the mid-19th century to the present day.

Millennium Gallery

Arundel Gate, S1 2PP. 0114 278 2645. www.sheffieldgalleries.org.uk
Mon-Sat 10-5; Sun 11-5.

Until 15 Dec: 'The Biggest Draw', over 100 works from public and private collections. Until 7 Nov: 'Of Material Concern', The Sixty Two Group of textile artists with some of Britain's most innovative and highly regarded textile art.

Site Gallery

1 Brown Street, S1 2BS. 0114 281 2077. www.sitegallery.org
Tues-Fri 11-6; Sat 11-5.30.

Until 16 Oct: 'Mirror', Christoph Girardet and Matthias Müller, major new CinemaScope film presented as a double screen projection. 19 Oct – 6 Nov: 'It's Hard to Touch the Real', videotape archive with works by over 50 artists.

Shrewsbury

Shrewsbury Museum & Art Gallery

Rowley House, Barker Street, SY1 1QH. 01743 361196.

Mon-Sat 10-4; Sun 10-5.

Until 9 Oct: 'Shrewsbury Drapers Company', textile design competition.

Southampton

John Hansard Gallery

University of Southampton, Highfield, SO17 1BJ. 023 8059 2158. www.hansardgallery.org.uk
Tues-Fri 11-5; Sat 11-4.

Until 30 Oct: 'An English Journey', Andrew Cross, two new film commissions on the subject of place and our relationship to place through transit.

Southend-on-Sea

Focal Point Gallery

Southend Central Library, Victoria Avenue, SS2 6EX. 01702 612621x207. www.focalpoint.org.uk
Mon-Fri 9-7; Sat 9-5.

Until 9 Oct: 'From an Elsewhere Unknown', Siân Bonnell, a body of work that has been built over the last few years, taking domesticity as the starting point, photographing everyday household objects in rural landscapes.

St Andrews

Crawford Arts Centre

93 North Street, KY16 9AD. 01334 474610.

www.crawfordarts.free-online.co.uk
Mon-Sat 10-5; Sun 2-5.

Until 17 Oct: 'Lovely Weather', Diane Maclean, work examining our global environment. Craft Showcase: Claire Anderson, textiles; Lynne Glazzard, enamel jewellery; Jennifer Mackey, textiles; Poppy Treffry, bags.

St Austell

The Eden Project

Site-specific exhibition within the Eden Project; admission by ticket to Eden Project. 01726 811900. www.edenproject.com

9 Oct – 5 Nov: 'Response to Eden', contemporary site-specific textiles by the South West Textile Group, the result of a two-year collaboration with the Eden Project and Exeter Phoenix Arts Centre.

Stafford

Shire Hall Gallery

Market Square, ST16 2LD. 01785 278345.

www.staffordshire.gov.uk
Mon-Sat 9.30-5; Tues 10-5; Sun 1-4.

Until 7 Nov: 'Valetudo', paintings by women mental health patients being cared for at the Valetudo hospital in France, where Vincent Van Gogh spent his final year.

Stirling

Changing Room

35 The Crawford Arcade, King Street, FK8 1AX. 01786 479361.

www.stirling.gov.uk/changingroom
Wed-Sat 11-5.

Until 30 Oct: '1973', Alex Frost, solo exhibition of new sculpture and drawings by the Glasgow-based artist. A new publication will accompany the exhibition.

Stroud

Stroud House Gallery

Station Road, GL5 3AP. 01453 750575. www.stroudhousegallery.co.uk

Until 8 Oct: 'Liquid', including work by Anna Haward, Amy Olds, Laura Jefferson, Terry Ryall, Sarah Carney, Nolan Price, Caroline Tattersall, Mary Stevens, Jojie Chura-Grimshaw and Michael Branthwaite. 16 Oct – 19 Nov: 'Graduates 2004', work from throughout the UK.

Sunderland

Reg Vardy Gallery

University of Sunderland, School of Arts, Design, Media & Culture, Ashburne House, Ryhope Road, SR2 7EF.

0191 515 2128. www.regvardygallery.org
Tues 10-8; Wed-Fri 10-5;

Sat by appointment.

Until 22 Oct: 'Dream As If Your Life Depended On It', Maggie Hills, paintings and video work by the 2004 Durham Cathedral artist in residence.

1-17 Oct: 'Spelling It Out', Maggie Hills and Katrina Moorhead, 60ft long work of flower writing in Backhouse Park, adjacent to the Gallery.

Swansea

Auction of Original Prints at the

Glynn Vivian Art Gallery and Museum
Alexandra Road, Swansea
Saturday November 20th 2004 at 1.30pm

Auctioneer: Osi Rhys Osmond
Preview: Swansea Print Workshop,
19a Clarence Street, Swansea

Friday November 19th at 7pm and
Glynn Vivian Art Gallery and Museum
Saturday November 20th, 11am-1.30pm

Glynn Vivian Art Gallery

Alexandra Road, SA1 5DZ. 01792 516900. www.glynnvivian-gallery.org

Tues-Sun 10-5.

Until 21 Nov: 'Nature Into Art', Graham Sutherland, originated by the Glynn Vivian Art Gallery in collaboration with the National Museums and Galleries of Wales. A Swansea Festival exhibition.

Until 7 Nov: 'Spotlight on Douglas Gordon', a Spotlight exhibition from the Arts Council Collection.

Mission Gallery

Gloucester Place, Maritime Quarter, SA1 1TY. 01792 652016. Daily 11-5.

Until 30 Oct: Clare Twomey works with ceramic materials, mainly porcelain. Using the history of this craft to make large-scale sculptural works, many of her installations interact with a particular environment.

Sway

Artsway

Station Road, SO41 6BA. 01590 682260. www.artsway.org.uk
Tues-Sun 11-5.

Until 1 Oct: 'Somewhere in between: studies in translocation', Tina Gonsalves, digital installation. 'Body: a sense of place', Julia Polonski, large-scale charcoal installations.

Taunton

Brewhouse Theatre and Arts Centre

Coal Orchard, TA1 1JL. 01823 283244. www.brewhouse-theatre.co.uk

Mon-Sat 10-5.30.

Contact gallery for details

Wakefield

Wakefield Art Gallery

Wentworth Terrace, WF1 3QW. 01924 305796. www.wakefield.gov.uk
click on culture. Tues-Sat 10.30-4.30; Sun 2-4.30; closed Mon.

Until 14 Nov: 'Only the Timeless', Jo Brown, new paintings exploring the connection between place, the physical terrain and spaces, and the artist's inner emotional and spiritual landscape.

Welwyn Garden City

New Maynard Gallery

1st Floor, Campus West, The Campus, AL8 6BX. 01707 326109. www.chiltern-web.co.uk/digswell/sitefiles/maynard

Until 17 Oct: 'Second New Maynard Open', selected artists from all over Hertfordshire. 22 Oct – 28 Nov: Welwyn Garden City Photographic Club annual exhibition. Ian and Yvonne Watson, paper sculptures.

Witham

Artserve Gallery

Lockram Villas, 7 Collingwood Road, CM8 2DY. 01376 502561.

Group and Single Shows of contemporary British art and photography. Opening times and bookings, tel 01376 502561, mobile 07751 074616.

Wolverhampton

Wolverhampton Art Gallery

Lichfield Street, WV1 1DU. 01902 552055. www.wolverhamptonart.org.uk

Mon-Sat 10-5.

Until 2 Oct: 'Gl'amour', bridal gowns worn by Hollywood stars. Until 30 Oct: 'Africa Rifting: Lines of Fire, Namibia/Brazil', Georgia Papageorge. Until 31 Dec: 'Snowy Landscape with Wreckage', David Burrows, installation.

Workshop

Harley Gallery

Welbeck, S80 3LW. 01909 501700. www.harleygallery.co.uk Tues-Sun 10-5.

Until 17 Oct: 'Succor', Claire Curneen, new figurative ceramics. Annabet Wyndham and Jennifer Wall, new jewellery. 'Full Bloom', works from the Arts Council Collection inspired by the theme of the garden.

Wrexham

Wrexham Arts Centre

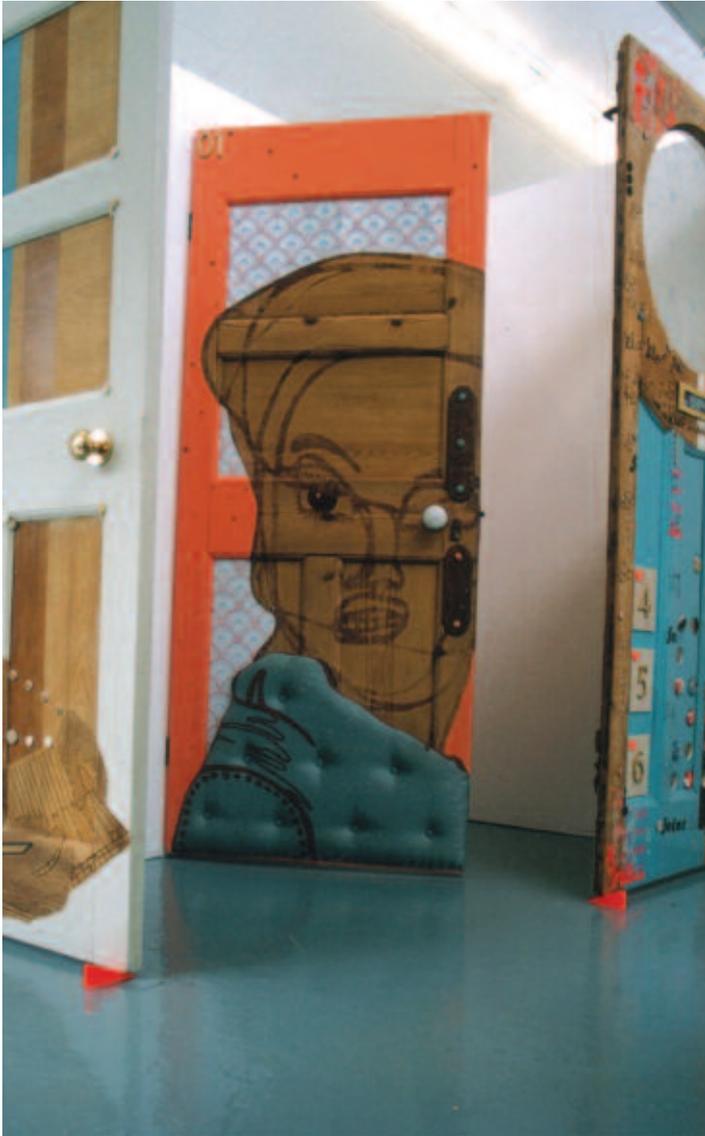
Rhosddu Road, LL11 1AU. 01978 292093.

Mon-Fri 9.30-6.45; Sat 9.30-4.

Until 17 Oct: 'FACE2', Sophie Henderson, Catherine MacDiarmid. Until 10 Oct: '9 Lives', textile group. Until 20 Nov: Craft Cases: Helen Morean, jewellery. John Mathieson, ceramics. Barbaray Meynell, hand-printed silk.

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. To find out more see 'Join in' on www.a-n.co.uk



Above:
Gina Coates, *Circle Appreciation*.

BURSARY AWARDED

Gini Coates won the London Printworks Trust's Bursary at New Designers Part 1 at the Business Design Centre, London in July. Selected from over 1,000 graduates showing there, she attracted the attention of a judging panel that included leading textile designer Neisha Crosland, and print designer Jonathan Saunders.

A graduate of the West England BA textiles course, her work is a

hybrid combination of internet messaging and traditional crafts, and currently takes the form of customised doors. Her imagery springs from highly inventive public interactions – *Circle Appreciation*, for example, started as an internet group she set up in response to the flash mobbing mini-events that swept the UK last year. She commenced her six-month residency in September.

The London Printworks Trust's

bursary scheme, funded by the Moose Foundation for the Arts, is aimed at assisting new graduates in making the leap from being an art student to seeing a viable future as an artist or designer. Recipients get £1,000 to make new work; the residency at the London Printworks Trust studio; professional advice, and the opportunity to exhibit work at the end of the scheme.

Brixton-based London Printworks

Trust is the UK's leading organisation for the promotion of printed textiles. Programmes include exhibitions, artist-led education work, open-access textile print workshop, professional advice service, courses, project management service and the bursary scheme. It is home to UK leading designers including Jonathan Saunders, Eley Kishimoto, Kim Jones, Jessica Ogden, Zakee Shariff, Buddhist Punk and Jens Laugeson.

ARTS COUNCIL THREATENED

Increased speculation and worry is mounting in the arts in Wales that more cultural quangos will be brought under the direct control of the Welsh Assembly following the announcement that three of the biggest are to be scrapped.

First Minister Rhodri Morgan said the Welsh Development Agency, the Wales Tourist Board and the training body, Elwa, will be brought under the direct control of the Welsh Assembly Government by spring 2006.

This has raised speculation that the National Museums and Galleries of Wales, the National Library of Wales and the Welsh Books Council will be brought directly under Assembly control, with the Arts Council of Wales thought to be directly next in line.

Though often criticised by the arts community, including ex and current staff members, there has been a rallying around ACW in protecting it from Assembly control. Speaking in the Western Mail, the former acting chief executive of the Arts Council of Wales believed they had made some "appalling" decisions in the past.

But in an act of temporary solidarity that is visible in the arts community

in Wales she claimed that any plans to transfer powers to the Welsh Assembly Government could lead to artistic work being compromised and even censored, where "constituency interests will inevitably get mixed up with strategic decisions".

Former ACW chairman Sybil Crouch added: "closer government interest can be a positive thing – but only if it places greater value on the arts as well as delivering significantly more spending."

ACW issued a statement saying: "The Assembly's review presents us with an opportunity to examine the principles that govern the relationship between the arts and government as well as the practical arrangements that enable us to deliver the best service to both."

While the decision to scrap the cultural quangos is seen by many as a move that will improve accountability, serious concerns have been expressed about the lack of consultation before the announcement was made and over fears that decision-making will become more cumbersome, leading to serious damage to the nation's creativity and dynamism.

Gordon Dalton

PROFESSIONAL DEVELOPMENTS

Commissions East has launched a new professional development scheme. Funded by Arts Council England, East and the European Social Fund. It includes ten new mentoring relationships for artists in East England, with Jordan Baseman, Jane Wildgoose, Louise K Wilson, Eddie Chambers and Sally Freshwater as mentors, representing a wide range of experience and artistic practice.

Commissions East has also been working closely with Business Link for Cambridgeshire and artist consultant Rod McIntosh, to develop bespoke business training courses for artists covering areas including costing and budgeting, personal and professional marketing and business planning.

A seminar programme began in August in Essex, with the focus on inspirational visual arts projects to provide artists with opportunities to network, debate and share experiences.

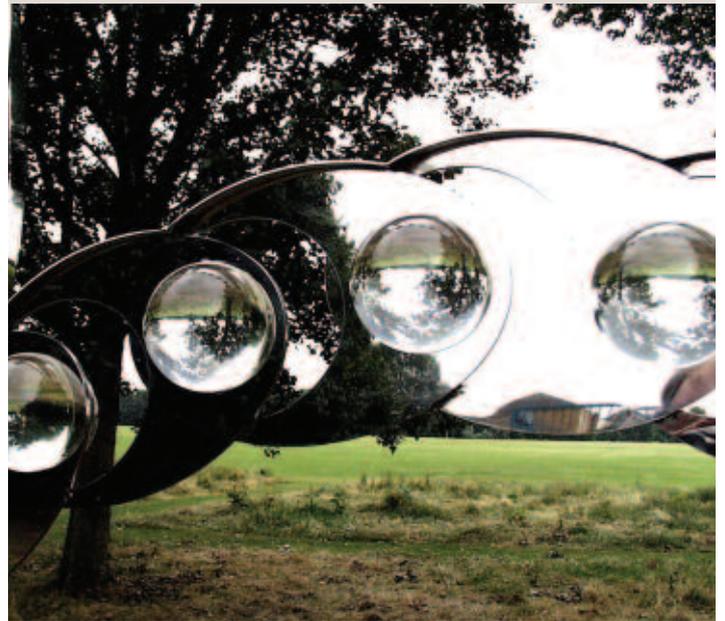
Details of forthcoming events and professional development opportunities for East England artists will be carried in a-n Magazine over coming months.

www.commseast.org.uk

South Birmingham College is running a professional development course for artists starting in October that provides a place to reflect on individual practice and build professional networks. Run part-time over two years, the course includes units on marketing, funding, exhibiting and working to commission and leads to a SNVQ in Visual and Applied Arts Practice. Details from Mo White mo.white@sbi.ac.uk

For weekly updated professional development opportunities for artists use your password to get into www.a-n.co.uk > opportunities > professional development

Go to www.a-n.co.uk for immediate access to The artist's development toolkit, a new interactive resource for artists enabled through a partnership between a-n The Artists Information Company and the APD network and supported by Arts Council England and University of Brighton. Recommended by professional development organisations and trainers, it provides a framework for artists to assess their skills and interests and develop a personalised forward plan.



Above:
Water Jugglers, ART.e @ The Art of Change, stainless steel and imaged glass containing work produced by schools and community groups, 2004.

WATER JUGGLERS

ART.e @ The Art of Change was commissioned by Groundwork East London to create an artwork at Hackney Marshes, in relation to the Daubary pedestrian bridge over the canal, linking the housing estate to the marshes.

Entitled Water Jugglers, the title is a metaphor that works on several levels ranging from the personal – how often do we all feel like we're trying to do this – to the local issues of life on the estates and the marshes, through to global concern about water shortages. Talking about the project, completed in July through workshops and public consultations, artist Peter Dunn said:

"The work ended up nothing like I imagined it might be at the start. We worked through a range of options at the concept stage and the Water Jugglers option was chosen by a group of local residents, park users, Groundwork and Hackney Parks Department. Originally, we wanted it to be in the canal, much more abstracted, and the figures to be juggling with real water – the 'balls' created by a high-pressure release mechanism. But this was not to be because we had a limited time-scale. So the decision was made to put it on land, to be seen as you come off the bridge onto the marshes. I then worked

to create the sense of movement in the glass elements, following the arcs made by arm movements – incorporating the work from the workshops – and in the arcs made by the (crystal) balls.

"I wanted to make the figures reflect their surroundings by using mirror polished steel and the definition of the figures called out for the kind of taut black lines I had seen in Luca Signorelli's *The Last Judgement* at at Orvieto, Italy. The 'classical look' crept up on me as I worked. But I think it was a good choice because the drawing seems to float in the mirror polished surface and the figures appear and disappear as you walk around them. They are at one with the glass, having the same qualities of reflecting and merging."

ART.e @ The Art of Change is a visual arts organisation concerned with issues of change – particularly transformation of the urban environment and its impact upon quality of life and cultural identity. It is committed to the concept of sustainability as outlined in Agenda 21 and employs these principles wherever possible in the development of ideas, fabrication and maintenance of works.

ART.e @ the art of change, 6 Container City, Trinity Buoy Wharf, 64 Orchard Place, London E14 0JW, 020 7987 7921 www.arte-ofchange.com



Above:
Tom Perkins, calligraphy commission for
the Crafts Council foyer.

CALLIGRAPHY COMMISSION

A commission by leading letter designer Tom Perkins has recently been installed in the Crafts Council foyer, courtesy of this organisation's patrons. Launched in February 2004, the Crafts Council Patrons scheme is designed to encourage financial support from individual donors. Since its inception, it has attracted support from leading names in the creative industries. Supporters include Sir Terence Conran, ceramist Julian Stair and Crafts Council Chair Sir Nicholas Goodison.

Tom Perkins' relationship with the

Crafts Council dates back to 1991 when he created the stone-carved centrepiece for the organisation's foyer. His work covers a wide range of lettering design from calligraphy and hand-painted signs to stone carving and typography. Other recent work includes external and internal stone-carved signage for Crafts Study Centre, funded by ACE South East as part of a commissioning project, and painted interior inscriptions for Norwich Castle Museum lecture theatre and Newnham College, Cambridge.

A full catalogue of his work can be seen on Photostore, the Crafts Council's applied art research and commissioning tool that profiles over 1,000 selected designer-makers and features 50,000 images of their work.

PEARL AWARDS

The shortlist for the Pearl Awards - the UK's first ever awards created to recognise and celebrate the achievements of the Chinese community in Britain - was announced in July, with winners due to be named on 22 September.

A social enterprise company, The Pearl Foundation offers awards in six categories including the arts, media, sport, services to community, and business enterprise.

Finalists for this year's Pearl Awards include: Chinese Arts Centre, Manchester and Asia House, London, both finalists for Pearl Award for Creative Endeavour; and the Chinese Arts Forum, Newcastle upon Tyne, finalist for Services to the Community award.

Chinese Arts Centre Director Sarah Champion said: "The Chinese Arts Centre was established in 1986 by a group of Chinese artists frustrated at the lack of profile their work was receiving. It is now still the only centre in Britain dedicated to the promotion of Chinese arts and culture. It works extensively with Chinese artists to give them business skills and professional development, and has been central in the establishment of other Chinese arts organisations across the UK. The centre has developed a network of international galleries and organisations promoting Chinese arts, enabling artists to carry out international residencies, exhibit

abroad, thus breaking down any sense of cultural isolation."

Asia House is one of the premier pan-Asian organisations in Britain, promoting a greater understanding of the rich and varied Asian cultures and economies. Last year, it arranged over one hundred events covering sixteen Asian countries.

Chinese Arts Forum (CAF) was established in Newcastle in 2001. CAF is committed to working with Chinese artists and helping with their professional development. It is a founder member of the North East Cultural Diversity Arts Forum (NECDAF) and is working with the Chinese Centre (North of England) for the celebration of the coming Moon Festival in Newcastle-upon-Tyne.

