

AN

SEPTEMBER 80

artists newsletter

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classified

Conferences

PRINTMAKING CONFERENCE, EDINBURGH
November 6 to 9 1980

Fee: £10. Exhibitions: 'Lothian Prints', 'Australian Prints', 'Members Prints'. Provisional speakers and artists editioning: Pat Gilmour, Peter Fuller, Alan Davie, Athena International, Aiken Dott. Please send s.a.e. for full events to: Association of Print Workshops, Edinburgh Print Workshop, 29 Market Street, Edinburgh EH1 1DH

November 9 to 11 1980

Fee: £10. Speakers and demonstrators: Laurie Barker, Barcelona Workshop; Kathy Clark, Twinrocker; Simon Green, Barcham Green; St. Albans Workshop. Two exhibitions (with Hockney's 'Paper Pools') Films, Visits. Please send s.a.e. for full details to: Carol Brown, Printmakers Workshop, 29 Market St., Edinburgh EH1 1DH

Editing

MITCHELL ST. PRINT STUDIO Fine art etchings editioned by arrangement. 39 Mitchell St., London EC1. Tel: 01 253 8930

ARTISTS are invited to submit proposals for print making projects and/or print publications for Autumn '80, Spring '81. Further details from Print Organiser, Print Workshop, Ceolfrith Gallery, Sunderland Arts Centre, 17 Grange Terrace, Stockton Road, Sunderland SR2 7DF Tel (0783) 41214

LOWICK HOUSE PRINTWORKSHOP

Open 24 hours a day, 365 days a year. Run by an artist for artists. Editioning undertaken. Lithography, Intaglio, Relief and Screen Printing with Photo. Techniques up to 30" x 40". For full details contact John Sutcliffe, Lowick House Printmaking Trust, Lowick, Nr. Ulverston, Cumbria. Tel: 0229 85698

For Sale

'SIMCOCK, MOW COP' autobiography £5

'MIDNIGHT TILL THREE' poems by Jack Simcock £2. Remittance including 50p p & p each volume, or sae for full details to: Simcock Books, Dept. 66, Congleton Road, Biddulph, Stoke-on-Trent.

Sending-in dates

SPACE X GALLERY invites artists to submit slides of work for exhibitions in 1981. Closing date October 1st. SAE for further details – 45 Preston Street, Exeter, Devon. Tel: (0392) 31786.

Services

ILLUSION: Specialist picture framing, Exhibition Design and Construction, Publicity and graphic design, Scenery, Sets and display units – Illusion, Pieter Van Suddese, 101 – 103 Doncaster Road, Sandyford, Newcastle upon Tyne NE2 1RB Tel (0632) 27826

Classified continues back page

"Very few people realise that the visual arts are an enormous cultural growth area - that they are catching up, or have even entirely caught up with visits to the theatre and to concerts, and that they may well be chasing hard after cinema attendances." ¹

"Arts Review, for example lists a total of over 130 galleries and exhibition spaces in London alone, most with current exhibitions. Art Monthly lists slightly fewer - an average of about 100 - and the two lists do not completely overlap." ²

Another list puts the galleries in the London region at 400. Arts Review lists 135 outside London, although this is by no means a comprehensive list because there are many smaller venues which tend not to be included in national listings.

If these encouraging statistics are right, it is interesting to consider the 'deal' for visual arts in this country. In the report 'Inquiry into the Economic Situation of the Visual Artist' (funded by the Gulbenkian Foundation and due to be published later next year), Andrew Brighton and Dr. Nicholas Pearson establish that only 4.97% of the Arts Council's budget goes to the visual arts. ³

It is also significant that the media devotes considerably less time and space to the visual arts than to other art forms (and much of the small allocation seems to be devoted to alienating the general public from contemporary visual arts). The specialist art magazines are largely London based, tending to cover London (or near to London) exhibitions in their reviews and articles. Artists are attracted to London because of the housing and studio co-ops, although few London galleries risk showing unknown artists. Outside London, however, more studios and co-ops are growing up, where there are many independent galleries who can provide a platform for young artists.