The finalists were selected from nominations sent in by individuals and organisations from around the country. Founder of The Pearl Foundation William Ong is confident that the awards will make a difference to Chinese communities in Britain: "At present when you compare Chinese profile to that of other ethnic minorities such as African, Caribbean or South Asian, it remains very low. The Pearl Awards hope to provide inspiring role models for the Chinese and bring the efforts and achievements of certain individuals and organisations to the notice of a wider public."

EMERGING ARTIST PRIZE

The 2004 BOC Emerging Artist Award, worth £20,000 has been won by Mauro Bonacina, a recent MA graduate of London's Goldsmiths College. Judges were Roy Exley (critic, curator and lecturer), Karen Wright (Modern Painters), Sarah Kent (Time Out), Charlotte Heavey (Art for Offices) and Steve Dempsey (BOC). Six artists got £1000 runner-up awards. Open to artists working in two-dimensions and under thirty years old, the award is designed to cover a year's studio rent, materials, a travel bursary and costs of a London exhibition at the end of the award period. The artist gets the opportunity to show work at BOC's HQ in Surrey during the year.

www.boc.com/artist

NEW MOVES

Timandra Gustafson has been appointed Executive Director at Visual Associations. She brings a wealth of experience gained during her previous roles, including Head of Visual Arts for Northern Arts. "My role will be to build on what has already been achieved and take Visual Associations to new heights in terms of it being the leading online promoter of contemporary artists and makers in the UK." She is joined by Hayley Harding as Opportunities Coordinator and Liz Aston as Curatorial Research Coordinator.

Visual Associations is a charity providing a key contribution to the cultural infrastructure of the UK, principally supported by Arts Council England, together with Scottish Arts Council, and Arts Council of Wales.



Top:
Installation shot from 'The Beginning of the World' including clockwise: Dylan Shipton, *Plan B*, 2004. Rob Voerman, *Bad Habits*, 2004. David Hemmings, *Architectural Model 3*, 2004.

Below:
Gallery preparation.

CELL MOVES

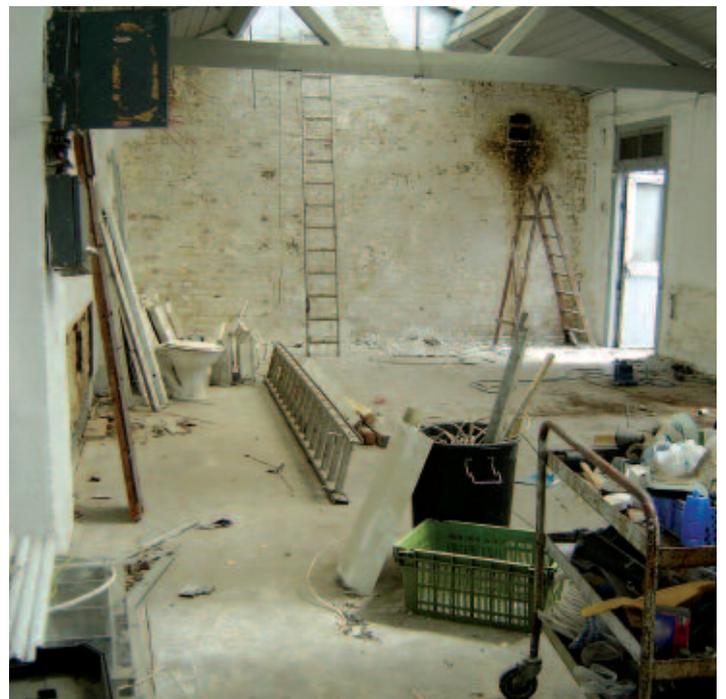
London-based artists' initiative Cell Project Space has relocated from Dalston to Cambridge Heath Road, supported by a capital grant from Arts Council England to refurbish the gallery and provide new office space and outdoor facilities for future projects.

The first show in the new space in August presented site-specific works commissioned by Fonds BKVB and Latham & Watkins and aimed to set a precedent for the gallery's identity, offering opportunity for artists to be more ambitious within their own practice. In the first show Dutch artist, Rob Voerman, who was artist in resident at the space for two

weeks, completed his installation as the gallery space was reconstructed around him.

On show until the end of October 'Domesto City' presents new works based on the nature and contradictions of domesticity in contemporary society; a critical observation of the often not so simple act of day-to-day living where one person's domestic idyll maybe another person's hell. The exhibition features Keith Coventry, Franko B, Daniel Jackson, Lee Maelzer, Jamie Robinson.

Further information from Milika Muritu, Cell Project Space, 258 Cambridge Heath Road, London E2 9DA 0207 241 3600, info@cell.org.uk





Networking artists' networks initiative

Facilitating exchange, dialogue and collaboration amongst visual artists, whatever their practice and location. NAN offers a focus for critical exchange and feedback and through research and mapping, seeks to develop greater awareness of the value of artists' initiatives and of their changing professional needs.

RESEARCH VISITS

For artists in North East England and Scotland
Liverpool Biennial – Friday 15 & Saturday 16 October

Organised research visits by artists from North East England and Scotland to meet artists, curators and galleries involved in the 2004 Liverpool Biennial. Includes guided tour of the independent section to meet exhibiting artists PLUS evening critical discussion and networking event to support dialogues around contemporary practice and develop artists' exchanges.

Cover charge £20 towards costs (travel/overnight accommodation provided)

- ▶ **North East England artists:** to apply for one of **15** places send a short statement of how you feel the trip would benefit your future practice + CV to catherine.bertola@a-n.co.uk
deadline 4 October.

Supported by  

- ▶ **Scotland artists:** to apply for one of **10** places send short statement of how you feel this trip would benefit your future practice + CV to juliana.capes@a-n.co.uk
deadline 4 October.

Supported by  Scottish Arts Council

ARTISTS' EVENT

Saturday 27 & Sunday 28 November

Quo Vadis? various locations in Cardiff and Bristol

Devised for NAN by Louise Short (Station, Bristol) and Chris Brown (g39, Cardiff), this event aims to encourage networking activity between artists and artists' groups in Wales, South-West of England and beyond. The cross-city format is designed to raise issues around the effectiveness of artists' networks and to create discussion points about the ways in which different cities and artists' groups operate throughout the UK, opening a channel for Welsh artists to engage with artists and curators on a UK level. Includes over two days experiential events, seminars and discussions, walks, tours, film screenings and live music around the two cities. Despite proximity and similarity, Bristol and Cardiff are divided on a various levels: by the physical boundary of the River Severn, geographical border between Wales and England, and by a less tangible artistic boundary that limits cultural traffic in either direction.

- ▶ Open to visual artists of all disciplines and career stages in South West England, Wales and elsewhere. 50 places available

For more information, contact Emilia Telese, Artists' Networks Coordinator, emilia.telese@a-n.co.uk

RESEARCH BURSARIES

The first NAN research development bursaries 2004 were awarded by the Artists' advisory group in September, from an open submission in a-n Magazine. Bursaries of up to £500, intended to encourage collaboration and support artists' group networks to explore projects and ideas with groups in the UK or elsewhere, went to:

Leicester Print Workshop – visit to 6 print workshops in Ireland and Wales following visits to UK and Scotland workshops as part of a strategic review of UK print studio practice and to explore models for future exchange.

Maze Studios Brighton – visit to Arena Gallery, Liverpool, to develop small group shows and meet with Arena Studios artists to share knowledge and experience in studio practice and further connections developed during Maze's *Voyager* exchange project with artists from Picardy, France.

Open Spaces Open Places (OSOP) artists' network Northampton, to visit Stroud Valley Artspace (SVA) following its profile on www.a-n.co.uk to share knowledge and working experience of open studios, artist-led organisation strategies, studio provision and European exchange.

Springhill Institute, Birmingham, to visit arts organisations and networks in Tallinn (Estonia), to a long-term exchange with venues and organisers for a joint programme of artist-led initiatives, residencies and other opportunities for exchanges between Estonia and the West Midlands.

The NAN initiative will award other bursaries in the coming months, to artists' groups and networks who would like to 'go and see' another group or network, in the UK or elsewhere, to explore new projects and provide a focus for critical exchange. For details, contact Emilia Telese at emilia.telese@a-n.co.uk.

Networks

Networks links like-minded artists and artists' groups – a vital contact point for communities of interest. This month's focus is on collectives formed to promote a particular medium or style of working. To be considered for a networks listing: networks@a-n.co.uk

FAN

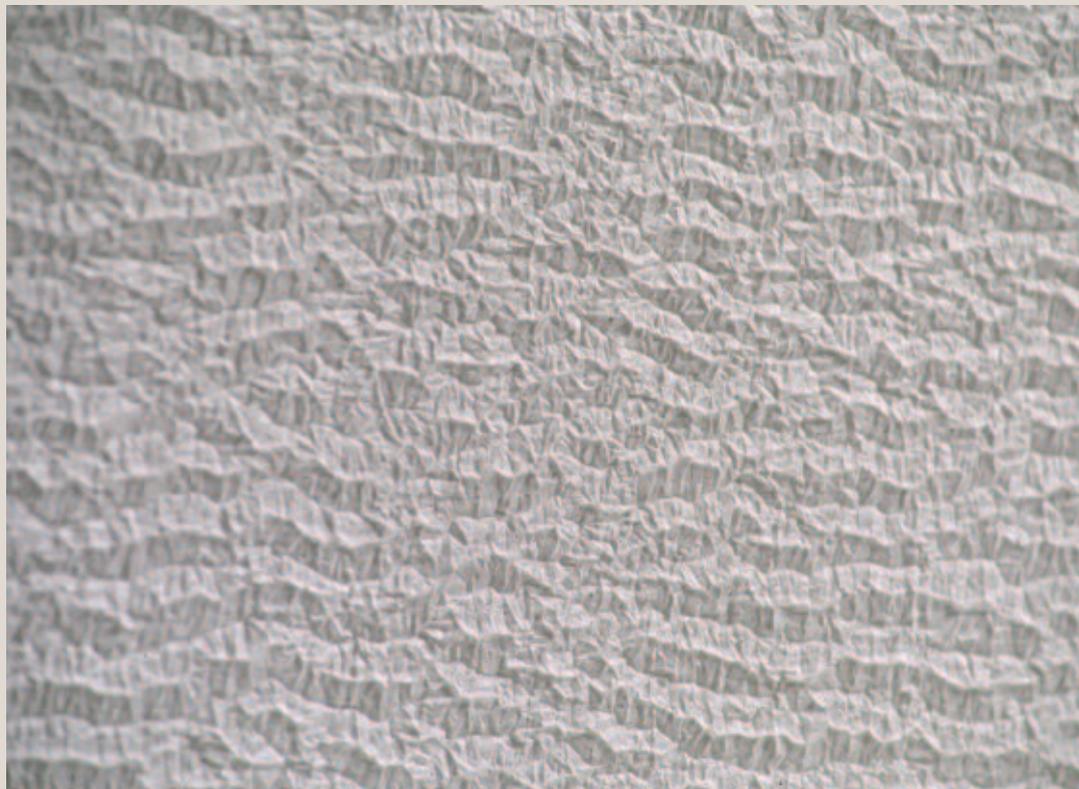
FAN (Figurative Artists Network) aims to fight the idea that figurative art is an outdated form. Conceived by Steve Yeates at the end of 2003, it stemmed from his sense of isolation as a figurative artist and a lack of access to constructive feedback. "I felt it would be beneficial for like-minded artists inspired by the human form and its connotations, to meet. I wanted to create a forum for discussion of these ideas in conjunction with current ideologies to create an atmosphere of experimentation – to expand and explode the current myth that figurative art should be relegated to the superficial and decorative."

At the moment the network is mainly based in London and south east England. Once a month a member's studio is used as a meeting point for life drawing and sculpture; group discussion and critique is encouraged and ideas debated. The sessions are held with a view to organising exhibitions of FAN members' work, with the first planned for next spring. To attend an artist must first apply by email, and send a selection of current images on slide or CD. FAN encourages applications from every aspect of art making, though the figure must be foremost in its conception. Members images and CV are kept on file and will in the future be showcased on a FAN website and online gallery.

Contact: fan@steveyeates.co.uk

Ilka

Ilka, a colloquial Scottish term meaning 'everyone', also refers to a group of artists based in Gloucestershire. Membership is open to self-defined sculptors regardless of medium – as a contemporary collective the group includes artists working in photography, video, live art and installation. There are eighteen members and the group is currently recruiting more. The long-term professional development of its members is key to Ilka's operation. Its ultimate goal is to equip every member with the skills needed to sustain a career as a professional artist, and to this end members contribute their time and energy to the group. As skills are acquired by one member they are passed onto others through a mentoring process. Outreach projects are important and it tries to



Above:
Michelle Griffiths,
Endogenous V,
(detail).

Below:
Steve Yeates, *Unspoken words III*, papier mache paper and ink, 2004.

exhibit in alternative, non-gallery venues to bring the experience of art closer to where people live and work. The group has limited funds and hosts exhibitions on a shoe-string budget. Combined with a fluid structure this has allowed it to organise 'quick-hit' projects, conceiving and presenting exhibitions within a matter of weeks. In the future Ilka plans to expand beyond the Gloucestershire/Bristol area and begin to work nationally and internationally, though it will strive to ensure that its expansion does not result in a lessening of its freedom and adaptability.
enquiries@ilka.co.uk www.ilka.co.uk

Fibre Art Wales

Formed in 1999 Fibre Art Wales (FAW) provides professional support for artists working in the broad field of fibre and soft materials, using structures derived from the historic crafts of weaving, stitchery and textile construction. The fifteen-strong group includes members based as far afield as Australia, though all are either of Welsh parentage or have chosen to base their practice in Wales.

FAW's activities include a literature and workshop programme as well as the provision of critical support and exhibition opportunities. The group has published two books highlighting its work and members have been asked to adjudicate competitions and contribute to critical writing for arts publications. It is funded through an annual subscription fee and project funding is regularly sought from the Arts Council of Wales. FAW is a member of the Touring Exhibitions Group and through, it has made contacts to facilitate two major touring exhibitions. 'Homelands', the most recent is touring until 2006 and is currently on show at Brewery Arts, Cirencester. For this exhibition members were asked to create new work that related to a specific theme. Promoting the creation of art is important to FAW and it often generates work by setting a fixed theme for an exhibition and asking members to respond to it. In the future the group would like to organise collaborations between FAW members and artists working in other disciplines such as video or sculpture. Artists are invited to apply for member-



ship if they are of Welsh parentage or based in Wales and working in fibre art. It is expected that applicants have undertaken extensive specialist training or education. New members are selected annually in a two-stage process, first by application form and slides and then by an interview.
www.fibreartwales.freeuk.com
See www.teg-net.org.uk for information about the Touring Exhibitions Group



Man walks into a greengrocer's

Man walks into a greengrocer's in Kensington, Liverpool with a camera.

'Do you have a kettle?'

'Yes.'

'Good. I would like you to take a photograph of it for me with this camera.'

'Why?'

'I'm in the process of twinning Kensington here in Liverpool with Kensington down in London and, because everyone's got one, I've decided that the kettle can symbolise, in a positive way, what we in this country all have in common. You go around anybody's house and what's the first thing they say? "I'll stick the kettle on." So now I'm going around Kensington asking people if they will photograph their kettle with my camera and once I have done 1000 pictures I will go down to Kensington in London and do the same. Each of the kettles up here will be paired with a kettle down there. I don't know yet what I will do with all the photos – so tell me if you've got any ideas – but once all 2000 pictures have been taken I will know that the Kensingtons have been fully twinned.'

You might expect the person in the greengrocers to say 'You're takin' the piss' or even just 'Fuck off' but they don't. What they say is, 'That sounds like a good thing to do. I'll just get my kettle from the back of the shop and while we are at it, do you fancy a cuppa?'

This conversation has not happened in reality, but variations of it have been going on in my head all day as I try to psych

myself up for what's going to be happening in the next couple of months. Now I will try to explain why conversations like this have been going on in my head all day and what it is that I am psyching myself up for.

The village where I live is twinned with a similar rural village in France. Our house is on the edge of the village. On the roadside verge outside the house is the village sign with the TWINNED WITH... sign underneath it. Early in 2000 the TWINNED WITH... sign disappeared. I wondered why. Who would want to nick a TWINNED WITH... sign? Then the gossip spread. A couple of local farmers had taken it and were going to hold it hostage until the French started to buy their beef again. Remember BSE? I liked the ludicrousness of their protest. Then I decided to get a replacement TWINNED WITH... sign made but this time I would twin the village with somewhere else altogether. It would have nothing to do with whatever authority it is that decides which village, town or city gets twinned with which other village, town or city.

The morning after I had this idea I got a letter from Catalyst, the artist-run co-operative in Belfast. They were asking me to take part in an exhibition about signs and notices within the Belfast cityscape. Another idea struck me, and I forgot about retwinning our village. I already knew that Belfast was not twinned with anywhere – maybe nowhere would have it – so instead of responding to Catalyst's invitation in the required fashion, I did something else.

A fortnight later I had had a sign made by the people who make highway signs. It measured two metres by half a metre. I took it over to Belfast and, with the help of a couple of friends who live there, I bolted it underneath the WELCOME TO BELFAST sign on the verge of the main motorway into the city from Belfast International Airport.

On my way back home I thought, 'I liked doing that. I want to do it again soon somewhere else.' By the time I got home I was the founding member of the Intercontinental Twinning Association.

For the next month, 51,870¹ motorists a day drove past the two combined signs. If they cared to read them, this is what they would have seen: WELCOME TO BELFAST TWINNED WITH YOUR WILDEST DREAMS. By this time the authority responsible for such things had removed the sign, but by then the hearts and minds of many of the citizens of Belfast knew that their city was then and forever twinned with their wildest dreams. Citizens there now wear BELFAST TWINNED WITH YOUR WILDEST DREAMS T-shirts. The Belfast Information Centre has a life-size replica of the sign on the wall of its reception area and the more liberally minded members of the City Council want to adopt the twinning in some sort of official yet unofficial way.

Since then the work of the Intercontinental Twinning Association has been involved in a variety of projects. In 2003 I spent a week in an empty flat on the fourteenth floor of a condemned tower block in Liverpool. I was there to write a piece for an art book called *Further Up In The Air*. I spent most of my time standing and staring out of the window down at an area of Liverpool called Kensington. Kensington is considered by many of the people of Liverpool as the most run down, deprived and heroin-infested area of their city. The population of this Kensington is, in the main, unreconstructed white working-class Scousers, whose families have lived in the same streets for generations. Much of Kensington is row upon row of two-up, two-down, red-brick Victorian terrace houses. Kensington's main thoroughfare is also known simply as Kensington, without the addition of words like High or Street. Over 50 per cent of the shops along it are boarded up. Those that are not are the traditional grocers, barbers, butchers and hardware shops still hanging on or the more ubiquitous fastfood outlets and off licences. It was obvious to me that there was a job here for the Intercontinental Twinning Association. This Kensington should be twinned with its more renowned namesake in London.

Initially the twinning was going to be more of a low-key, under-cover-of darkness, almost private affair, but the coin flipped. I decided to involve as many of the population of the area as possible. The kettle idea evolved. Four junior schools in the area got involved. Children were bribed with the offer of a slice of toast spread with Marmite if they brought in their family kettle to be photographed. Two thousand 'Kensington Twinned With Kensington' mugs were manufactured, one to be given away to anyone willing to have their kettle twinned. Brightly coloured flyers were printed and put through all the doors in all the streets of Kensington. These flyers invited people to come along with their kettle to the Kensington Fun Day. I had a stall between the Saint Brendan's homemade cake and jam stall and the local majorettes' tombola stall, where I was set up with camera on tripod and boxes of mugs.

In November 2004, to celebrate the twinning, a dozen pensioners will travel down the M6 in a minibus to the Hilton Park Services just north of Birmingham, with their kettles. There they will meet a dozen citizens of Kensington, London, who will have driven up the motorway with their kettles. They will have a kettle-swapping ceremony and a celebratory meal together after which they will all return to their respective Kensingtons with their new kettles.

A month later both parties will travel back to Hilton Park Services, swap back the kettles, have another celebratory meal,

then go back home with their old kettles. This endeavour will be considered a kettle exchange visit.

The third Liverpool Biennial is happening this autumn. I had some association with the two previous ones. I felt that neither of them involved the people of Liverpool in any meaningful way. They failed to draw upon the spirit of the city. All the exhibitions and activities were sited close to the city centre to make it easier for people coming from elsewhere to do a quick dash around before summing it all up and making their escape back to wherever it was they came from. I also felt that what was going on was more about people within the art world trying to impress other people within the art world.

Of course I know that is only natural, always the way and in fact it is what I am trying to do here. To counter this in some small way I decided that this kettle-twinning thing would be part of the Liverpool Biennial, although I have had no contact with this year's directors or curators and there is no reason for them to consider my contribution to be part of it.

Over the duration of the Liverpool Biennial I will be spending time in both Kensingtons, going into shops from one end of Kensington and Kensington High Street to the other, knocking on doors of private homes and visiting schools to seek out kettles wherever they can be found. I will be armed with only a camera, a box of mugs and missionary zeal. By 28 November, the official end of the Biennial, I hope to have 2,000 kettles photographed and an idea of what I will use the photos for. But more importantly, the two Kensingtons will be twinned in the minds of at least some of the people all the time, if not all of the people some of the time.

And if asked why I have done this I will say, 'I was only following orders of the Intercontinental Twinning Association.' And if asked why again, I will say, 'I was only trying to make the world a better place as all art can do.'

Bill Drummond is an artist and founding member of The Intercontinental Twinning Association.

For the duration of the Liverpool Biennial (16 September – 28 November 2004) Bill Drummond will be involved with a number of other kettle twinning activities. He will be visiting every retail outlet and licensed premises along the length of Kensington High Street asking who is ever behind the counter or bar if they have a staff kettle that can be twinned with a staff kettle in a similar establishment in Kensington, Liverpool. And he will then visit every retail outlet and licensed premises along the length of the main shopping thoroughfare that runs through Kensington Liverpool, this is called simply Kensington.

He will be making appeals to the congregations in all the religious establishments in both Kensingtons to bring their kettles in for twinning. He will have a stall within Kensington Central Library, Phillimore Walk, London W8 7RX, between 26 September and 2 October, where people can bring their kettles in to be twinned.

www.penkiln-burn.com

¹ Figures provided by Traffic Information & Control Centre, Northern Ireland.



On the Wall

Rod McIntosh gives a rundown on this new art fair and talks to the winners of the Signpost competition star prize.

On the Wall intends to be the largest art fair in the country this year, with over 200 exhibitors confirmed. A mixture of artists, galleries and publishers will juxtapose themselves in the halls of Olympia to compose a new tableau of what consuming art is all about, from trade-to-trade business to having three days for the public to sate their appetite on affordable morsels.

Born from the events team that manage the London Art Fair and former Fresh Art, this event can be seen to be “unashamedly, more commercial” Elliot Gard, fair organiser, said. Having ditched Fresh Art last year, which was perhaps seen as a platform for graduates and emerging artists, **On the Wall** appears to be positioning itself with a clarity that will set itself apart from other fairs. This one is about selling your work and making connections, but within a new framework, borrowing its model from ART Expo in New York. Direct sales and marketing to trade and industry partners, publishers for example, will broaden the opportunities to those participating artists. Exhibitors at **On the Wall** appear more established than those you may see at other fairs. Costs of exhibiting may be one of the drivers for this.

The merits of art fairs are appreciable; research tells us about the growing tastes and knowledge of contemporary art within

the art buying public. However artists thinking about fairs really need to assess what they are entering into, why and what their expectations from it might be. Perhaps firstly on a fiscal level, you need to have a certainty of some financial return coming from the investment alongside your other career aspirations.

Do your research. Understand your needs and values of the work and who your audience is. If it is commercial, then look towards the fairs that have the profile and reputation for delivering this. If you seek platform opportunities then understand who the fair’s typical audience is. Are the people you want to view and form opinions about your work likely to be coming through the door? Making informed applications will bring clarity to your goals, manage your expectations and indicate what you need to do.

The selection of your work, its presentation on the stand and the material you have in support are critical, along with your appearance, attitude and approach to visitors. Think of every one passing the stand as the person you most want to see your work. Unless you know them by sight, who says they’re not! Larger fairs attract a wide pull from a variety of art markets; curators, corporate collectors and gallerists alongside other artists checking out the competition.

Below:
Klari Reis, *Prednisone*,
mixed media on wood
panel, 28x56cm.

“Do your research. Understand your needs and values of the work and who your audience is.”





“What stuck out for the selectors were those artists that demonstrated an awareness of themselves operating within a bigger frame of reference.”

Receiving a free stand at On the Wall was a competition offered to recent graduates as part of a-n’s Signpost promotion this year. What stuck out for the selectors were those artists that demonstrated an awareness of themselves operating within a bigger frame of reference. That with reading the applications and speaking to the artists I see as either and both of these: having a professional external context; an understanding of the commercial and critical value of their work, and a practice that has a social or political engagement, an awareness of where, with whom and for whom they operate.

Having an integrated approach to this, embedding it within the decisions and choices for the artwork and the artist, and not just as an ‘add on’ or compromise, promotes a truly connected practice and one more often than not that can sustain itself. This is very much the “a-n approach” explained Louise Wirz, Director of Development, and the awarded artists – Klari Reiss and Thomas Goddard – demonstrated this in their applications.

Both are approaching On the Wall as a platform to meet people; “a lot of people” says Reiss. Taking the opportunity to showcase work to a new audience, outside of the familiar institutional, family and friends sphere is a shared ambition and they are already working towards this.

The acknowledgement of the commercial aspect of their work is embraced by both artists. Whilst having mixed feelings, they know the necessity of having those types of conversations. They are both activists, and one gets a sense that the fair is part

of an ongoing process that will not conclude itself on the Sunday evening. Indeed Reiss has been offered an Associate Research Fellowship at City and Guilds of London Art School and Goddard is preparing to move from Cardiff to London.

The contribution to the longevity of an artist’s career is a further factor of influence presently for many selectors. How will this opportunity bring value to the career beyond this event? Is best answered by the artist and not guessed at. Selection is a decision based on the summary of information provided in applications or proposals. Making these documents work for you is a skill you can learn. There are a number of really useful publications and courses available through members of the a-n APD network that will provide insightful and useable tips.

Rod McIntosh is an artist consultant.

www.a-n.co.uk offers a great resource to begin your enquiries into making better proposals and applications.

Rod McIntosh’s top five a-n website features are:
 Practical guides, Proposals by Judith Winter
 Practical guides, Marketing by Marice Cumber
 Practical guides, Funding Applications by Lisa Le Feuvre
 Signpost, graduates guide to being an artist.
 APD Network List, to find out further support, advice and Professional Development Training local to you.

New on a-n’s website the interactive artist’s toolkits are designed to support and enhance artists’ professional practice. Visit www.a-n.co.uk > Knowledge Bank > Professional practice > Toolkits

On The Wall takes place at Olympia Grand Hall, London, 29 September – 3 October. For more information see a-n news on page 66 or visit www.on-the-wall.co.uk

Clockwise from top:
 Thomas Goddard,
Boselected; *Business Thinker*, *Carry on Briefcase* (from series of heads); *Dave’s Teeth*; *Do the Washing Up?!?!*!?*; *Lonely Hearts Club Band*; *Fore head*; *Geordie Bhoyo*, digital prints.



Facing page:
John Keane, *Ismael*,
2003, oil on viscose on
canvas, 126x84.5cm

Right:
John Keane, *Moment*,
2003, oil on canvas,
173x293cm.



The art of conflict (part 2)

Paul Glinkowski looks at the experiences of John Keane and Frauke Eigen, artists who have worked in war-torn locations outside of official state sponsored programmes, and talks to Dominic Nutt of Christian Aid who worked with Keane in Israel and Palestine.

Artistically speaking, John Keane is a war veteran. Keane's work as a recorder of conflict began in 1987 with a visit to Nicaragua as guest of the Sandinista Association of Cultural Workers. A series of paintings and an exhibition, 'Bee Keeping in the War Zone' (1988), followed. In 1989 Keane travelled to Ulster – in the later stages of 'The Troubles' – where he accompanied British Army patrols and talked to people on either side of the sectarian divide. In the catalogue for the resultant exhibition, *The Other Cheek* (1990), David Lee commended Keane's methods. "As a thinking painter of contemporary history", wrote Lee, "he prepared for his fact-finding mission with investigative journalistic thoroughness, arranging interviews, attending marches, taking notes and all the time searching for insights."

Keane continued his on-the-ground research approach in Iraq and Kuwait during the 1991 Gulf War where, for the first and only time, he was officially commissioned by the Imperial War Museum to record a conflict, and in 2002 when he took up an invitation from Christian Aid to visit Israel and the occupied Palestinian territories.

Keane's guide and minder on his Israel/Palestine trip, Dominic Nutt, an emergency journalist for Christian Aid, says working with Keane overturned his views about artists. "I'd had a hard day dodging bullets in Gaza when I was told John would be visiting us," he recalls, "and my first thought was that I didn't want an idiotic artist pestering me." But Keane's self-reliance and coolness under pressure won over the seasoned aid worker.

"When I saw John at work, I was converted. He was completely switched on in everything he did, which undermined every pre-conception I had about artists."

The idea to invite Keane to the Middle East came from Jon Barton, then Head of Media at Christian Aid. Barton thought an artist might help to put the Israeli-Palestinian situation into a fresh perspective. "We saw it as potentially a new way of delivering information, ideas and images," says Nutt. "It might give a new impetus to what had in the public's mind become, perhaps, a rather dry and stale issue."

Christian Aid had no history of working with artists and saw the project as an experiment, or as Nutt put it, "a loss leader". The arrangement between the two parties was informal. "The deal was that there was no particular deal. We just gave John the chance to see what he might make of the situation. There was no editorial control on our part and we didn't see ourselves as patrons; we didn't demand this, that and the other." Nor was there any financial reward; instead, the aid agency offered access to places and to people that would otherwise be out of bounds to even the most determined artist. "My job was to arrange visits and to get John through checkpoints and through any other difficult situations we might encounter," says Nutt. "He was the organ grinder, I was the monkey."

Though unsupported by a fee or by the curatorial practices and knowledge that usually accompany a commission, Keane is clear that unorthodox collaborations of this kind can be beneficial: "It is enormously helpful", he asserts, "to have the



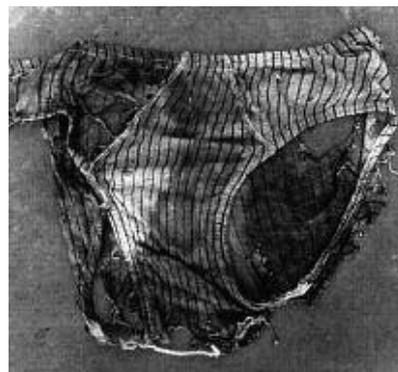
Nutt regards the collaboration with Keane as mutually beneficial: "We provided access and various kinds of support for the research trip and for the exhibition, and our reward was the exposure and insights the project generated."

Above:
John Keane, *Hopeless in Gaza (Road to a Settlement)*, 2002, oil on linen, 137x183cm.

Right (top):
Frauke Eigen, *Unterhemd (vest)*.
Right (bottom):
Frauke Eigen, *Hose Nr 1 (underpants)*.
Images from *Portfolio Fundstücke – Kosovo 2000*, 14 silver gelatin prints 50x50cm.

experience and the network available and the support to get access to places of interest. I wouldn't be able to achieve that in anything like the same way on my own." Working outside a formal commissioning structure was not a problem for Keane, who had undertaken a previous project with an NGO (Non-Governmental Organisation) – a journey to the Amazon with Greenpeace in 2000, resulting in the exhibition 'Saving The Bloody Planet' (2001). "If someone comes along and says 'look we've got people going out there do you want to come along?', then sure, why not," he says. "There is nothing like getting that first-hand experience."

Keane made two visits to Israel and the occupied territories, in April and October 2002. After the first exploratory trip he committed to produce and exhibit work based on the region; his return trip focussed on specific locations. Some – Jenin and Gaza – were topical; others – the Church of the Nativity in Bethlehem and the archaeological site at Megiddo (Armageddon) – had biblical resonance.



On his return from the Middle East, Christian Aid supported Keane by arranging an exhibition, a catalogue and publicity. After a year in the studio where Keane produced twenty-five new paintings, 'The Inconvenience of History' opened at the London Institute gallery at the beginning of 2004 and is currently touring the UK.

Nutt regards the collaboration with Keane as mutually beneficial: "We provided access and various kinds of support for the research trip and for the exhibition, and our reward was the exposure and insights the project generated." Keane also decided to donate a percentage of sales from the paintings to Christian Aid. "We did very well out of it", Nutt concludes, "it ended up as John doing us a favour."

Keane's public profile and distinguished track-record makes him an attractive proposition for external agencies and ensures that he will profit from the Christian Aid partnership in the longer term. Berlin-based photographer Frauke Eigen demonstrates that less established artists are also able to find ways to operate in emergency situations.

In 1996, a year after finishing her MA at the Royal College of Art, London, Eigen found herself in Bosnia documenting the work of Technisches Hilfswerk (THW), a German governmental disaster relief agency that specialises in infrastructure repair. Eigen recalls: "I really wanted to go to Bosnia but didn't have the courage to go on my own. I was looking for organisations, like the Red Cross, who would take me with them. Somebody told me that I should contact THW. Two weeks later I was sitting on the plane to Bosnia." As with Keane, the reward is not money but access. "I document their projects but I don't get paid", says Eigen, "at the same time though, it gives me the chance to do my own work."

Since 1996, Eigen has travelled regularly with the THW in Serbia, Macedonia, Kosovo and, most recently, in Afghanistan. Her work in Kosovo in 2000 provided Eigen with some particularly grim insights into the inhumanity of war. Near the village where the THW was based, mass graves were found. Eigen visited the mortuary where the remains were gathered and, she recalls "on the way out of the mortuary I saw these clothes lying there in the sun drying after they had been washed. For some reason, maybe because the clothes were more human-like and recognisable than the bodies, I felt far more touched and disturbed by them." These poignant fragments became the raw material for Eigen's *Fundstücke Portfolio (Lost and found from Kosovo)* which was recently acquired for the collection of the Imperial War Museum (IWM).

Angela Weight, the IWM's Keeper of Art believes it is important for the museum's collection to reflect the work created by independent artists, as well as by those it directly commissions: "Artists have their right to a say on contemporary events just like anyone else and often, without the mantle of officialdom, they will come up with less mediated personal responses."

This applies to artists working and researching in their studios as well as to those, such as Keane and Eigen, whose work derives from experience in the field. Amongst the most recent of the IWM's acquisitions, for example, is a collection of 'anti-war medals' purchased from an international touring exhibition of the same name. Organised by the Velvet da Vinci gallery in San Francisco – which specialises in art jewellery and metalwork – 'Anti-War Medals' featured work by 135 artists and makers from sixteen countries.

What is it then, that drives artists to make conflict a recurrent subject of their artistic practice to the extent that they are prepared to expose themselves to danger in order to gather ideas and material for their work?

For Keane, looking back in particular to his experience of covering the war in the Gulf, it is partly a sense of bearing witness to great historical events. "To be given that ringside seat in a place where the eyes of the world were focussed was a scary but nevertheless thrilling experience," he says. "The whole business of war and violence to achieve political ends is fascinating but abhorrent. To be amongst people actively engaged in it is disquieting but it seems to me an important thing to do."

Eigen's motives are partly altruistic, partly existential: "I always go to places when the press has moved on to the next hotspot," she says. "I want to give them attention, dignity, respect and admiration; to show pictures from these countries which people don't know because the media has given them a certain image of what to think. Although war zones are often very sad and difficult, these journeys are like a precious part of my life. It puts my life here into some kind of perspective."

Paul Giinkowski

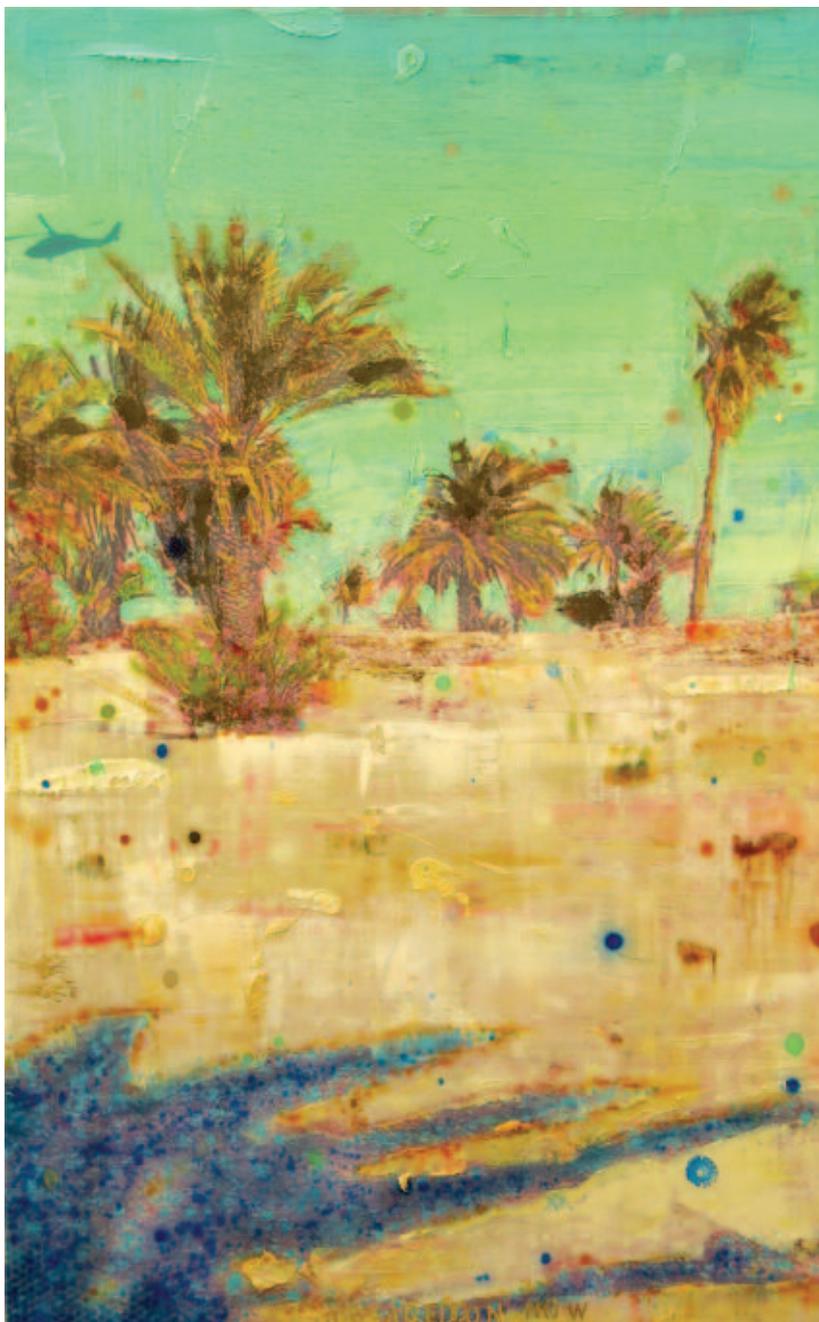
John Keane's exhibition 'The Inconvenience of History' is at the Derby Museum & Art Gallery until 17 October. Further information on the project is at www.christian-aid.org.uk/news/gallery/johnkeane/index.htm

Work from Frauke Eigen's *Fundstücke Portfolio (Lost and found from Kosovo)* is in the exhibition 'Open Secret' at the Imperial War Museum, London, until 31 October. The exhibition also features a selection of works from 'Anti-War Medals'.

Information on and images from 'Anti-War Medals' are on the Velvet Da Vinci gallery website at www.velvetdavinci.com

Below:
John Keane, *Armageddon Now 2*, 2003, oil, gold leaf and ink jet on viscose on linen, 132x82cm.

"Artists have their right to a say on contemporary events just like anyone else and often, without the mantle of officialdom, they will come up with less mediated personal responses."





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Self-reflective material for artists at all career stages, enabling them to review their position and explore new development.

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"We would recommend The artist's development toolkit to all artists planning to undertake courses on the professional development programme at Space." Lucy Day



University of Brighton

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ALSO Commissions checklist, Gallery, dealer and agent checklist and licencing reproductions checklist PLUS guidance on selecting a solicitor, agreeing a contract, getting legal advice and what to do when a contract goes wrong.

FREE ACCESS

The studios toolkit

Offers a unique step-by-step guide to thinking through and developing group studios. Ideal for groups of artists embarking on a new scheme and for existing groups that need to assess development routes. Provides a basis to define a vision, look at options, test feasibility and consider sustainability.

Artists can also use it to guide discussions with architects, consultants and developers to make sure core values are retained in the process of translating 'vision' into 'bricks and mortar'.



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Fast forward networking events

FAST FORWARD - NEW GRADUATES' PROFESSIONAL DEVELOPMENT AND NETWORKING EVENTS IN 2004/5

"I learned more in an afternoon than I had all year." 2003 new graduate

Partnerships with artists' and arts organisations open up opportunities for new graduates in various parts of the UK to get the Fast forward experience, and to develop the skills, contacts and collaborations that can help to move their careers forward.

FAST FORWARD - NORTH EAST ENGLAND

Various dates commencing 23 October

Especially developed by artist Paul Moss, this popular annual event provides an introduction to the cultural landscape in North East England through artists' presentations, seminars, workshops, visits and networking opportunities.

Eligibility: art and design graduates based in North East England.

For more details contact
catherine.bertola@a-n.co.uk
or T 0191 241 8000

Organised by a-n The Artists Information Company in association with Baltic.

a-n The Artists Information Company BALTIC



FAST FORWARD - GLASGOW

Sunday 23 January 2005, 11am – 5pm
CCA, Sauchiehall Street, Glasgow

One-day event that aims to introduce recent visual and applied arts graduates to ways of getting their work seen, with speakers from Scotland and elsewhere talking across the spectrum of arts practices. Artists will be able to select the most appropriate talks for their own field including informal sessions with other artists, curators and gallery directors where they can discuss ways to present their work.

Organised by Cultural Enterprise Office and a-n The Artists Information Company in association with CCA.

Look out for more information and booking details in the next issue of a-n Magazine!



FAST FORWARD ON THE MOVE

Fast forward events have taken place in London, Leeds and Manchester and one is being planned by artists' group Loadstar for the East Midlands in March 2005.

Calling arts organisations – are you interested to see a Fast forward new graduates event take place in your area? These events are only possible because of local and regional partnerships with arts funding bodies, local authorities, training and enterprise agencies, galleries and artists' organisations.

To find out more and discuss the options contact susan.jones@a-n.co.uk T 0191 241 8000.

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Subscriber prize

Anna Sanders is a prolific filmmaker that never was. She's an umbrella that conceals a fluidly dynamic film collective that transcends the confines of artform in order "to elude representation and replace it with presentation... to create a piece of reality instead of art". Michael Cousin

Courtesy of Forma we have three copies of *The In-Between – Anna Sanders Films* to be won.