Part of the problem with the promotion of visual arts is that it has no 'box office'. Sales are disappointing (especially outside London), (who is purchasing art?). The public and grant aided galleries do not make selling work a priority, and indeed some seem to regard sales as an extra administrative burden. The British Government offers no real incentives to encourage the purchase of art as other countries do. Visual Arts has no economic strength to improve its lot. Publishing, music, theatre etc. have much greater clout, they have unions, professional bodies - they are industries employing many people and therefore have a stronger voice to the government.

Visual arts has little of this; because it is split into different forms - fine art, crafts, photography, performance, film/video - communication or real co-operation between these groups is more difficult. The art magazines all tend to specialise and grant awarding bodies emphasise and perpetuate the divisions either through their constitutions or inclinations. There is a division between fine art photography and documentary/social photography, between artists films and film makers films.

The visual artist has been politically naive. Only recently has he become aware of the need for exhibition contracts, purchase agreements, receipts etc. The climate where the gallery regards giving an artist an exhibition as a favour and that the artist feels grateful for **anything** he gets is changing but still lags well behind the situation in other art forms. How many galleries, even today, offer exhibition contracts and how

many artists are aware of the benefits of them? There is a growing concern for stronger support to artists and for artists to form pressure groups - see the comparative recent growth of groups like ACME, AIR and Space, Art Law, Artists Union, and Artists and Designers in Wales, of information on resources such as the (planned) Art and Artists Handbook UK, of co-operative groups establishing workshops and studios. Quoting from the aims and objectives of AADW: "Throughout Wales there is a noticeable decline in the opportunities for artists, craftspeople and designers to effectively follow their profession. The current unsympathetic climate makes it difficult to retain artists and designers in the country, and even more to attract them to Wales. The members of ADDW are dedicated to arresting this decline. Who are We? Artists and craftspeople who care - care about the survival and development of the total visual and cultural climate in which we are placed. The Association arose from a widespread belief that design and the visual arts in Wales needed such an organisation to express collectively and publicly the opinions and criticisms already voiced by individual artists and designers".⁴ Although this relates directly to Wales, similar problems exist in all regions. (See also the feature on the Artists Union).

AN joins the growing number of art support organisations and activities. Its role is the support of the visual artist - fine artist, printmaker, photographer, craftsperson - by devoting 50% of its space to up-to-date information, providing details on: award schemes, fellowships, bursaries, jobs, catalogues, art bookshops, suppliers of art materials, features on artists and workshops/studios, classified and display advertisements, letters on controversial and topical issues. It is not a review magazine and aims to cover the information side of art.

The more difficult role is to act as a platform for the visual artist, to encourage artists to strive for a collective public voice. This is more apparent with the decline of public funding in the arts and tighter budgets for support to artists. Without an effective lobby, visual artists risk losing their already small share of the cake to the other more vociferous and organised art forms.

AN will be an open line communication shared by all interested parties. It has not the resources nor the wish to be a one-way information service (like many art magazines). It will be a clearing house for practical information and also a means of raising issues significant to visual artists. AN needs direct support in the form of information - knowing who is doing what and where:

from artists, co-operatives, workshops, studios, galleries, suppliers, arts organisations, education, magazines, sponsors and all involved in the visual arts nationally and internationally. AN's format is not fixed and will adapt and change according to the response and opinions of artists.

AN artists newsletter is the first venture of Artistic Producers which has been established and is grant aided by the four Northern regional arts associations: Merseyside Arts, North West Arts, Northern Arts and Yorkshire Arts Association. It is administered by an independent committee of artists and craftspeople who establish content and policy. It is produced in the North of England but is concerned with visual arts, crafts and photography nationally - it will help to rebalance the weighting in London. AN is compiled and produced by a staff of one, to keep running costs to a minimum and to ensure a low subscription rate.