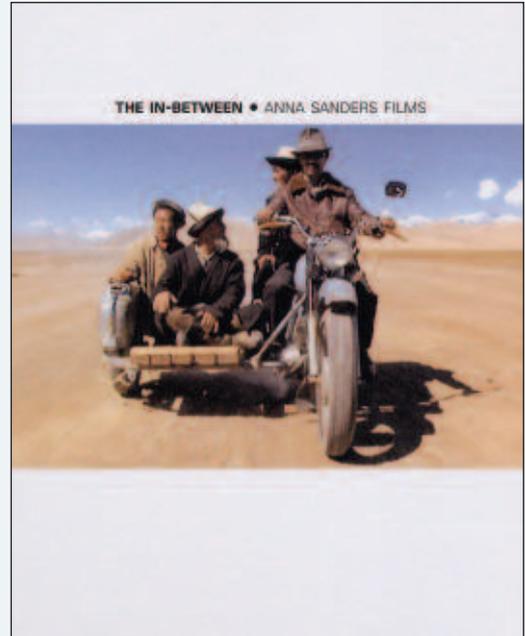
Anna Sanders Films has blazed a trail for a new breed of cinema – one that is made by visual artists and shown most often in galleries, but increasingly is finding its way into cinemas and film festivals. This new book offers a wealth of Anna Sanders film stills and production shots and highlights the position of Anna Sanders as an in-between: in-between the economies of the art world and of cinema; in-between cinemas; in between realities, dreams and fictions.

The In-Between – Anna Sanders Films
Edited by David Metcalfe and Mathieu Copeland with essays by Mathieu Copeland, Chris Darke, Agnieszka Kurant and Tom Morton
Published by Forma and Les Presses du Réel
www.forma.org.uk

230x170mm, 128 pages, hardback, with 89 full colour and 11 b/w images including film stills and production shots.
Price: £18.00
ISBN: 2-84066-97-0
Distributed by Cornerhouse Publications
www.cornerhouse.org/publications

For more information see Michael Cousin's review on page 7 of this issue.

To enter you must be a subscriber. Send a postcard with your name and address and clearly stating which competition you are entering by 25 October to a-n Magazine, first Floor, 7-15 Pink Lane, Newcastle upon Tyne NE1 5DW. Only one entry per competition. *Call +44 (0)191 241 8000 to subscribe and enter this competition.



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Karen Emslie, *PUP 412*, Lapland, photograph, 2002. From *Veer north* a-n Magazine August 2003.

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a-n Magazine September 2001
The concept of location has always been central to my ...

Artists story: Myth making

a-n Magazine May 2004
Artist's story: Jane Bailey
In summer 2003 I took part in Excavate Overlay, a multi-disciplinary project involving artists, a writer/anthropologist, archaeologists and members of a rural community in Caithness, Scotland...

Artists story: Public service

a-n Magazine December 2000
Whilst artist-in-residence at Grizedale Forest, Cumbria last summer I produced a multiple called Magic Car...

Review: Nature Centre:

Jenny Brownrigg
a-n Magazine December 2000
Nature Centre is the culmination of artist and writer Brownrigg's residency at Grizedale last year...

Review: Picking Up The Threads

a-n Magazine October 2001
For artists working in rural environments the trauma of the Foot and Mouth epidemic is an enormous challenge...

News: Artists' collaborations

a-n Magazine February 2004
Artist-led organisations in Somerset and Dorset have collaborated to create a series of exhibitions at Sherborne House...

News: Artists' needs mapped

a-n Magazine February 2002
Recently-published research commissioned by Chrysalis Arts to identify how to assist the future development...

News: Cumbria Poland Exchange

a-n Magazine September 2004
Five artists from Poland and five from northern England performed in a programme of events in Tullie House gallery...

News: On the edge

a-n Magazine July 2001
This three-day conference explored the benefits and challenges of cultural development in remote areas...

News: Revenue lost through disease

a-n Magazine August 2001
The Crafts Council has revealed that the crafts sector may have lost fifty per cent of revenue during the foot and mouth...

News: Rural retreat

a-n Magazine December 2003
Eight emerging artists gathered at Allenheads Contemporary Arts (ACA) in Tynedale in October, for a weeklong residency...

News: Take h.Art

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Artists in Herefordshire are set to benefit from a major new visual arts event starting this September. Branded h.Art...

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Victoria Callen describes the pressures faced by rural crafts businesses and suggests key strategies for survival...

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Rick Faulkner, artist and director of Chrysalis Arts, outlines the international 'Artists in Transition' project...

Feature: Best western

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Drifting south west to Cornwall, Alan Bleakley describes PALP, an artist-led group committed to experimental, collaboration...

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There is a long history of placing contemporary art in remote and rural locations as a method of encouraging tourism...

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The Kamiyama artist in residence programme (KAIR) was established in 1998 by local businessmen...

Feature: Making art work

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Heather Rigg reports on a professional development scheme in Suffolk that provides a package of support for artists...

Feature: Mali: Journey Across

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Artists Yusupha Jawara and Sabera Bham met through a project called artxchange, which brought artists over from the UK...

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Ben Woodeson profiles the intensive international summer residency at Skowhegan School of Painting and Sculpture, USA...

Feature: Space to think

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Brigid Howarth takes a look at artists' communities in the USA...

Feature: Walking the tightrope

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Moira Jeffrey attended 'At the City's Edge' in Glasgow...

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For artist Emma Baird Murray, Coed Hills Rural Artspace in South Wales has become a place of inspiration...

Feature: The arts and agricultural change

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Ian Hunter discusses an arts and agricultural initiative being developed by Lancashire-based arts trust Littoral...

Feature: The view from here

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Henna Asikainen reports from the Fifth International Conference on Environmental Aesthetics...

Feature: Veer north

a-n Magazine August 2003
Roxane Permar describes setting up a new artists' membership group in Shetland...

Feature: Whisky galore

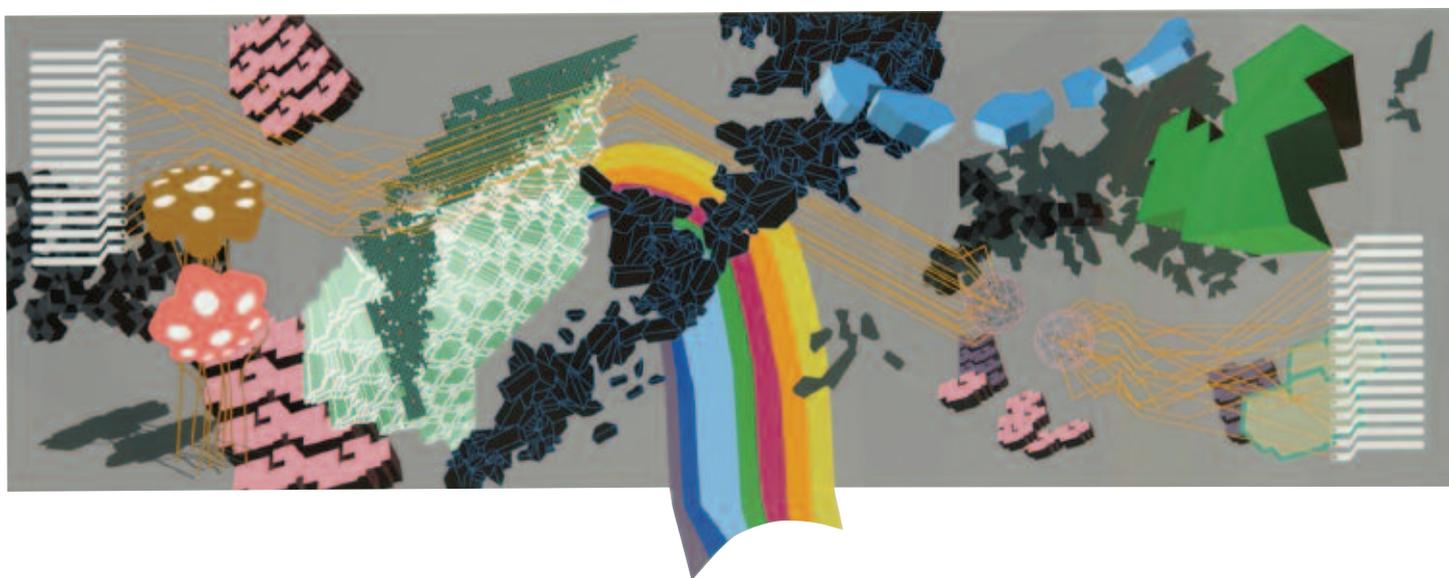
a-n Magazine October 2002
Claudia Zeiske brings to our attention a new artist-in-residence programme in north east Scotland...

Feature: World in motion

a-n Magazine August 2004
Rosemary Shirley investigates the impact over ten years of the Braziers' international residency workshop...

London calling

As the international art world's attention turns to London, Eliza Patten previews Frieze Art Fair and some of the events taking place alongside it.



Above:
Chris Wraith, *untitled*,
mixed media, 2003.
Courtesy: Keith Talent
Gallery

This year 150 galleries – ‘culled’ from a staggering 400 applications – will be attending Frieze Art Fair, from the big blue-chips like New York’s Gladstone Gallery to the smaller exciting spaces such as Foksal Gallery in Warsaw, and will be representing over two thousand international artists.

The large temporary structure for the fair will once again be designed by British architect David Adjaye who has recently seen huge success in the art world with collaborations with artists such as Chris Ofili at the British pavilion at the 2003 Venice Biennale and the new £5m project for a building for inIVA (the Institute of International Visual Art) and Autograph (the Association of Black Photographers) in London.

Last year the accompanying programme of artists’ commissions caught the eye and this year the programme is even more ambitious. Polly Staple, curator of the of the fair’s Artists’ Projects, Talks, Events and Education was overwhelmed by last year’s success: “It’s like a difficult second album,” Staple says of the pressure of keeping the programme fresh and unpredictable for 2004. This year, the ten commissions will encompass performance and radio and reflect a subtler relationship between systems of cultural exchange, art and economy – “I can effectively run a huge number of projects in a unique situation whilst contending with the problematic issues of an art fair” says Staple. Whilst the galleries in rented



Right:
Francis Upritchard,
Moon, mixed media,
25cm diameter, 2003.
Courtesy: Kate MacGarry,
London

spaces are there to sell their artists' work, the commissions programme offers a platform to showcase young artists, giving them the opportunity to produce a significant piece of work and present it to arguably one of the most desirable audiences in the world.

Aleksandra Mir has produced the second volume of her *Living and Loving* series of biographical publications. The work takes the form of an illustrated biography of a collector's daughter, told by family photographs and interviews with her parents. It will be distributed free from coffee points around the fair and Staple hopes it is something everyone will pick up "and read on the train home". Slovakian artist, Roman Ondak, is presenting 'a site-specific performance responding to the pace and movement of people traffic in and around the art fair' in a work that responds to visitors and the structure of the fair.

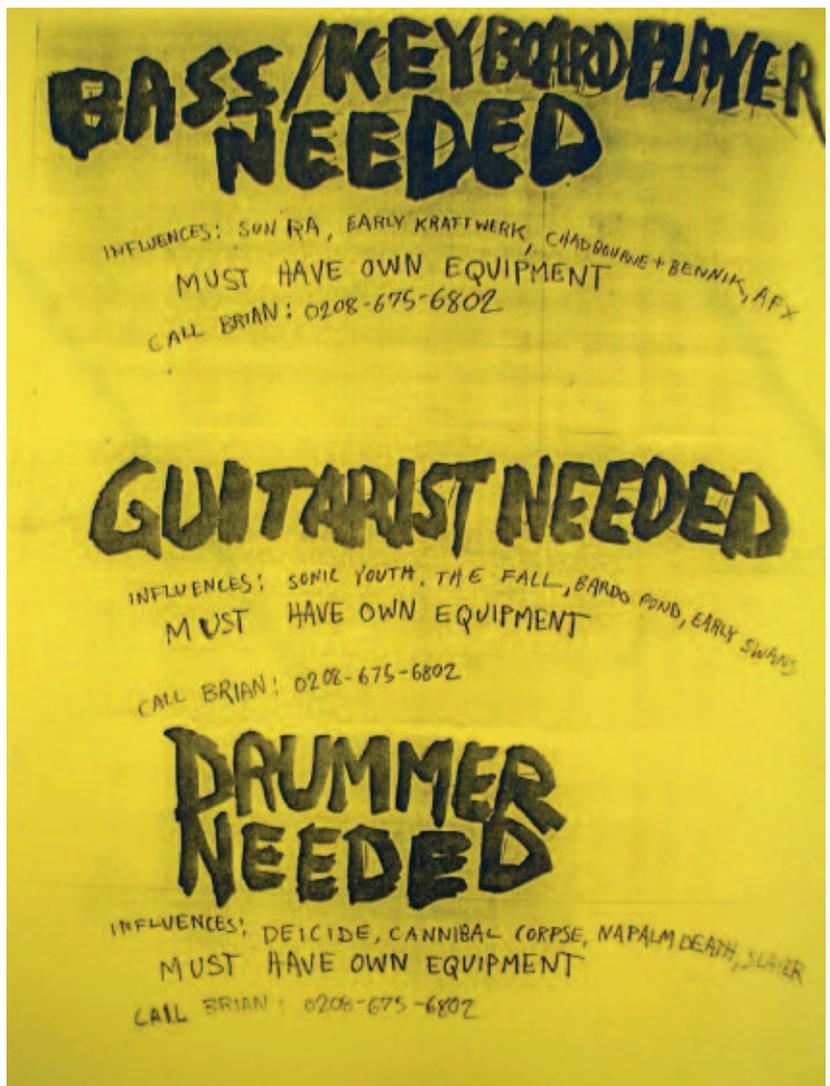
If travelling to the fair by Tube you will be able to glimpse another commission. Following on from Liam Gillick's posters in 2003, Staple has worked again with London Underground's Platform for Art curator, Tamsin Dillon, commissioning artist Emma Kay. The work, produced on the front of the new London Underground map will be seen by every visitor to London. *You Are in London* is a target design in the colours of the Tube lines, not only referencing modern artists such as Jasper Johns, but also playing with the idea of networking systems – an essential part of an art fair.

Staple's job is kept separate from the commercial aspect of the fair, with Frieze founders Amanda Sharp and Matthew Slotover setting up a separate foundation when conceiving the fair. Fundraising is still a huge part of the job, and on top of collaborative projects Staple has secured EU and Arts Council England money for various aspects of the programme. The fair also collaborates with Tate for the Frieze Art Fair Special Acquisitions Fund, enabling four international curators to select work for Tate, last year totalling £100,000 of work.

The talks programme is also taking a critical stance, discussing themes including 'The Psychology of Collecting' and 'New Internationalism'. The speakers are an impressive bunch and Staple has limited the schedule to two talks a day so that debate can continue for as long as it takes. If unable to attend the talks – or if you fancy listening from the comfort of your own home – the radio station, Resonance104.4fm (www.resonancefm.com), will be broadcasting them as well as presenting art projects and keeping listeners in touch with the fair and its satellite events.

Frieze won't be the only art fair in Regents Park this October. London Zoo will be host to a selection of smaller, young galleries (under three-years old) selected and organised by David Risley. Kicking off with a party in the reptile house, Zoo Art Fair will present twenty-six galleries, arts organisations and publications that represent the success of the UK's current art scene. These will include Ibid Projects, Kate MacGarry, Rockwell, Jeffery Charles Gallery and Keith Talent Gallery. According to Andrew Clarkin and Simon Pittuck, owners of Keith Talent Gallery, the fair will be a major investment for them with the hope that they will reap the rewards of being involved by raising the gallery's profile, making international contacts and through sales.

Another event organised to coincide with the fair is international art forum, Pilot. International artists, curators and writers have nominated a favourite un-represented artist to take part. Taking place at Old Limehouse Town Hall in the east end of



Above:
Brian Moran, *Engineering Consent*, August 2004.
Showing in Pilot.

London, the event is primarily a platform for meeting and discussion. It will be free to enter and open to all who wish to meet participants and other curators, collectors and critics. Film and video screenings, a digital/new media section and a series of panel discussions will accompany the event.

Every art space and gallery in London will be coming to life after a sleepy summer with exciting projects, publications and shows over the period of Frieze Art Fair in the knowledge that at last the art world will gravitate to the UK's capital city to see what's on offer.

Eliza Patten is assistant curator at Parasol Unit.

Frieze Art Fair
15-18 October 2004
South Side, Regents Park, London
www.friezeartfair.com

Zoo Art Fair
16-18 October 2004
London Zoo
www.zooartfair.com

Pilot
16-18 October 2004
Old Limehouse Town Hall
646 Commercial Road
www.pilotlondon.org

a-n will have a stand at this year's Frieze Art Fair, so come along and meet the team.

Look out for further international gallery profiles coming up on www.a-n.co.uk > Knowledge Bank > Profile and Promotion > Artworld



It's a far away town

International fairs are a great opportunity for researching galleries and making contacts, here is a selection of just some of the 150 showing at this year's Frieze Art Fair.

Galleri Christina Wilson, Copenhagen

Having worked as a curator in different art institutions in Denmark, art historian Christina Wilson founded her eponymous gallery in 2002. Located in the progressive Islands Brygge district of Copenhagen alongside other leading Danish galleries such as Nicolai Wallner and Nils Stærk, the gallery is situated in an old factory building and has already gained a reputation for its serious focus on contemporary art. The space is large (250 sq m) and flexible and one of the most beautiful gallery spaces in Denmark. The gallery works with both emerging Danish artists – including Kirstine Roepstorff, John Kørner, FOS, Mette Winckelmann, Ulrik Møller, and Jesper Just – as well as artists from abroad – Jon Pylpchuk (Canada), Les Rogers (USA) and Piero Golia (Italy). According to Wilson, the gallery's ongoing ambition is “to present a range of ambitious international shows. We would like to make a dynamic interchange between the Danish and the international art scene and to enhance the possibilities for Danish and international artists to make contact with curators, artists, museums, and important collectors.”

Paul Stone
www.christinawilson.net

Galleri Magnus Karlsson, Stockholm

Director Magnus Karlsson founded his gallery in Västerås, a city 100km west of Stockholm in 1990. In 1997 the gallery moved to Stockholm and has since then has built an increasing presence at international art fairs including Liste in Basel, Art Forum Berlin and The Armory Show in New York. The gallery focuses on Swedish art and many of the total of eighteen represented artists work with painting as their main medium, including Karin Mamma Andersson, who represented Sweden in the Nordic Pavilion at the 2003 Venice Biennial. Other artists represented by the gallery, such as Jockum Nordström and Roger Andersson, have also embarked on an international career. The fine and fragile watercolour paintings of Andersson depict what could be described as fairytale landscapes, though the people that inhabit her paintings are unlike any beings you would find in a children's book, with the figures represented actually up to all kinds of depraved activities – hence the title of Andersson's new book *Letters from Mayhem*. The young video artist, Petra Lindholm, is another of the gallery's most promising talents, with very romantic and intimate pieces that have made it possible to use long-banned words like 'sublime' again when describing the works.

Power Ekroth is an independent curator and writer based in Stockholm and editor of SITE magazine. www.gallerimagnuskarlsson.com

Above:
John Kørner, *Thai Royal*,
painting, 2004. Courtesy:
Galleri Christina Wilson

Galerie EIGEN + ART, Leipzig/Berlin

Founded more than twenty years ago in the East German city of Leipzig, EIGEN + ART, belonged to the subculture of a country where an art market outside of state control was basically non-existent and experimental avant garde art was considered subversive. So when Gerd Harry Lybke opened his private flat for shows and art projects, he did so with a very small audience and just a handful of artist friends. Soon this courageous enterprise would become a legend and Lybke a key figure for intellectual resistance. The development of the gallery from an insider's tip into a flourishing business took place at an amazing pace shortly after the German reunification in 1989. As early as 1992, Lybke opened a second space in Berlin's Mitte district, thus pioneering in the gentrification of one of the most important art quarters worldwide. Most of the artists he had been collaborating with from the very beginning are still being represented by him today, including Neo Rauch, Carsten Nicolai, Olaf Nicolai and Maix Mayer.

In his selection of artists, Lybke focuses on fostering long-term relationships, even providing some of his artists with spacious studios next to his Berlin gallery location. Despite his international success, Lybke has never considered giving up his space in Leipzig. His familiarity the city's Academy of Visual arts – where painters including Tim Eitel, Matthias Weischer and David Schnell studied – guarantees new discoveries among the graduates. The Leipzig photographer Ricarda Roggan, currently London-based, joined the gallery last year. Her tableaux show deserted spaces and relics from the communist era, hinting back to the early days of the gallery.

Susanne Altmann
www.eigen-art.com

Foksal Gallery Foundation, Warsaw

In 2001, in the Polish capital of Warsaw, three young curators – Joanna Mytkowska, Andrzej Przywara and Adam Szymczyk – united under the label Foksal Foundation. During the previous few years, they had been active in the public institution of Foksal Gallery, named after a street in the city centre of Warsaw. Due to its progressiveness, Foksal Gallery had been a legend in the history of Polish avant garde art throughout communism and even the martial law of the 1980s. But for these ambitious young curators its bureaucratic structures seemed to be inflexible to adapt to the needs of the new century. They found a small space, near Warsaw's main pedestrian mall, called Nowy Swiat (New World), and invented a completely new model for promoting contemporary art. Inside Poland, Foksal Foundation functions like a regular non-profit organisation, arranging international art projects and exhibitions – featuring artists like Douglas Gordon, Santiago Serra and Lucy McKenzie. At the same time the Foksal Foundation appears at significant art fairs abroad – there assuming the status of a commercial gallery, selling works by young Polish artists like Pawel Althamer, Monika Sosnoswska or Piotr Uklanski. This seems to be the road to success: not only are these artists becoming hot tickets in the art world; one of the team, Adam Szymczyk, left Poland last year to be the director of the Basel Kunsthalle. The other two go on making the money abroad to spend it on ambitious projects back in Poland. They know, as Joanna Mytkowska points out, that: "Contemporary art is still at the margin. You have to fight."

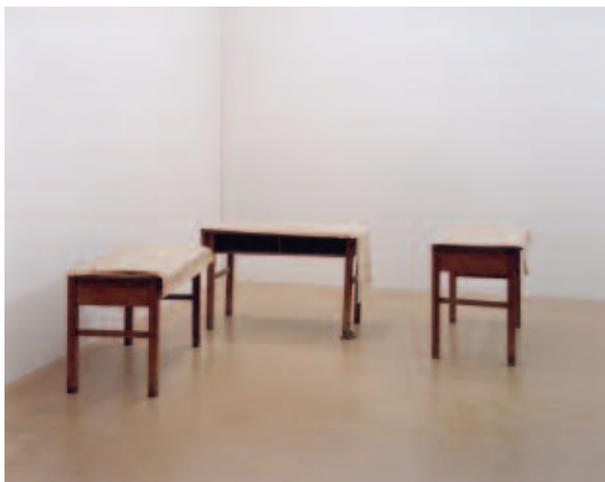
Susanne Altmann
www.fgf.com.pl



Above:
Roger Andersson, *Letters from Mayhem, S, 26*
watercolours, each 31.5x31.5cm, 2003. Courtesy:
Galleri Magnus Karlsson / Sara Meltzer Gallery



Left:
Piotr Uklanski, *Untitled*
(Galeria Foksal and the
artists, left to right:
Marianne Zamecznik,
Miroslaw Balka, Adam
Szymczyk, Cezary
Bodzianowski, Wieslaw
Boroski, Joanna
Mytkowska, Andrezej
Przywara, Anka
Niesterowicz, Piotr
Uklanski) 2002. C-print
125x150cm. Courtesy of
the artist and Gavin
Brown's enterprise,
New York



Left bottom:
Ricarda Roggan, *Drei
Tische mit braunen
Beinen I*, C-print, edition
of five, 100x130cm, 2003.
Courtesy: Galerie EIGEN +
ART, Leipzig/Berlin



Above:
Mark Leckey, *Portrait of My Flat*, silkscreen and collage on inkjet print, 41x106cm, 2004. Courtesy: Gavin Brown's enterprise

Gavin Brown's enterprise, New York

Gavin Brown's enterprise opened in 1994 on New York's Broome Street. In 1998, the gallery moved to the city's (then undeveloped) meat packing district, followed the next year by an artist-designed bar, Passerby. After opening an Italian venture, Roma Roma Roma, with fellow dealers Franco Noero and Toby Webster in June 2002, the gallery decided to escape the meat-packing district's mushrooming development and moved, in September 2003, to the West Village area. Gavin Brown's enterprise represents a roster of international artists who strike many as the cutting edge of a new generation, including Martin Creed, Jeremy Deller, Mark Leckey, Victoria Morton, Chris Ofili, Elizabeth Peyton and Rirkrit Tiravanija.

Alexa Coyne is Curator and Producer at Creative Time in New York.
gallery@gavinbrown.biz

Directors: Gavin Brown, Corrina Durland

Kerlin Gallery, Dublin

Established in 1988, the Kerlin Gallery has built an international reputation by providing representation for many of Ireland's leading contemporary artists. In recent years, the gallery has

produced significant solo shows of Willie Doherty, Siobhán Hapaska, Phil Collins, David Godbold, Mark Francis, Jaki Irvine, Elizabeth Magill and Paul Seawright, among others. Along with this talent, the gallery's programme reflects significant trends in international contemporary art over the last decade with several memorable highlights in both solo and group exhibitions. These include Martin Kippenberger and Albert Oehlen, Andy Warhol works on paper, Francesco Clemente, Sean Scully and Hiroshi Sugimoto to name a few. Curated group exhibitions have included 'Newfound Landscape', with work by Tacita Dean, Michael Ashkin, Peter Doig, Gerhard Richter and others, 'Contemporary Photography', with work by Uta Barth, Oliver Boberg, Jeff Burton, Walter Niedermayr and Esko Mannikko and 'Kin', with work by John Currin, Cheryl Donegan, Ellen Gallagher and Sean Landers, and 'Architecture Schmarchitecture' with Isa Genzken, Liam Gillick, Roger Hiorns, Jim Lambie, Sarah Morris and Thomas Scheibitz. The gallery's 2005 season will continue to focus on significant trends in contemporary art as well as feature solo exhibitions from Sergej Jensen, Elizabeth Magill, Paul Winstanley, David Godbold and Tony Swain.

Sarah Pierce is an artist based in Dublin.

www.kerlin.ie

Directors: David Fitzgerald, Darragh Hogan, John Kennedy

Right:
Elizabeth Magill, *Sunken*, oil on canvas, 41x46cm, 2004. Courtesy: Kerlin Gallery



Parker's Box, Brooklyn

Since its inception in 2000, Parker's Box has brought over a dozen artists from Europe for their first exposure in New York; showcased local Brooklyn artists in group and solo shows; instigated exchange and collaborative projects both with other galleries in the Williamsburg district as well as European institutions; and maintained an unyielding, exemplary exhibition programme of cutting edge contemporary artwork that is largely installation in nature and 'fully indicative of the gallery's commitment to the artist's vision'.

For the Frieze Art Fair, Parker's Box will present a group of gallery artists, many of who will make work on-site and specifically for the art fair. Beatriz Barral, a young Spanish artist, will execute a signature wall-painting installation in the booth; Caroline McCarthy, an Irish artist living in London, will do a site-specific sculpture, as will Bruno Peinado and Samuel Rousseau, French artists of significant reputation in Europe, who will both install recent sculpture and video works; and Gerry Williams will create a sculptural installation that directly addresses the nature of international art fairs. Alongside these, the gallery will show American artists, including Tim Laun, Joshua Stern, Jason Glasser and Mike Rogers.

Alexa Coyne is Curator and Producer at Creative Time in New York.

www.parkersbox.com

Directors: Allyson Spellacy, Alun Williams

Uplands Gallery, Melbourne

Established in 2001, Uplands Gallery is the fastest growing commercial gallery in Australia, quickly building a reputation as a leader in the nurturing, presentation and support of a young generation of Australian contemporary practitioners. After identifying large gaps in the Australian primary art market, gallery directors, Jarrod Rawlins and Blair Trethowan, committed themselves to "working closely with artists at the forefront of the newest in artistic trends and experimental practices". The gallery

has received significant local, national and international press coverage and has established itself as a fresh alternative to the sometimes conservative and traditional commercial gallery scene in Australia. During November 2003, Uplands Gallery successfully represented Australia at Artissima10 – The International Fair of Contemporary Art in Turin, Italy. Uplands Gallery focuses on the presentation of work by young and emerging artists – who are becoming more marketable for commercial galleries in Australia than ever before. A trend that has stemmed from a down-turn in private collectors buying from secondary markets, this approach provides scope for both first-time collectors and more established collections. The gallery represents A Constructed World (Geoff Lowe and Jacqueline Riva, showing at Frieze Art Fair), Jon Campbell, Nadine Christensen, DAMP (a collaborative art group of eleven members), Sharon Goodwin, Julia Gorman, Matthew Griffin, James Lynch, David Noonan, Blair Trethowan, Jota Castro (Belgium).

Paul Stone

www.uplandsgallery.com

Directors: Jarrod Rawlins, Blair Trethowan



Left:
A Constructed World,
Ecstatic Torino, DVD,
edition of eight, 3.30
min, 2004. Courtesy:
Uplands Gallery



Left:
Bruno Peinado, *Black
Bibendum*, domestic
packaging, acrylic on
canvas, 2002. Courtesy:
Parker's Box

Opportunities

Connecting visual and applied artists with work. Sections include: Awards, Commissions, Competitions, Events, Exhibiting, Jobs, Mail Art, Professional development, Publications, Residencies, Selling.

Please note: Listings are not validated, so we strongly advise you to thoroughly research before sending off any slides, work or money.

Opportunity listings are free but priority is given to artist-run projects and inclusion is not guaranteed. Arts organisations, and opportunities requiring guaranteed inclusion, are advised to use advertising to promote their opportunities.

Opportunities listings are published for the personal use of a-n readers and subscribers, in support of their professional practice. Note that neither the Opportunities listings nor any other part of this publication may be reproduced, copied or transmitted in any form or by any means without permission of the Publisher.

Awards

JD Ferguson Arts Award Trust

WHO: artists who are Scottish by birth or who have lived half their life in Scotland.
WHAT: annual award for artists working in any medium who are not in full-time education and have not received any other major awards.

AWARDS: £2,500 and a solo exhibition at the Ferguson Gallery, Perth.
INFORMATION FROM: 01738 632488, museum@pkc.gov.uk or visit www.pkc.gov.uk/ah/fergusongallery.htm
DEADLINE: 31 October

Setting up scheme

WHO: craftspeople and designer-makers who want to establish their business in the north west of England.
WHAT: Arts Council England, North West's Setting up scheme offers studio space, equipment, grants, training, mentoring and promotion opportunities.

DETAILS: there are ten free places for the next two-year scheme that will run from Jan 05 – Dec 06.
INFORMATION FROM: Alice Uren, Assistant Officer, Crafts, Visual Arts and Literature Arts Council England, North West, 0161 827 9283, alice.uren@artscouncil.org.uk
DEADLINE: 15 October

To advertise in Opportunities

contact the Communications and Sales team on

+44 (0) 191 241 8000

F: +44 (0) 191 241 8001

ads@a-n.co.uk

Deadline: 8 Oct for Nov issue

To submit a free listing

use the form on page 59 or

+44 (0) 191 241 8000

F: +44 (0) 191 241 8001

opps@a-n.co.uk

Deadline: 1 Oct for Nov issue



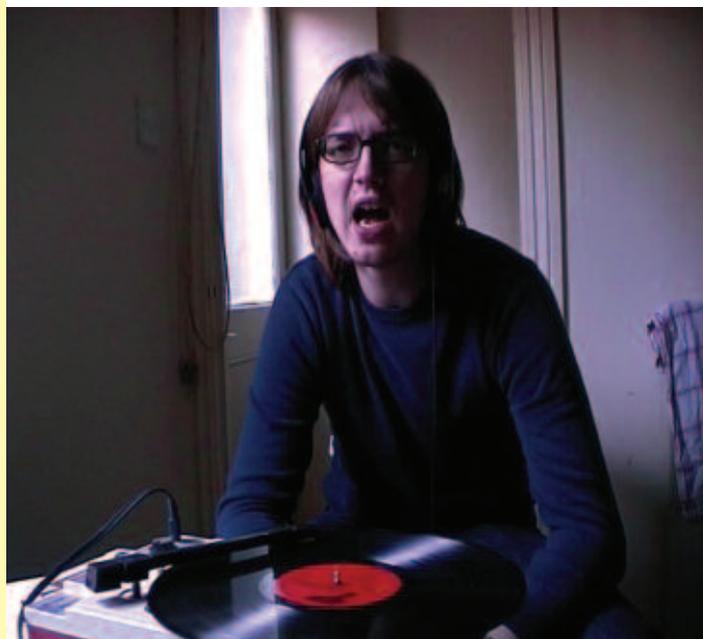
Above:
David Blandy, *From the underground*, digital video, 2001. Courtesy: the artist. Blandy was the winner of last year's Mostyn Open.

Below:
David Blandy, *Hollow Bones*, digital video, 2001.

Mostyn Open

Now in its fifteenth year this annual exhibition and competition is currently accepting applications from artists working in all media. There is no geographical restriction on entrants and last year it attracted 511 submissions from artists based in twelve countries. This year the show will be selected by Declan McGonagle, Tania Kovats and Martin Barlow, they will also be awarding the prize money of £6,000.

See listing under Competitions.



Michael Casson Memorial Award

WHO: potters.

WHAT: Craft Pottery Charitable Trust award for the development of functional ware. Special one-off award based on funds donated by the public in memory of Michael Casson.

AWARD: two awards of between £2,000 and £4,000.

INFORMATION AND APPLICATIONS: send large A4 SAE to Liz Gale, Trustee and Secretary, Craft Pottery Charitable Trust, Taplands Farm Cottage, Webbs Green, Soberton SO32 3PY.

DEADLINE: 15 December

Lottery Awards Low Budget Shorts

WHO: emerging filmmakers based in Yorkshire.

WHAT: mentor support and financial support of up to £2,000 per production for short films in any genre.

DETAILS: twelve short films will be commissioned and showcased at key UK film festivals and Short Circuits screenings in 2005.

INFORMATION AND APPLICATION FORMS: contact Louise Donoghue, Screen Yorkshire, Studio 22, The Design Studio, Leeds, LS2 7EY, 0113 294 4410.

DEADLINE: 30 November

Crafts Council Development Award

WHO: craftspeople living and working in the UK who have been practising for no more than three years.

WHAT: a one-year scheme offering £2,500 maintenance grant, equipment grants up to £5,000 and a residential course in business training.

INFORMATION AND APPLICATION FORMS: visit

www.craftscouncil.org.uk/guide or contact the Crafts Council Resource Centre requesting a 'Guidebook' 020 7806 2501

DEADLINE: 1 December

Commissions

New Art on Site

WHO: all artists.

WHAT: arts programme for a new extension to Salisbury District Hospital. ArtCare is seeking interest for the following commissions: glass design for link bridge on three levels, fee and materials/prduction £16,000; artwork for sloping courtyard, fee and materials £6,000; Kinetic sculpture, fee and material £18,000; five stone seats with poetry engravings, fee and materials £12,500; water feature for elderly care courtyard, fee and materials £15,000; artwork under A&E flyover, fee and materials £6,000.

TO APPLY: contact ArtCare,



What's Your Next Move?

Next Move is an innovative, setting-up scheme designed to put new designer-makers on the fast track. It provides work space, equipment, grants, training and promotion opportunities in the supportive environment of a host College.

Developed by the Crafts Council and Arts Council England North West, this exciting scheme has provided some amazing opportunities for the 34 makers so far involved, including exhibiting at 100% Design, Chelsea Crafts Fair and the London Design Festival.

Next Move is open to MA/BA 2004 applied arts and 3D design graduates wanting to develop their practice and business for a two-year placement within a college environment. Placements will commence in Spring 2005.

Successful placements benefit from:

- Rent free studio space in a college department
- Maintenance grant of £6,000
- Business/equipment grant of £1,000
- In depth support and business training
- Access to specialist equipment

Criteria for selection is:

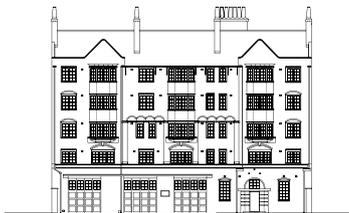
- Quality of work
- Long-term business viability
- A proven commitment to developing a craft-based practice and business
- An interested and open attitude to interacting within a college environment

To register your interest in and receive further information on the next round of Next Move please contact:

Synthia Griffin, Professional Development Assistant, Crafts Council, 44a Pentonville Road, Islington, London N1 9BY
Email: busdev@craftscouncil.org.uk
020 7806 2529
www.craftscouncil.org.uk/guide

*Crafts Council is committed to equal opportunities within the crafts sector.
Registered Charity No. 280956*

This initiative is supported by NESTA's Creative Pioneer Programme. NESTA is the National Endowment for Science Technology and the Arts, the organisation that invests in UK creativity and innovation. Find out more at www.nesta.org.uk



acme

The Fire Station Project Programme 3 (2005 - 2010)

WORK/LIVE SPACE IN LONDON FOR ARTISTS

ACME STUDIOS IS OFFERING 9 FIVE-YEAR WORK/LIVE RESIDENCIES AT LOW RENTS & 2 TWO AND A HALF-YEAR BURSARIES (£5,000/ YEAR + FREE WORK/LIVE SPACE)
at The Fire Station, Gillender Street, London E14

This is the third of Acme Studios' residency programmes which began in December 1997 offering low-cost combined working and living space to artists selected from a national submission. The new programme, commencing April 2005, is open to applications from practising fine artists throughout the UK who will be over 23 on the 1st November 2004. The Fire Station is accessible.

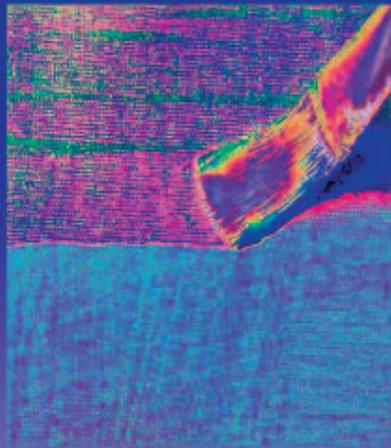
Acme is offering 2 bursaries (£5,000 a year + rent free space) for a period of 2½ years and wishes to attract applications from black and ethnic minority artists and artists with disabilities as we are currently under-represented with artists from these communities.

For further information and application form send an A4 75p s.a.e. to Fire Station Programme 3, 44 Copperfield Road, London E3 4RR. (Also available in large print, Braille and tape - please state required format)

Deadline for applications is Friday 5th November 2004



The indigo art Prize



£2500 Cash prize
An exclusive publishing contract
Extensive PR coverage through-out
the interior design industry.

The Indigo Art Prize is a new and exciting "Contemporary Art" competition aimed at professional artists in the UK, sponsored by art consultants **Indigo Art Ltd**. This is an ideal opportunity for ALL artists to gain high profile exposure to major interior design projects.

We are looking for high quality, abstract work in a contemporary style with aesthetic individuality, commercial appeal and suitability for modern interior design schemes.

All applicants will be considered for inclusion in the **'INDIGO COLLECTION'**, a unique range of carefully selected published images.

NO SUBMISSION CHARGE TO ENTER
Closing date for entries: 14th November 2004
For entry requirements, please contact:

Kaye Kent
Indigo Art Ltd
Brunswick Place
Liverpool L20 8DT
Tel: 0151 933 9779
kaye@indigoart.co.uk
www.indigoart.co.uk

indigoartTM



Lorraine Berry, *Angels*, 2003.
Berry took part in last year's
Setting up Scheme.

Setting up scheme

This programme offers studio space, equipment, grants, training, mentoring and promotion opportunities to craftspeople and designer-makers who want to establish their business in North West England. Through the scheme Lorraine Berry recently completed a two-year placement with host organisation South Lancashire Arts Partnership. She says of her experience: "The Setting up scheme has provided invaluable support, mentoring and commission opportunities. I have exhibited in Barcelona and extensively throughout North West England. I have produced site-specific pieces and large-scale solo installations. It has given me the ability to make my ideas a reality."

See listing under Awards.

01722 336262 ext 4306/4517 or
hazel.stock@salisbury.nhs.uk Commission
briefs will be sent out per email. For a
printed copy send A4 SAE with 84p
postage to ArtCare, Facilities Directorate,
Salisbury District Hospital, Salisbury
SP2 8BJ stating which commission you
are interested in.
DEADLINE: 1 November

the show online at www.londonart.co.uk
or contact Paul Wynter, 020 7738 3867,
paul@londonart.co.uk
DEADLINE: 1 December

Artists in Barnet

WHO: artists aged between 18-30 who
live, work or study in Barnet.
WHAT: submit two pieces of artwork for
selection for purchase by Barnet's French
twin town Chaville.
PRIZES: purchase prizes of up to €3,000.
INFORMATION FROM: 020 8359 7763,
lorraine.thomson@barnet.gov.uk
www.barnet.gov.uk/cultural_services/chaville
DEADLINE: 5 November

15th Mostyn Open

WHO: all artists.
WHAT: competition and exhibition of
varied work in all media. No geographical
or age limits on entry.

Competitions

The Art of Love

WHO: artists and poets.
WHAT: submissions based on love for an
exhibition organised by Londonart.co.uk
ENTRY FEE: max five works for £25 per
artist; £20 for those artists already
showing work on Londonart.co.uk
HOW TO APPLY: upload jpeg images of
your work along with the rest of your
details and find further information on

EXHIBITION: 19 Mar – 7 May.
PRIZES: the Mostyn Open Prize of £6,000 will be awarded by the selectors at a reception on Fri 18 March.
SELECTORS: Declan Mcgonagle, Tania Kovats and Martin Barlow.
TO APPLY: send SAE marked 'Mostyn Open' to Oriol Mostyn Gallery, 12 Heol Vaughan, Llandudno LL30 1AB, open@mostyn.org www.mostyn.org
DEADLINE: 2 November

Events

Society of Designer Craftsmen

WHO: craft designer / makers
WHAT: an opportunity to develop business skills and network with emerging artists at a business seminar organised by the Society of Designer Craftsmen.
Tickets are £20
WHERE: Terrace Gallery, Museum of London.
WHEN: 23 October, 10-4.40pm.
DETAILS: for bookings contact Society of Craftsmen, 24 Rivington Street, London EC2A 3DU, 0207 739 3663, info@societyofdesignercraftsmen.org

Trampoline

WHO: artists working with digital video, multi-media installation, live-streamed performance, electronic sculpture, egg boxes or corrugated cardboard.
WHAT: Trampoline is a platform event for new media artwork, currently being guest curated by the Nottingham-based art collective Reactor.
WHERE: Broadway Cinema, Nottingham.
WHEN: one-night extravaganza on 2 December.
TO APPLY: send proposal (max 500 words), brief CV, supporting material (DVD, VHS, URL, CD-ROM) and SAE for return of materials to Trampoline, 14-18 Broad Street, Nottingham NG1 3AL, info@trampoline.org.uk www.trampoline.org.uk
DEADLINE: 5 November

Siggraph 2005

WHO: artists influenced by or working in computer graphics.
WHAT: take part in the 32nd annual Siggraph International Conference on Computer Graphics and Interactive Techniques.
DETAILS: contribution can be as a paper, proposal, artwork or animation. Artworks are sought for exhibition that relate to the question 'How does the use of computer graphics relate to the form and content of the work?' Can include 2D and 3D work, artists' books, sculpture and screen-based work.
INFORMATION FROM: www.siggraph.org/s2005
DEADLINE: 19 January

Switch London

WHO: artists working in 2D and acting-led performance.
WHAT: invitation to submit for an artist-led one night event featuring fifty performers exploring the value of art and nature of art criticism. See www.switch-london.com for more

Beyond the UK

Note: Where material is requested we recommend that this is accompanied by a SAE. Ask at the Post Office about return postage (weight, International Reply Coupons, etc) as listings will require postage in 'native' currency.

Est-nord-est

Residencies intended to 'encourage artistic research and experimentation'.
WHO: international visual artists.
WHAT: two month residencies for up to six artists in spring, summer or autumn. Provides studio space, technical assistance and some equipment (for working with wood, stone and metal). Residency fee of \$500, residents cover travel, accommodation and production costs.
TO APPLY: further information and application forms available at www.estnordest.org Application forms should be accompanied by a project proposal, CV, examples of work and SAE for return.
CONTACT: Est-Nord-Est, 335 Avenue de Gaspé Ouest, Saint-Jean-Port-Jolie, Québec, G0R 3G0, Canada.
00 1 418 598 6363
F: 00 1 418 598 7071
estne@globetrotter.net
DEADLINE: ongoing, selection is twice a year

Roswell Program

Residency programme for artists working in studio-based practices.
WHO: international visual artists working in painting, drawing, sculpture, installation and printmaking.
WHAT: residencies of one year. Accommodation, studio, board and a monthly stipend of US \$800 are provided. Applicants must commit to the programme for a whole year and must be able to obtain the necessary visa.
TO APPLY: further information and application available from www.rair.org Artists are selected on submission of fifteen to twenty slides of recent work with supporting material. Enclose SAE for return of work and application fee of \$25.
CONTACT: Roswell Artist-in-Residence Program, RARF Foundation, PO Drawer 1497, Roswell, New Mexico, NM 88202, USA
00 1 505622 6037
rswelair@dfn.com
DEADLINE: 15 October

Bernheim Arboretum

Fellowship aimed at emerging artists interested in representing the local Kentucky woodland landscape in their work.
WHO: international visual artists.
WHAT: residency of up to three months. Accommodation and a grant of up to US \$2,500 is provided. Fellows are expected to donate examples of work produced during the residency.
TO APPLY: there is no application form. Visit www.bernheim.org for more

information. Artists are selected on submission of ten slides, CV and statement. Enclose SAE for return of submitted material.
CONTACT: Julie Schweitzer, Art Coordinator, Art Fellowship, Bernheim Arboretum and Research Forest, PO Box 130, Clermont, Kentucky, KY 40110, USA.
00 1 502 955 8512 ext 243
jschweitzer@bernheim.org
DEADLINE: 31 December

Urban Glass

Not-for-profit international centre 'for the creation and appreciation of new art made from glass'.
WHO: international artists and makers wishing to work with glass (must be over twenty-one by the start of the residency). Previous experience of working with glass is not essential.
WHAT: two Visiting Artist Fellowships are offered to emerging artists and one to an established artist. Fellowships are for eight weeks in the spring, summer or autumn and provide access to studio facilities, technical support with some materials and an honorarium of US \$2,500 to cover all other costs.
TO APPLY: send application form with project proposal, CV, ten slides of work and two letters of recommendation with SAE for return of material.
CONTACT: Visiting Artists Programme, Urban Glass, 647 Fulton Street, Brooklyn, NY 11217-1112, USA.
00 1 718 625 3685
F: 00 1 718 625 3889
info@urbanglass.org
www.urbanglass.org
DEADLINE: 3 December

Visual Studies Workshop

Internationally recognised centre for media studies, including photography, multimedia, film and video.
WHO: international visual artists.
WHAT: project-based residencies of up to one month. Accommodation and access to facilities are provided with honorarium of \$1,200 (pending funding).
TO APPLY: send two copies of application form, written proposal, CV and documentation of past work with SAE to 'Residencies' at the address below.
CONTACT: Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607, USA
00 1 585 442 8676
info@vsw.org
www.vsw.org
DEADLINE: 10 October

Künstlerdorf Schöppingen

Centre that offers 'an open platform for cooperation between artists and writers'.
WHO: international visual artists, writers

and musicians.
WHAT: scholarships of up to six months. Residents receive a monthly grant of € 1,025. Charges for accommodation and studios vary according to time of year.
TO APPLY: further information and application form available from www.stiftung-kuenstlerdorf.de Applications should consist of a project proposal, CV and examples of work (varies according to artform).
CONTACT: Stiftung Künstlerdorf Schöppingen, Feuerstiege 6, D 48620, Schöppingen, Germany.
00 49 255 593810
F: 00 49 255 593812
info@stiftung-kuenstlerdorf.de
DEADLINE: 15 January

Yaddo Residencies

Art centre set in a woodland estate that provides a working environment for artists, writers and performers.
WHO: international visual artists and other art form practitioners. Artists working collaboratively are encouraged to apply in small groups of up to three people.
WHAT: residencies of two weeks to two months. Accommodation, studios and meals are provided.
TO APPLY: information and application forms available at www.yaddo.org Forms should be accompanied by two references, CV, examples of work (varies according to art form), with SAE for return of work and US \$20 application fee.
CONTACT: Candance Wait, Program Coordinator, The Corporation of Yaddo, PO Box 395, Saratoga Springs, NY 12866-0395, USA
00 1 518 584 0746
F: 001 518 584 1312
chwait@yaddo.org
DEADLINES: 1 January and 1 August 05

ABBAY AWARDS 2005

The Incorporated Edwin Austin Abbey Memorial Scholarships

SCHOLARSHIP AND FELLOWSHIPS FOR PAINTERS

Abbey Awards offer residencies for painters in superb modern studios at the British School at Rome during 2005/6. All expenses are paid and there is a monthly stipend of up to £500 for the Scholar, and up to £700 for Fellows

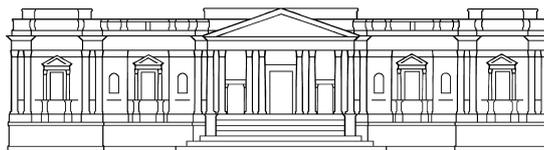
The 9-month Abbey Scholarship is usually given to an exceptionally promising emergent painter, while the 3-month Abbey Fellowships are awarded to mid-career painters with an established record of achievement. The awards are open to UK and US citizens and to artists of other nationalities provided that they have been living in the UK or US for at least 5 years. There is no age limit.

The closing date is 15 January 2005.

More detailed information is available on our website www.abbey.org.uk Application forms can be down-loaded from the website or obtained by sending a self-addressed stamped envelope to: The Administrator, Abbey Awards, 43 Carson Road, London SE21 8HT, UK.

The Administrator also manages the **ABBAY HARRIS MURAL FUND** which makes grants for the creation of murals in public places in the UK. For details, as above.

RESIDENCIES IN ROME



APPLICATIONS are invited for a number of valuable residencies, tenable at the British School at Rome, for artists at different stages of their careers. The awards offer accommodation in a north-facing residential studio with en-suite facilities, full board, an exhibition at the School and research grant.

Awards available for 2005-6 include

- Derek Hill Rome Scholarship
- Sainsbury Scholarship in Painting & Sculpture
- Wingate Rome Scholarship in the Fine Arts

APPLICATION DEADLINE: **14 DECEMBER 2004**

For further details and application forms, please contact:

The Registrar (AN), The British School at Rome, at The British Academy, 10 Carlton House Terrace, London SW1Y 5AH.

T. 020-79695202; F. 020-79695401;

E. bsr@britac.ac.uk; or see www.bsr.ac.uk



Scottish Arts Council

Creative Scotland Awards 2005

Scotland's most prestigious awards to artists are transforming Scotland's artistic landscape and enhancing Scotland's reputation for artistic excellence.

Up to ten awards of £30,000 each are available to individual artists with a major record of achievement to experiment and create an imaginative project.

Artists who live in Scotland and work in the fields of crafts, dance, digital media, drama, theatre, literature, all forms of music, visual arts, and artists working with photography, film and video are invited to apply.

Closing date for applications is: 29 October 2004

Further information:

www.scottisharts.org.uk

Help Desk: **0845 603 6000 (local rate)**

The Scottish Arts Council champions the arts for Scotland.

RBSA Gallery Call for Entries RBSA OPEN ALL MEDIA EXHIBITION NOVEMBER 2004

Entry forms available from
Friday 30 September 2004

Schedules to be returned by
Wednesday 24 November 2004

Handing in date
Sunday 28 November 2004

Exhibition open from
Thursday 30 November to Friday 24 December 2004

For further information and entry forms, please send a stamped self addressed envelope to
The Honorary Secretary,
Royal Birmingham Society of Artists,
4 Brook Street, Birmingham B3 1SA
Tel 0121 236 4353 Fax 0121 236 4555
Email secretary@rbsa.org.uk



THE HUNTING ART PRIZES

Prizes of £30,000 | Open to all artists | Free submission points throughout the UK during November 2004 | Finalists will be on show at the Royal College of Art, London | For further details and entry forms please send a large SAE to HAP 2005, PO Box 279, Esher, Surrey KT10 8YZ | hap@parkerharris.co.uk | Tel 01372 462190

A R T C O M P E T I T I O N

Big Draw 2004 Opportunities Open to all Artists, Art Groups and Art Educators

(1) MAIL ART PROJECT – CALL FOR SUBMISSIONS

Cumbria Institute of the Arts is looking for collaborative partners to do a **mail art exchange** during the Big Draw week (13-20 October). Send us hand-drawn landscapes of your geography on a postcard. A real or fictional place name needs to be clearly visible on the card. We will send you postcards made by students and staff during workshops at Cumbria Institute of the Arts, in exchange. In addition your postcards will be exhibited at Cumbria Institute of the Arts in October. Hopefully you'll want to exhibit ours?

Contact name: Doris Rohr

Address: Cumbria Institute of the Arts, Brampton Road, Carlisle, Cumbria **CA3 9AY**.

Email: doris.rohr@cumbria.ac.uk

Deadline: 10 October 2004

(2) ART CAFES 2004 PROJECT - NOTICE OF EVENT

Also you can come along to participate in the **'Draw your Dinner – Art Cafes 2004'** event. West Walls Studios and Cumbria Institute of the Arts reinvent Café culture, providing cafés, bars, restaurants, canteens and refectories in North Cumbria with paper tablecloths, paper plates, drawing materials and menus of drawing ideas – from doodling your doughnut to sketching your perfect date (from life or imagined). Art waiters from Cumbria Institute will be touring venues during the day to encourage the timid. Get in touch if you're interested to find out more.

Contact name: Paul Taylor

Email: paul.taylor@cumbria.ac.uk

Phone: (01228) 400300 extension 223 or (01228) 515127

Dates: 16 October 2004 (and before and after, depending on venues)



c y w a i t h c y m r u | a r t w o r k s w a l e s

Artist-in-Residence as part of the Wales presence at the 51st Venice Biennale of Art 2005

Cywaith Cymru. Artworks Wales in collaboration with the **Wales at the Venice Biennale of Art 2005**, are initiating an Artist-in-Residence project at the 51st Venice Biennale, which opens in June 2005. The residency will be part of the Wales presence at the 2005 Biennale and be based on Giudecca island, Venice.

The project is open to any Welsh or Wales-based artist with a track record of significant artistic achievement. An interest in the people, history, culture and environment of the Giudecca, as well as Wales, will be a necessary starting point. Part of the residency will be located in Wales before the start of the Biennale. A knowledge of Italian will be an advantage.

Timescale: The residency can be for up to 20 weeks commencing in the spring of 2005. The opening and press days will be in early June 2005.

Project Budget: There will be a fee and a budget for artist's materials. There are additional budgets for documentation, installation and travel. Accommodation and studio space will be provided.

Deadline for applications 1 November 2004

Ref: Venice



For further details, send a SAE to:
Cywaith Cymru . Artworks Wales, Crichton House, 11-12 Mount Stuart Square, Cardiff CF10 5EE.
tel: 029 20 489543 email: info@cywaithcymru.org

National Waterfront Museum, Swansea

The National Museums & Galleries of Wales, and the City and County of Swansea are working jointly towards the development of the new National Waterfront Museum Swansea, which is being built on land in the Maritime Quarter. The National Museums & Galleries of Wales would like to commission a number of works of public art.

The National Waterfront Museum is a powerful symbol of the process of growth and regeneration taking place in Swansea. The building itself will immediately become a landmark, given the boldness and clarity of its façade, facing the City centre. The site for artworks will be the route from the car park to the Museum. Along this route are the imposing Leisure Centre (now closed), a steep bank of shrubs and a concrete amphitheatre.

Given that the Leisure Centre will be demolished and a new building has not yet been designed, we envisage a series of temporary works for this key site. We are looking for artists to work in a variety of media and encourage applications for site-specific work, environmental art and experimental work that explores the National Waterfront Museum context. This is an exciting and unusual opportunity to create temporary work in an urban landscape undergoing transition. Initially we envisage a rolling programme of single works for the period May to September 2005, but the Museum has aspirations for a rolling programme of exhibitions and events into 2006.

Deadline for applications 29 October 2004

Ref: NWM Swansea.

Artist brief and guidelines available at www.cywaithcymru.org

information.
WHEN: 4 Dec.
WHERE: Soho, London.
TO APPLY: send CV, 5-10 images (photos or jpegs only) and SAE to Switch London, /4, 58 Madeley Road, London W5 2LU.
DEADLINE: 22 October

Exhibiting

Parampara

WHO: Artists and craftspeople of South Asian descent, based in the Greater Manchester region, nationally and internationally.
WHAT: Shisha is the international agency for contemporary South Asian crafts and visual arts. As part of our Parampara programme, we are issuing a call for artists who wish to be considered for the programme – please note you must be based in the Greater Manchester region. We are also interested in hearing from artists based elsewhere for future projects. Artists do not have to be working professionally or undergone formal training but work should be of high quality.
HOW: Please send covering letter, resume and images to Shisha, The Department Store, 5 Oak Street, Manchester, M4 5JD or info@shisha.net
FURTHER INFORMATION: Angela Harris or Pippa Kenyon on 0161 838 5250
DEADLINE: 9 November 2004 for consideration for Parampara; no deadline for others.

Photography and video

WHO: photographers and video artists.
WHAT: submissions invited for future exhibitions at Yam Parlour restaurant and gallery.
WHEN: Oct, Nov, Dec 04.
HOW TO APPLY: send examples of work plus statement to Yam Parlour, 36 Causeway Head, Penzance, Cornwall, TR18 2ST.
DEADLINE: 1 December

Coastlines

WHO: 2D artists.
WHAT: take part in exhibition on the theme of Coastlines (can be interpreted in the broadest sense) in an artist-run gallery.
WHERE: Artshed, New Milton.
WHEN: 1-28 Mar 05.
FEE: £25 for one metre of wall, to cover insurance. Small commission on sales.
TO APPLY: send (not email) images of work with CV, statement and SAE to Sarah Miller, Artshed, 96 Old Milton Road, New Milton BH25 6EB, 01425 620011, art.shed@virgin.net
www.artshedgallery.co.uk
DEADLINE: 12 January

The Five Second Theatre

WHO: artists working in performance and making site-specific works.
WHAT: new artist-run exhibition space invites site-specific work for a chance audience of train passengers.
WHERE: a domestic space overlooking the train tracks in Hull.
WHEN: Feb 05.



Above:
Mark Houghton, *Unusual expressions of endearment*, r-type photo, 2002.

Below:
Helena Kvarnstrom, *Untitled No. 1*, c-print, 2004. Work by Houghton and Kvarnstrom is featured online as part of 'The Art of Love'.

Art of love

Online gallery Londonart.co.uk has joined forces with artist Mandy Kay to run this competition for the second year. Artists, musicians and poets are invited to submit work on the theme of love. All submitted works are displayed in an online gallery and works will be selected for an exhibition at the.gallery@oxo at London's Oxo Tower Wharf in February 2005. A panel will then choose three winners in the art and poetry categories who will receive prize money of £500, £300 and £200 respectively.

See listing under Competitions.



FEE: £100.
TO APPLY: send proposal, images, CV and statement to The Five Second Theatre, c/o The Print Workshop, 12-14 Robinson Row, Hull HU1 2RR.
INFORMATION FROM: Anna Pharoah, girshapedthing@hotmail.com
www.edible.karoo.net
DEADLINE: 30 November

Beverley Art Gallery

WHO: fine artists, craftspeople and commercial makers whose work is inspired or influenced by archaeology.
WHAT: group show of six to seven artists, with a range of 2D and 3D media including ceramics, printmaking, photography, drawing and textiles.
WHERE: Beverley Art Gallery.
WHEN: summer 05.
INFORMATION FROM: Sally Hayes, Beverley Art Gallery Curator, 10 Lord Roberts Road, Beverley HU17 9BE, 01482 392772, sally.hayes@eastriding.gov.uk
DEADLINE: asap

Surface Gallery

WHO: artists working in 2D media (painting, drawing etc).
WHAT: 2D open exhibition.
WHERE: Surface Gallery, Nottingham.
WHEN: October.
FEE: max of three works at £7.50 per work.
TO APPLY: send SAE to Surface Gallery, NVAC, 7 Mansfield Road, Nottingham NG1 3FB, admin@surfacegallery.org
DEADLINE: 8 October

A delicate matter

WHO: artists, curators and those working collaboratively.
WHAT: proposals sought for new artist-led, not for profit project/exhibition space just outside Leeds city centre.
DETAILS: the exhibition space will be open to the public from Oct for twelve months, showing eight exhibitions of ambitious contemporary art.
TO APPLY: send A4 SAE to Lawrence Molloy, a delicate matter, Patrick Studios, St Mary's Lane, Leeds LS9 7DW, lawrencemolloy@yahoo.co.uk
DEADLINE: 31 October

At Your Leisure

WHO: artists working in lens-based media.
WHAT: exhibition exploring all themes of leisure and activity.
WHERE: Clapham Leisure Centre, London.
TO APPLY: send CV, brief artists statement (max 250 words), and up to six slides, photos or prints, no CDs or emails accepted, to Kat or Emma at Zoom In, Clapham Leisure Centre, Clapham Manor Street, London SW2 1DB, 020 7720 7437.
DEADLINE: 30 November

Home Life

WHO: artists depicting aspects of the domestic world, peopled or otherwise.
WHAT: installations, video, paint, sculpture, photography, textiles and film.
WHERE: Stroud House Gallery.
WHEN: 8 Jan - 11 Feb 05.
TO APPLY: send slides, CDs, proposals, photos etc with SAE, short statement and CV to Stroud House Gallery, Station Road,

CAPTURE'D ONE MORE TIME

Arts Council England announces the launch of **Capture4**, its screen-based dance production fund.

Awards range from £5,000 to £20,000 and proposals are welcomed from emerging and established artists spanning a range of artists' practices including dance, film, video, new media and installation.

The deadline for submission of proposals is **30 November 2004 at 5pm.**

Applicants should call 0845-CAPTURE or go to www.portlandgreen.com/capture for further information and an application pack.



The Sculpture Show Contemporary Outdoor Sculpture Events

Are you a sculptor creating original work that is saleable - and weatherproof ?

Are your creations eye-catching - a talking point ? Do they add impact to gardens ?

Emerging and established sculptors, working in all mediums, welcome to apply.

For 2005 we have 3 outdoor events each of 2 weeks duration:

- Cotswolds April/May
- Cheshire June/July
- Kent September

ACTION: Post your cv/résumé along with images of your work. Include a SAE for return of your images. Send by **20 December 2004** for selection Jan/Feb.

Note: we are a sister exhibition to Artspace. If you have already submitted to ARTSPACE 2005, you need not apply separately to The Sculpture Show.

The Sculpture Show, 8 Meadowfield Road, Sawston, Cambridge, CB2 4HS

Crosby Homes

Manchester Art Prize



Sponsored by Crosby Homes

Judged by Claire Doherty, Curator, Writer and Research Fellow in Fine Art at University of the West of England, Bristol.

Prize

The prize consists of an award of £5,000 to create an exhibition or project for Manchester Art Gallery in 2005 and there will be additional funds to produce a publication.

This is the second year of the Crosby Homes Manchester Art Prize. Jason Minsky was selected as the 2003 winner, and his exhibition *Get in... Get out* was at Manchester Art Gallery from 14 August - 3 October 2004.

TO ENTER ARTISTS MUST LIVE OR WORK IN GREATER MANCHESTER AND HAVE COMPLETED FORMAL ART EDUCATION SINCE 2000.

**CLOSING DATE:
1 DECEMBER 2004**

Application details are available from www.manchestergalleries.org. Alternatively, send an A5 S.A.E to: Deborah Chan, Crosby Homes Manchester Art Prize, Manchester Art Gallery, Mosley St, Manchester M2 3JL or email: info@crosbyartprize.co.uk



Manchester Art Gallery

CALL FOR ENTRIES

Artists are invited to submit work to the following exhibitions to be held at the MALL GALLERIES:

NEW ENGLISH ART CLUB

Receiving days: 29 & 30 October 2004 (10-5)

ORIGINALS '05: THE CONTEMPORARY PRINTMAKING SHOW

Receiving days: 10 & 11 December 2004 (10-5)

PASTEL SOCIETY

Receiving days: 14 & 15 January 2005 (10-5)

Many artists' awards and prizes are on offer

For details and entry forms, please send a large SAE (35p) to:
Federation of British Artists,
17 Carlton House Terrace, LONDON SW1Y 5BD

MALL GALLERIES

Find us at: 020 7930 6844
www.mallgalleries.org.uk

The Market House • Monaghan, Ireland

Invites submissions for the Market House Gallery Programme 2005

Send Proposal to:

Joanne Behan
Visual Arts Co-Ordinator
The Market House
Market street
Monaghan
Ireland

Tel: 047 38162
themarkethouse2@eircom.net
www.themarkethouse.ie

Closing date for submissions: 8th November 2004

Submissions may be made in the categories of:

- Painting • Print • Sculpture • Drawing
- Photography • Installation • Mixed Media

Artists are advised to include:

A brief submission consisting of a C.V., photographs with descriptions of previous work, a proposal of what you wish to exhibit. Any other supporting material, i.e. catalogue etc.

A gallery floor plan is available on request and artists are welcome to visit the gallery space during opening hours.



Submit to love

Call for entries

Londonart.co.uk

Submit to love
Call for entries

♥
visual artists
poets and writers
musicians
♠

Londonart.co.uk
'the art of love' exhibition will take place in February 2005 at **the.gallery@OXO**, one of London's most famous landmarks. We are again inviting artist to send work in to us on the theme of **LOVE**. by 1st December 2004.

Visit our online gallery www.londonart.co.uk to submit online and to receive more information.

email us on
basia@londonart.co.uk
or call on 020 7738 3867

postal submission:
Londonart.co.uk Ltd / 24 Deepdene Road
London SE5 8EG / tel: 020 7738 3867

londonart.co.uk

SUSPENDED ART

We are seeking artists at any stage of their professional career for an artwork (probably suspended) to be installed in a public interior space some 30' high, flanked by open stairs and curtain windows.

For details please send a s.a.e. to:
Linda Johns, SHSW,
The Open University, Walton Hall,
Milton Keynes, MK7 6AA
email: l.a.johns@open.ac.uk
Deadline: 28th October 2004.

 **The Open University**

Scottish Contemporary Craft Project.

A major new touring exhibition is being developed of the most innovative and exciting Scottish Contemporary Craft work. The exhibition will draw from: makers living or working in Scotland, makers from Scotland living and working elsewhere and graduates from the Scottish Art Schools. No rigid boundaries are being set as to what constitutes contemporary craft, the exhibition will consider the widest range of practice and highlight the highest quality and success. It is envisaged that the exhibition tour will start in 2006/2007. For further information and submission details please contact: Catriona Baird, Exhibition Project Curator catriona_baird@yahoo.co.uk 0141 339 5972

 **Scottish Arts Council**
LOTTERY FUNDED

OPEN EXHIBITION: Call for entries

Open to all graduates of Liverpool School of Art and Design working in painting, drawing, print-making, photography

£1,000 Prize

closing date for applications 1 December 2004

University of Liverpool
Senate House, Abercromby Square
7 April – 27 May 2005

Liverpool John Moores University
Liverpool School of Art and Design, 68 Hope Street
7 April – May 2005

For information call 0151 794 2348
or email artgall@liv.ac.uk



FOCAL POINT GALLERY

STAGED

FILM AND VIDEO SCREENING

CALL FOR SUBMISSIONS

DEADLINE: 12TH NOVEMBER 2004

Focal Point Gallery is inviting artists to submit short film and video works on the theme of staged or re-enacted events for an evening screening in the gallery. Submissions are limited to one per artist, should be on VHS or DVD, no more than 10 minutes long and accompanied by a brief statement about the work and a CV. The screening will take place on: Thursday 2nd December 7.30 - 9pm.

PLEASE SEND YOUR SUBMISSIONS TO:
**Laura Bowen, Focal Point Gallery,
Southend Central Library, Victoria Avenue,
Southend-on-Sea, Essex SS2 6EX
TEL: 01702 612621 X 207, www.focalpoint.org.uk**



Early Years Artists



Two freelance visual artists are sought for a new Early Years Project in West Sussex.

Fixed fee inclusive of expenses: £6550 each

This is an opportunity for two artists with considerable experience of working with nursery age children to develop a new visual arts project specifically for nursery settings in multi-use buildings.

We are looking for artists who have a good understanding of creative approaches to working with three and four year olds and who also have the skills to work with nursery practitioners and parents.

The project will take place in the second half of the spring term 2005 with a development period prior to that. The project is a pilot and will be evaluated with the intention of widening its reach in the future, and with this in mind, two locally based artists will be working alongside the main artists to develop locally the skills needed for this work.

West Sussex based artists interested in the latter position please also contact us for further details.

Please call Natalie Keller for an application pack: (01243) 777801 or write to Clare Halstead, Arts in Education Co-ordinator, Arts Office, County Hall, Chichester, West Sussex, PO19 1RF or email clare.halstead@westsussex.gov.uk



Closing date for applications: Monday 18th October
Interviews week beginning: Monday 1st November

ARTISTS

Need your own self-managed web page at reasonable cost on an artists' website? E-mail or phone Keith for details.

We also need more work of all kinds for our retailers' catalogue.

07957 655 035 info@artpartnership.biz

CALL FOR ARTISTS
2-8 event in December 2004
3-8 and other events in 2005
e-mail 5 x lo-res. j-pegs and artists statement/CV to switch@switch-london.com by 29.10.04

DIGITAL NOW II



Disability Arts in Shropshire are looking for 10 U.K. Disabled Artists and 5 International Disabled Artists to be part of this exciting Digital Art project in 2005.

For more details contact Mike Layward at DASH:
T: 01743 272625
F: 01743 271516
Text Phone: 07732 614592
E: info@dasharts.org

You too could be an ARTSPACE artist!!
Showing your work to several thousand interested buyers of contemporary art.

No – it's not a website – it's for real!
75 REAL artists to REAL buyers in REAL places.
Exciting work in ancient barns and gardens – will you be an ARTSPACE artist in 2005?

Henley on Thames (3 weeks May 2005)
Worcester (2 weeks September 2005)

Established 1991 – finalist in Rural Tourist Attraction of the year 2004

Apply now: visit www.barn Galleries.com or s.a.e. to Barn Galleries, Aston, Henley on Thames RG9 3DX

DEADLINE: 17 DECEMBER 2004

SCULPTORS: ALSO APPLY TO THE SCULPTURE SHOWS:
COTSWOLDS, CHESHIRE, KENT
email: sarahlickman@etalk.freemove.co.uk or 01223 832920

Prince of Wales Bursary for the Arts £2,000

The British School at Athens offers the above bursary for a period of artistic study/work in Greece. All disciplines can be considered.

For further information please send s.a.e. to:
The Secretary, The British School at Athens,
Senate House, Malet Street, London W1E 7RU

Closing date for applications is: 7, January, 2005

NEW STAFF APPOINTMENTS

INDEPENDENT ART SCHOOL

Interact and collaborate with our staff
www.independent-art-school.org.uk

Anna	Rachelle Viader	Jez Riley	Becky Shaw
Pharoah	Knowles	Lecturer in	Consultant in
Inauguration	Home	Intuitive	Serving the
Engineer	and	Compostion	Agendas
	Away	Studies	of Others
Justin McKeown		A. Borg-Luck	
Lecturer in		Universe	
Applied Warfare		Student	

THE FOREST Research & Development Opportunity

Seeking artists to spend 28 days in the Forest of Dean, Gloucestershire to work up ideas in the field of light, sound, new media & performance art.

In the autumn of 2001, the Forest of Dean played host to 'Lightshift' - an extraordinary spectacle of illuminating innovation, attracting 40,000 visitors in one week. With plans a foot for a similar event in 2005, we want to encourage a Creative Osmosis Effect. By temporarily residing / working in 'The Forest' we hope to enable visual artists to absorb the place and in turn be inspired to conceptualize a new work with a view to Lightshift.

2 x 28 day residencies to be taken between Jan & April 2005.

Fees @ £4,200 each + £1k equip. budget. Accommodation & studio provided. Evidence of modus operandi required at the completion of the residency.

Expression of interest by **Oct. 18th**. Shortlist interview day - **early November**.

Please send CV with a brief method statement plus 8 slides of previous work (& CD) with SAE for returns to:- Richard Harrow (Forest of Dean Sculpture Trust), C/o Haylock, Beech Knapp, Burleigh, Stroud, Glos. GL5 2PS. T: 01453 886469

Email: richharrow@waitrose.com

For more information:- www.forestofdean-sculpture.org.uk



Artwork is an independent youth arts development agency committed to generating creative opportunities for young people aged 12-25, with a priority for working with young people at risk.

Artwork is creating a database of artists/crafts people who could be contacted to work on a youth arts project run in a residential psychiatric unit. The project 'Into the Light' is a book-making project, proposed to begin by the end of this year and run for 4-6 months. The location of the project is not yet confirmed.

We are looking for writers, poets, visual artists, designers, cartoonists, paper makers, print makers, bookbinders, photographers' etc.

To be considered for entry on to this database please send a covering letter, including fees and catchment area prepared to work in, and a copy of your CV to: 'Into the Light', Fairways House, Mount Pleasant Road, Southampton, SO14 0QB

Closing date for applications: 31 October 2004

www.artwork.org.uk

Arts Partnership Surrey

Surrey County Arts is the arts service for Surrey County Council that aims to develop, co-ordinate and secure a wide range of arts opportunities across Surrey that are high quality, sustainable, and accessible to all.

Community Arts Training Co-ordinator - Woking

£3,200 inc. travel expenses for 21 days between December 2004 and 4 March 2005

We are seeking to appoint a freelance arts professional with project management experience to undertake this new role.

In partnership with the Course Director, you will be responsible for the co-ordination of two four-day community arts training courses. These courses provide an opportunity for local practitioners and artists, community groups, schools and youth groups to learn how to set up and run their own arts projects.

Educated to degree standard, you will have excellent organisational and communication skills and the ability to work on your own initiative.

For an application pack for either post, please call Sandie Sharp on 01483 750370 or email sandie.sharp@surreycc.gov.uk
Closing date: 27th October 2004. Interviews will take place in November.

Surrey Artists Open Studios Co-ordinator - Woking

£7,500 inc. travel expenses for 50 days between January and June 2005

We should like to commission a Co-ordinator for the annual Open Studios event in June.

This post will involve the organisation of printed publicity, press releases and articles and advertising. It will require regular communication with the steering group and artists.

You will have experience of arts project management, be computer literate and have excellent communication skills.



Stroud GL5 3AP, 01453 750575,
www.stroudhousegallery.co.uk
DEADLINE: 30 November

Small Print Submission

WHO: 2D artists.
WHAT: exhibition of small artworks, paper size 20 x 25cm.
WHERE: new Bristol gallery.
WHEN: 15 Nov - 15 Jan.
FEE: £10 submission fee for five unframed artworks.
DETAILS: selected exhibition showcasing work of emerging and established artists, to be held annually.
INFORMATION AND APPLICATIONS: send SAE to 'Small Print', CODE, 4 Clifton Arcade, Boyces Avenue, Clifton Village, Bristol BS8 4AA.
DEADLINE: 1 November

Christmas Miniprint Exhibition

WHO: all artists.
WHAT: open exhibition of miniprints, max size 20cm x 20cm.
WHERE: ArtLink ExChange, Hull.
WHEN: 3 Dec - Jan 05.
FEE: £15 for max 5 prints, includes framing and return postage. At least 2 will be exhibited, with the others available for viewing.
CONTACT: ArtLink ExChange, 21 Princes Avenue, Hull HU5 3RX, 01482 345104, artlink@pop3.poptel.org.uk
www.artlinkexchange.co.uk
DEADLINE: 12 November

Show down

WHO: painters.
WHAT: exhibition at Hengrove Art Space, Bristol that will explore the differences between male and female approaches to contemporary painting.
TO APPLY: complete application form on www.todoathengrove.com and return with examples of work.
DEADLINE: 31 October

Whitespace Gallery

WHO: sculptors.
WHAT: Whitespace Gallery in Usk, Monmouthshire is currently looking for free-standing 3D work for forthcoming exhibitions.
INFORMATION FROM: Mansel or Peri, 01291 673350
www.whitespaceartgallery.com
DEADLINE: 31 October

Jobs

Workshop Educators

WHO: experienced art workshop educators.
WHAT: arts education agency is recruiting individuals to facilitate art based education workshops for schools, adults, and community groups.
WHERE: west Lancashire and surrounding areas.
WHEN: ongoing contracts.
HOW TO APPLY: contact Jenni Connolly at the Chapel Gallery, St Helens Road, Ormskirk, Lancashire, L39 4QR, 01695 571328, chapel.gallery@westlancsd.gov.uk
DEADLINE: ongoing

East England Artists

WHO: 2D and 3D professional artists living or working in Suffolk, Cambridgeshire, Essex or Norfolk.
WHAT: run three-day residential 2D and 3D visual arts courses for adults. Income generated from students' tuition fees.
WHERE: Bawdsey Manor Art Centre, Suffolk.
WHEN: Apr - Oct 05.
INFORMATION FROM: Rosemary Elliott, 01277 651874, info@sculptureinestone.co.uk
www.sculptureinestone.co.uk
DEADLINE: 10 November

Volunteer Traineeship

WHO: arts graduates or equivalent (printmaking, graphic arts).
WHAT: training opportunity for graduates wishing to gain practical work experience and transferable skills.
WHEN: two days per week for six months, starting winter 04/05.
TO APPLY: send A4 SAE to Volunteer Applications, londonprintstudio, 425 Harrow Road, London W10 4RE, 020 8969 3247, info@londonprintstudio.org.uk
DEADLINE: 22 October

Lyndons Arts Trust

WHO: artists and those interested in the arts, to extend their managerial skills.
WHAT: volunteers needed for Community Arts Projects who are interested in fundraising, admin and project management.
CONTACT: Lyndons Arts Trust, 7 McGregor

Road, London W11 1DE, 020 7792 3265, adrem@gn.apc.org
www.lyndonsartstrust.org.uk
DEADLINE: 31 October

Community Arts Projects

WHAT: volunteers needed for projects involving mosaics, ceramics, collage and printmaking workshops and teaching experience, encouragement for artists to extend their range of skills.
INFORMATION: Lyndons Arts Trust, 7 McGregor Road, London W11 1DE, 020 7792 3265, adrem@gn.apc.org
www.lyndonsartstrust.org.uk
DEADLINE: 31 October

Canvas Canvas

WHO: artists in the Manchester area.
WHAT: new service that allows customers to commission their own canvases at affordable prices. Genuine artists wanted, with their own studio/work space, who would benefit from regular, simple, commercial work producing paintings.
FEE: Canvas Canvas pay £15-£25 for every painting produced, using a range of modern abstract designs that can be executed relatively quickly by hand. It supplies all paints, canvases and materials and handle all contact with the customer.
INFORMATION FROM: Stewart Hilton, 07980 549853, stewart.hilton@canvascanvas.co.uk
www.canvascanvas.co.uk
DEADLINE: ongoing

Rotunda

WHO: artists and art educators.
WHAT: Share Arts want artist tutors from a variety of disciplines to deliver a one-day session/workshop to artists on the Rotunda programme.
DETAILS: the Rotunda programme aims to train artists, art educators, and community artists from the north west in a number of creative disciplines.
HOW TO APPLY: send a CV and covering letter that details the area you would deliver a session in, workshop plans for a one-day session, and documentation of previous community arts work to Share Arts, Rotunda Programme, Smiths Strand, Lisnaskea, Co. Fermanagh, BT92 0EQ.
DEADLINE: asap

Mail art

Felt Square

DETAILS: send a 15 x 15cm coloured felt square (you may add/apply any elements). Squares will be used to create game-like objects. Contributors receive a catalogue. More info at www.vandavilela.no.sapo.pt
SEND TO: Vanda Vilela, Largo da Quinta da Terrugem, 2, 3D, 2780-743 Paco de Arcos, Portugal, tpsaiagem@mail.pt
DEADLINE: 31 December

Newline

DETAILS: ongoing online project at www.malongbottom.com/contents/projects Send no more than 58 characters of text, check the last line before you make a new line.
SEND TO: info@malongbottom.com
DEADLINE: ongoing

58 x 58

DETAILS: ongoing online project at www.malongbottom.com/contents/projects Send an image 58 x 58 pixels, the subject is your self, anything sent with different dimensions will not be added to the project.
SEND TO: info@malongbottom.com
DEADLINE: ongoing

Professional

Painters, Sculptors and Printmakers

WHO: painters, sculptors and printmakers.
WHAT: call for membership applications for the National Society of Painters, Sculptures and Printmakers.
DETAILS: members have the opportunity to show at the Atrium Gallery, London, in Nov 04, and at Osterley House, Middlesex, Aug 05.
HOW TO APPLY: send photographs of current work to The Hon. Secretary Gwen Spencer, 122 Copse Hill, Wimbledon, London, 020 8946 7878.
DEADLINE: asap

Publications

Crash magazine

WHO: all artists.
WHAT: new magazine 'Crash' is looking for contributors.
DETAILS: the publication aims to promote



Expressions of Interest for Community Arts Project in Brownhills, West Midlands

Project Brief: to create and install a permanent art feature at the Catshill Canal Junction, Brownhills, that interprets local mining and canal heritage with the use of practical community workshops.

Commission date: from 1 January to 31 October 2005.

Expressions of interest by: Friday 22 October 2004

Commission budget: (inclusive of all fees and expenses) £23,000.

For an information sheet on the commission and the requirements for the expression of interest, email wmw.enquiries@britishwaterways.co.uk or phone 0121 200 7400.

3 shortlisted candidates will be contacted by 5 November 2004 and asked to tender. Tender submissions, for which there is a £300 design fee available, are to be returned by 26 November 2004.



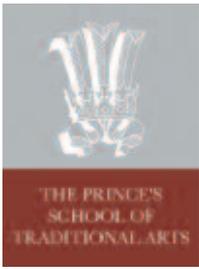
Craft Residencies

2 Posts
Part time fixed term contract - 2 years
Fee £19,200

These Residencies have been created to provide pupils in West Lothian with the opportunity to experience contemporary craft practice and to provide teachers with professional development opportunities through in-service training. We would like to hear from professional craft practitioners producing contemporary creative work in wood, paper, textiles, glass or other materials suitable for school-based projects. Ideally you will have experience of working with young people and delivering arts education programmes in schools. These posts are jointly funded by West Lothian Council and the Scottish Arts Council.

For more information please contact Laura Tyrrell, Arts Education Co-ordinator, West Lothian Council (t) 01506 777588 (e) laura.tyrrell@wled.org.uk
Closing date for applications Friday 15 October.





THE PRINCE'S SCHOOL OF
TRADITIONAL ARTS
**VISUAL ISLAMIC & TRADITIONAL
ARTS PROGRAMME**

HIGHER DEGREES IN TRADITIONAL ARTS

The V.I.T.A. Course offers a unique opportunity to study both the theory and practice of Visual Islamic and Traditional Arts at higher educational level.

As well as PhD degrees the following three courses are validated by the University of Wales:

- (1) M.A. (Practical Course)
- (2) M.A. (Project Course – half practical/half theory)
- (3) MPhil (Degree by thesis)

The study of the theory and meaning of the traditional arts are a special feature of the V.I.T.A. programme. The course work is supported by first hand experience of the traditional arts through working sessions with traditional artists and craftsmen. Students are encouraged to pursue their own particular skills – whether it be painting, woodcarving, jewellery, stained glass, ceramics etc, at the same time as attending classes in geometry, methods and materials, clay craft, arabesque and others.

For further details contact:

The Administrator, V.I.T.A. programme,
The Prince's School of Traditional Arts,
19-22 Charlotte Road, London EC2A 3SG.
Telephone 020 7613 8500 Facsimile 020 7613 8599

Email: rsuzuki@princesschooltraditionalarts.org

Registered charity no. 1101538

Working to connect the art of building & the making of community

University of Newcastle upon Tyne
**Norma Lipman Trust Scholarship in
Ceramic Sculpture**

Applications are sought from artists for a 3-year full time PhD Scholarship based in Fine Art, School of Arts and Cultures. The successful candidate will undertake a combination of studio-based and theoretical research into an approach to fine art practice that involves the use of clay. We are particularly interested in applicants proposing innovative or different approaches to ceramic material.

The Scholarship will cover tuition fees at the EU rate and provide a living allowance of £8,000 p.a. plus support for materials and travel.

The School will support the successful candidate in preparing his/her PhD application. The research project should commence during 2005.

For further information please contact Andrew Burton, telephone (0191) 222 6047 or e-mail andrew.burton@ncl.ac.uk

Candidates should submit an outline of their proposed research project together with visual documentation, preferably slides, of previous work.

*Applications should be sent to Nigel Villalard,
Fine Art, School of Arts and Cultures, Fine Art
Building, University of Newcastle upon Tyne,
Kings Road, Newcastle upon Tyne NE1 7RU.
Closing date: 15/10/04.*

www.ncl.ac.uk/vacancies

Committed to Equal Opportunities



MA Computer Arts

Thames Valley University supports mass participation in higher education

This course will give you the chance to explore the balance of aesthetic, conceptual and technical possibilities in new and emerging media. There are many opportunities to learn new skills, create innovative artworks, launch new projects, design new games, create original narratives and find interesting work.

Course Content

- Computing Principles for Artists and Designers
- Creative Applications for Audio and Video
- Interactive and Immersive Virtual Artworks
- Experimental Digital Media
- Final Major Project

Mode: Full-time 1 year, part-time 2 years

Start dates: 4 October 2004 and 14 February 2005

Fees: (UK and EU students): £4,500 full-time, £2,700 part-time

For an application pack, please call the London College of Music & Media

0800 036 8888

learning.advice@tvu.ac.uk

www.tvu.ac.uk

apply online at: www.tvu.ac.uk/apply

London College of Music & Media

Thames Valley University

St Mary's Road, Ealing, London W5 5RF



London College of Music & Media
a faculty of Thames Valley University

Image: Toni Itkonen

COTTAGE GARDEN

a four-month artist-in-residence opportunity

Wysing Arts seeks to appoint an innovative artist with experience of working with adults with learning disabilities to undertake a project with the Wysing Artist Gardeners. The laying-out of the cottage garden surrounding our 17th century farmhouse is the focus of the project.

A fee of £3200 is offered plus free accommodation and studio space for four months in return for contact time of 12 hours per week.

Closing date for applications 5 November

Interview of short-listed candidates 18 November

For further details see our website www.wysingarts.org or contact

Andrew Hunter
Programme Director
Wysing Arts, Fox Road, Bourn
Cambridge CB3 7TX

Telephone 01954 718881
andrew.hunter@wysingarts.org

WYSING ARTS

Registered charity number 1039555

OPEN ART competition 2004

& EXHIBITION 27 Nov - 9 Jan

Artists may submit up to 2 works in any media, fee of £5 per item. Total prize money of £350. Info on our website: www.townmill.org.uk or phone 01297 443579. **Town Mill Lyme Regis**

Visual Artists and Craft Persons - Cumbria beyond considered

Based at Farfield Mill Arts & Heritage Centre, Sedbergh - Established artists and graduates interested in membership of a newly established professional artists guild. To promote art of the highest standard internationally. Contact: marypaterson4302@hotmail.com

THE ART EMPORIUM

London's newest monthly art fair now taking bookings. No commission payable. Second Sunday of every month.

www.theartemporium.org

Inspired Gallery

WHO: visual and applied artists.
WHAT: submit work for new commercial gallery, with a view to group and solo exhibitions.
TO APPLY: send CV, images and SAE to Inspired Gallery, 14 Stainbeck Lane, Chapel Allerton, Leeds LS7 3QY. 0113 266 3640.
DEADLINE: ongoing

S H E T L A N D WASPS/BONHOGA RESIDENCY SCALLOWAY BOOTH

SPACE FOR RENT TO VISITING ARTISTS JAN, FEB, MAR, MAY, JUNE, AUG, SEPT, 2005

A living working/ space available for rent, for periods of two weeks to two months, to artists and makers. There may be opportunities to hold workshops, carry out art projects or arrange exhibitions of work.

FURTHER INFORMATION

Mary Smith Visual Arts Co-ordinator Shetland Arts Trust
Bonhoga Gallery Weisdale Mill Shetland ZE2 9LW
tel 01595 830400 fax 01595 830444
e-mail bonhoga-gallery@shetland-arts-trust.co.uk

shetland arts trust

ARTS COUNCIL
SCOTLAND

WEEFEE

Scottish Arts Council

East England Artists

Who: 2D and 3D professional artists living or working in Suffolk, Cambridgeshire, Essex, Norfolk

What: Bawdsey Manor Arts invites artists to run innovative three-day residential 2D and 3D visual arts courses to adults, April - October 2005. Income will be generated from students' tuition fees

Where: Bawdsey Manor Art Centre, near Woodbridge, Suffolk

Details: for background information and guidance notes, email Rosemary Elliott info@sculptureinstone.co.uk
www.sculptureinstone.co.uk
Tel: 01277 651874

Deadline: 10 November 2004

an

"We've found The studios toolkit invaluable...."

Valley Artists, Bacup

If you've used this resource to plan your studios development, we'd like to hear from you, as part of research to improve and update studios coverage on www.a-n.co.uk.

Contact Paul Glinkowski
paulglink@btinternet.com

Essex County Council

SCULPTURE COMMISSION

Artists are invited to apply for a new sculpture commission for the Atrium building of County Hall, Chelmsford on the theme of "Essex". This is the first commission financed by a new Essex Art Fund set up by the Council to acquire contemporary works of art for the benefit of the people of Essex.

Budget: £20,000

Closing date for applications: 15 November 2004

For further details, send a SAE marked 'Sculpture Commission' to Deborah Neubauer, Arts Development Assistant, Arts Development Team, Essex County Council, County Hall, PO Box 47, Chelmsford, Essex CM2 6WN, or email deborah.neubauer@essexcc.gov.uk.



Essex County Council



Public Art Leicester
cultural mapping

Cultural Mapping COMMISSIONS

Cultural Mapping aims to mark cultural / symbolic entrances, significant sites, paths and 'routes' through the City. Applications are invited from artists for creative commissions which conclude the programme and are:

- ❖ a legacy for the Cultural Mapping project
- ❖ informative, accessible, innovative
- ❖ inter-related and work independently
- ❖ visually interesting

1 Art on the Move: artworks which mark and animate the route between the emerging **Cultural Quarter** & flagship **Peepul Centre**

- Artist/consultant to devise a Public Art Plan
- Artist/maker to create artworks that mark and link the entrance/gateway of the two sites

2 Interpretation: artist/maker to create

- on site **interpretation** for 15 public artworks
- web site** through collaboration with web designer

Timescales: start Nov 04 complete April 05
Send for briefs and submission information to

Public Art Leicester
Rm 240, Town Hall,
Town Hall Square,
Leicester LE1 9BG

Include SAE

Submission deadline : October 22nd
Interviews week of 1st November



its contributors both in the magazine and on-line. For a list of subjects visit www.crash-site.co.uk. Post contributions to CRASH, PO Box 725, Peterborough, PE7 1WY.
DEADLINE: ongoing

Rolling Platform

WHO: West Midlands artists.
WHAT: new initiative built to develop a network for the exchange of critical ideas is calling for submissions of discussion topics to select for its first monthly publication.
DETAILS: arts professionals from different career stages also wanted to respond to these submissions in the publications to come. Discussions may centre around anything from practical and theoretical artistic development to the state of the cultural climate. Submissions concerned with practical tips on application procedures, writing proposals etc are also welcomed.
TO APPLY: get more information from www.rollingplatform.org.uk or send submissions to submissions@rollingplatform.org.uk
DEADLINE: ongoing

emergingART Publishing

WHO: artists in all media, including photo-art.
WHAT: submit images for print. Can be 3D, B&W photoart, photo-montage or multi-media.
HOW TO APPLY: send 6-10 images, as 300dpi jpegs on CD or 35mm slides, and artists bio to emergingART, 62 Primrose Mansions, Prince of Wales Drive, London SW11 4EG, www.emergingart.co.uk
DEADLINE: 31 November

Residencies

Craft Residencies

WHO: craft makers.
WHAT: makers in residence based in schools in three areas of the Highlands.
WHERE: residencies will run for 40 days in Badenoch and Strathspey, and Skye and Lochalsh, commencing spring 05. In Sutherland proposals sought from two makers who will work collaboratively for a total of 60 days.
DETAILS: there will be a related education and exhibition programme running concurrently with the residencies and a final touring exhibition of new work created in response to the project.
INFORMATION FROM: Pamela Conacher, Project Manager, Pairce Oidche, Roshven, Lochailort, PH38 4NB, 01687 470320, pamela.conacher@care4free.net or Cathy Shankland, Exhibitions Officer, The Highland Council, 01463 710978, 07702 682553.
DEADLINE: 1 November

Selling

St Leonards Gallery

WHO: all artists.
WHAT: submit work for the 04/05

programme at St Leonards Gallery in Edinburgh.
DETAILS: all media welcome for solo and group exhibitions though the space is small and cannot accommodate large work.
TO APPLY: send CV, statement and examples of work (no slides) by email or post with details of prices, medium and scale to info@stleonardsgallery.com or St Leonards Gallery, 71 St Leonards Hill, Edinburgh EH8 9SB, 0131 667 7997 www.stleonardsgallery.com
DEADLINE: 30 October

Ripple / 03

WHO: artists in all media.
WHAT: four-day contemporary art fair with successful applicants receiving boards 10ft x 8ft to exhibit work.
WHERE: Marsden, West Yorks.
WHEN: 29-30 Apr, 1-2 May 05.
COST: £75 for selected artists, to cover costs. No commission on sales.
TO APPLY: send up to five images of proposed work, sizes and other info to M A Longbottom and M R Burnley at info@rippleonline.com
DEADLINE: 31 October

buyrealart.com Online Exhibition

WHO: contemporary artists in all media around the theme of 'commercial'.
WHAT: exhibit work in buyrealart's first purely online exhibition, 'commercial'.
WHERE: www.buyrealart.com
FEE: free to exhibit, commission taken if artists would like to sell work.
INFORMATION AND APPLICATIONS: visit www.buyrealart.com
DEADLINE: 11 October

Abstract Christmas

WHO: all artists with ideas on abstract.
WHAT: 2D, 3D, mixed-media, installation work for exhibition to run over the Christmas and New Year holiday. Work should be fun, different and affordable.
WHERE: The Art House.
HANDING IN DAYS: 4-11 Dec.
FEE: £25 for selected artists. Commission 35%.
INFORMATION FROM: Linda Kirkbride, The Art House, North Street, Westbourne, Emsworth PO10 8SN, 01243 376099, 07710 664439, linda-kirkbride@supanet.com
DEADLINE: 12 November

Christmas Show

WHO: 2D and 3D artists.
WHAT: unthemed selling exhibition, all styles, any media including glass, ceramics and jewellery. Must be priced at less than £500 on the wall.
WHERE: Obsidian Art Gallery.
WHEN: 1-31 Dec.
TO APPLY: send SAE to Obsidian Art, Layby Farm, Old Risborough Road, Stoke Mandeville HP22 5XJ, 01296 612150, info@obsidianart.co.uk
DEADLINE: 9 November

Art vacancies

Promoting salaried posts to 30,000 artists and arts professionals every month in a-n Magazine and on www.a-n.co.uk

To advertise in Art vacancies

contact the Communications and Sales team on +44 (0) 191 241 8000
F: +44 (0) 191 241 8001
ads@a-n.co.uk
Deadline: 8 Oct for Nov issue

VISUAL ARTS OFFICER

Maternity Cover – 6 months, commencing December 2004, 4 days per week
Salary (Surrey E): £8956



Surrey County Arts seeks a committed individual to provide maternity cover for the Visual Arts Officer. The work will involve seeking visual artists for educational projects, forming visual arts training courses for teachers and artists, and assisting in the Open Studios event.

The post is based in Woking and requires a clean driving licence and use of a car for which a mileage rate is payable.

For an application form please contact Sandie Sharp on 01483 750370 or email: sandie.sharp@surreycc.gov.uk.

Closing date 20 October 2004. Interviews 4 November.



Henshaws Arts & Crafts Centre is a vibrant visitors centre set in Sensory Gardens. It also provides daily arts training to disabled artists, some of whom have a visual impairment and has been described by the Arts Council England as a flagship for accessibility.

Arts Administrator/Information Officer £15,512 per annum

Full Time post involving some weekend evening work.

Must have:-

- Excellent communication skills and experience of working with the general public.
- Been employed for at least two years in a public Arts environment.
- Skills necessary to provide a professional administrative service including co-ordinating room and event bookings. Also to design quality publicity material and carry out mail shots for various events and exhibitions.

Closing date: 22 October

Post ref: AA

Jewellery Instructor - £5,936 per annum

Part Time post 15.2 hours (Tuesday and Fridays)

- For the daily running of a Jewellery Workshop and to provide instruction of this subject to disabled artists.
- Must be familiar with using innovative materials from re-cycled plastics to basic metalwork.

Closing date: 22 October

Post ref: JI

Freelance supply Instructors

Various hours and rates of pay.

- To teach various art and related subjects such as Fine Art, Woodwork, Pottery, Papermaking, Textiles and Horticulture to various groups of all ages and abilities.
- Must live within easy commutable distance.

Closing date: Ongoing

Post ref: FSI

For an application pack and further information please quote the ref and send a SAE to: **Marissa Wakefield, Centre Manager, 50 Bond End, Knaresborough, North Yorkshire HG5 9AL. Telephone Number: 01423 541888. Email: marissa.wakefield@hsbp.co.uk www.hsbp.co.uk**

Henshaws is committed to equality in employment. We welcome applications from all sections of the community.
Registered Charity 221888 Registered Social Landlord L1737





Department of Neighbourhood Services Craft Development Officer

£19,632 – £21,732 (Temporary until 11 August 2006)

EA/14.1/30

Location: Dick Institute, Kilmarnock

You will develop initiatives which increase markets and audiences to support craft makers in developing sustainable, growing businesses, in the areas covered by North, East and South Ayrshire Councils. You must have at least three years' experience of project management in the craft sector combined with sound knowledge of contemporary crafts practice in Britain. Experience of administration and budget control is essential, together with a full driving licence. A relevant qualification to degree level is desirable.

To discuss the post informally telephone Phillipa Aitken, Arts and Cultural Development Officer on (01563) 554701.

Working for the community.

You can now apply online by visiting our award-winning website, where you'll find complete details about these posts, the application process, and what you can expect from us as an employer. Alternatively, contact our Department of Corporate Support (Personnel), East Ayrshire Council, Council Headquarters, London Road, Kilmarnock, KA3 7BU. You can also call (01563) 576553 or fax (01563) 576067.

Closing date: 15 October 2004

www.east-ayrshire.gov.uk

An equal opportunities employer.



JOIN THE OPPORTUNITIES DEVELOPMENT TEAM

As part of expanding our professional services to artists, we're looking to appoint up to five motivated, proactive and networked visual arts professionals to create a new Opportunities development team.

The team will be charged with revitalising and expanding our weekly-updated Jobs and opportunities service on www.a-n.co.uk and the selected monthly listings published in a-n Magazine.

Development areas are:

- 1 International opportunities and organisations
- 2 Academic research and teaching posts
- 3 Crafts and applied arts opportunities and training
- 4 New graduate opportunities – travel and other bursaries, work experience and professional development
- 5 Workshops and residencies for artists

Who can apply:

Artists and freelancers based anywhere in the UK who are excellent time-managers, well-connected and aware of what's going on, used to locating visual arts information and keeping an ear to the ground, who have internet and computer access. Although related research experience and/or work in an arts organisation is expected for most applicants, we are especially looking for a recent art and design graduate to compile topic (4).

We'll provide the Opportunities development team with training to put listings data straight into our system, plus a freelance fee based on experience level, for around 10 hours work a month.

Deadline for applications 10 October

For application details go to www.a-n.co.uk homepage

COMMUNICATIONS AND SALES PROJECTS TEAM

We're also seeking energetic, resourceful people who feel comfortable working on the telephone in a busy open-plan office for special projects within the Communications and Sales Team, based in Newcastle. This is an excellent opportunity to get to work in a leading UK visual arts organisation.

Projects

- Artists' liaison
- Activating editorial marketing initiatives
- Contributing to the delivery of campaigns to artists and arts organisations
- Contributing to advertising promotions.

Applications invited from artists and arts organisers with some previous experience of working in an arts or cultural organisation who are based in North East England or planning to relocate there in the near future. Projects offer excellent training opportunities for those seeking to improve their skills and gain professional development.

Projects last between 3 and 6 months, 30-90 hours per month, worked flexibly between 8.30am-6.30pm, Mon-Fri

Salary pro-rata £15,275 – £16,565 according to experience.

Deadline for applications 10 October

For application details go to www.a-n.co.uk homepage

Our offices are wheelchair accessible. We welcome applications from all people with the required experience.

a-n The Artists Information Company, 7-15 Pink Lane, Newcastle upon Tyne NE1 5DW
+44 (0) 191 241 8000

30,000

Advertise your **exhibition/event/opportunity/services** to over 30,000 readers every month with **a-n Magazine** and 500 daily users of **www.a-n.co.uk**

Your details (not for publication)

Name:

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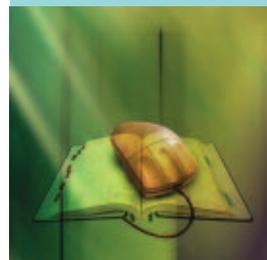
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Sarah Warden, post-it note installation, 2002.

Staff developments

In October, we're saying farewell to **Ilana Mitchell**, who has until now been juggling her work as a member of the Communications and Sales team with furthering her career as an artist, and coordinating Platform0000004. Whilst we're sad to lose her, we're happy that the 'being an artist' will now be taking precedence. Also in Communications and Sales, **Matthew Blackman** will be leaving us after four years to combine work as Marketing Officer with international cross-disciplinary agency Forma, whilst undertaking an artist's residency as part of a scheme facilitated by Gateshead College and Gateshead Council advertised in a-n Magazine in April. **Cathryn Jiggins'** placement will be completed in October. Our sincere thanks go to all these artists for their important contributions to the life and times of a-n The Artists Information Company. **Sarah Warden** (see image above) moves from short-term projects to become a full member of the team. As part of strategies to bring new blood and ideas in, we'll be appointing people for a number of Communications and Sales team projects and creating a new Opportunities Development Team – see ad on page 58 for information.

Board news

Esther.s (aka **Esther Salamon**, Chair of a-n's Board) has created a work for presentation at Platform 0000004, taking place 21 October at The Cluny, in Newcastle. *Road Map _ One Way* involves a composer/musician and three performers in an intimate space and aims to provide a critique of, and statement about, political crises in the world, notably in the Middle East.

Navigating history

In collaboration with Proboscis, a creative studio that researches, develops and facilitates innovation, **Deborah Smith's** latest curatorial project 'Navigat-

ing History' presents a series of research archives in libraries in Sussex and Kent. Each of the commissions focuses on rich and diverse local studies collections and archival materials only accessible through the libraries and available to the public on request. By exploring themes of identity and place the commissions open up unusual and new routes into the collections. Artists who have created archives for the project include Neville Gabie, Rob Kessler, Simon Pope, Rachel Murphy, Claudia Schenk and Bob and Roberta Smith. 'Navigating History' runs from 4 October – 27 November at East Sussex Record Office in Lewes, Folkestone Library and Museum and West Sussex Local Studies Collection in Worthing Central Library. For more information see www.navigating-history.net

a-n on the wall

Visitors to this month's On The Wall art fair at London's Olympia Grand Hall can catch up with a-n staff and get a free demonstration of the new Artist's Toolkits. Our comfy-sofa-space is located at stand A99 opposite those of a-n prize-winning artists, Klari Reis and Thomas Goddard. On The Wall, a new event aimed at both trade and consumer visitors and featuring over 240 galleries, art publishers, professional artists and photographers, takes place 29 September – 3 October. For information www.on-the-wall.co.uk and see the article by Rod McIntosh on page 28.

Frieze Art Fair

We'll also be setting out our wares later this month at the Frieze Art Fair in Regents Park, London. Visit our stand to catch up with the latest developments from the NAN initiative and to learn more about how a-n advocates for artists. Frieze Art Fair 15-18 October, for more information visit www.friezeartfair.com and see articles starting on page 38.



The Artists Information Company

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Paul Stone (London calling, It's a far away place).

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Harald Falckenberg
Alistair Hicks
Susan May
John A. Smith
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Friday 15 October 1pm

Art in Public

Jeremy Deller
Yvonne Force Villareal
James Lingwood
Per Gunnar Tverbakk
Chair: Claire Bishop
Saturday 16 October 4pm

The Future Museum

Charles Esche
Yuko Hasegawa
Beatrix Ruf
Igor Zabel
Chair: Richard Flood
Friday 15 October 4pm

The Psychology of Collecting

Hilary Rubenstein
Haim Steinbach
Eric Troncy
Chair: Alice Rawsthorn
Sunday 17 October 1pm

New Internationalism

Vasif Kortun
Chus Martínez
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Saturday 16 October 1pm

Where is Adventure? What is Culture?

Trisha Donnelly
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Sunday 17 October 4pm



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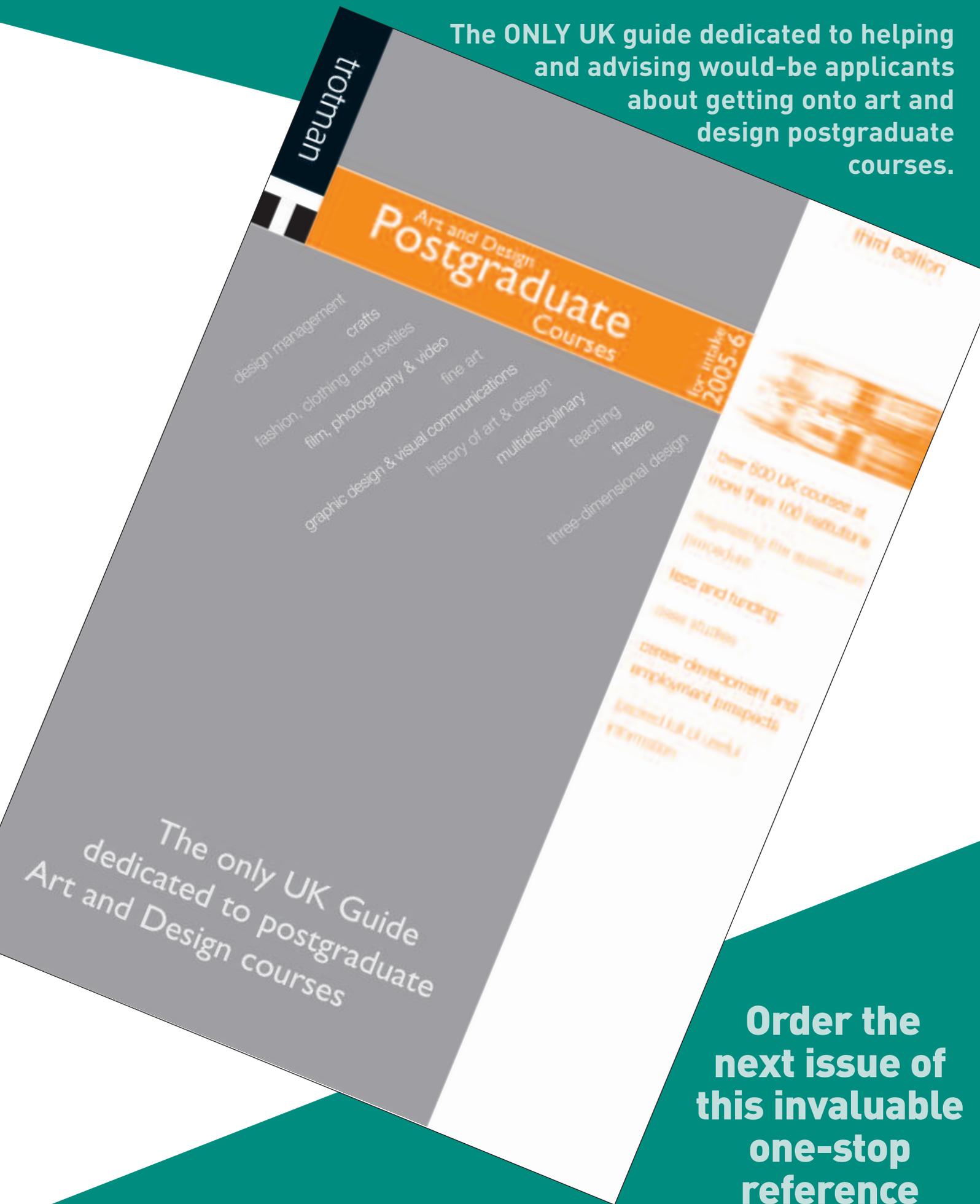
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