Richard Padwick

Notes

1. Edward Lucie-Smith, 'On Leaving the Evening Standard', Art Monthly No. 36 (May 1980)
2. As above
3. See article on 'Patronage and Sponsorship', Deanna Petherbridge, Art Monthly No. 38 (July) 1980
4. Quoted from 'Link' the newsletter of 'Artists and Designers in Wales'.

letters

FEDERATION OF BRITISH CRAFT SOCIETIES

Dear AN

Earlier this year the Crafts Council announced that as from this September it would no longer provide any financial assistance to the Federation of British Craft Societies. This means that 'at a stroke' the Federation loses about four fifths of its income – and at only a few months notice.

Clearly, this has killed the Federation, in the form it has existed until now, stone dead.

The only reason the Crafts Council appear to have put forward for this action is that it can provide for the needs of the craftsmen on a more cost effective basis.

I would like to examine this assertion in the light of the following facts.

First: the Crafts Council is a Quango, appointed by the Minister for the Arts, and in common with such bodies, is in practice answerable to no one except in a very general way. Provided its activities 'look good' in its reports it is given a very free hand in how it conducts its affairs. By contrast, the Federation is a democratically elected body representing well over 10,000 craftsmen through their regional and national craft societies. Many of these craftsmen are respected both nationally and internationally.

Secondly the Crafts Council, in accordance with the conditions laid down at the time it was formed, and recently confirmed by its director, is to 'further the interests of the **artist** craftsman'. By contrast, the Federation represents the interests of the broad body of craftsmen and can therefore claim to speak for the craft movement generally in a way the Crafts Council cannot and do not claim to do.

Thus, irrespective of any argument about the way the Crafts Council conducts itself and whether it serves the interests of the artist craftsman as effectively as it might, the removal of grant aid to the Federation has the effect of removing the representation of a major part of the craft movement.

Attempting to look at this action of the Crafts Council in as charitable light as possible, it could be argued that it is no part of their business to concern themselves with any other than the 'artist craftsman' and that they have no business furthering the interest of other types of craftsmen. But they do not justify their action in this way and indeed claim, as already pointed out, to be able to represent the interests of (all) craftsmen on a more cost effective basis. In the light of the arguments I have put forward, it is difficult to see how this can be the case.

Surely the proper course of action on the part of the Crafts Council would have been to have given adequate notice of their views and intention so that the Federation could have arranged an orderly transition of their affairs. Where does this leave the majority of craftsmen? Some, certainly, have been helped by COSIRA, but this organisation exists

to increase jobs in rural areas – but many craftsmen are unlikely to employ anyone and many do not live in rural areas. So, COSIRA and similar organisations are not really the answer.

What is needed in England is an organisation similar to those which exist in Scotland, Ireland and Wales, specifically for the purpose of promoting the interests of the wide range of craftsmen, particularly in the fields of publicity, marketing, business advice, technical advice, training and apprenticeship schemes, and so on.

The Federation was working towards becoming such a body, and the abrupt action of the Crafts Council has clearly put this in jeopardy.

The Federation is still trying to sort out how to proceed. I believe it will recover possibly in a different form. But clearly the need for somebody representative of craftsmen exists.

The Federation is dead – long live the Federation.

Tom Neal, Chariman of the Society of Northumbrian Craftsmen

Dear AN

The Federation of British Craft Societies is going through a problem period at the present.

Formed in 1970, the Federation includes in its membership most craft guilds, among them the Northumbrian, Yorkshire and Lakeland and Red Rose Guilds of Craftsmen.

It exists to represent practising craftsment through their societies, particularly to ensure that the craft world may speak with a united, powerful voice when the need arises, and provide a national forum for the exchange of views and support.

Since 1974, the F.B.C.S. has received a Crafts Council (formerly the C.A.C.) grant towards the provision of a central secretariat, and problems currently facing the Federation revolve around the withdrawal of this financial support, and the associated 'politicking'. Unlike most of the current cutback situations, the removal of assistance is not due to the lack of funds, but to disenchantment with the Federation on the part of the Crafts Council.

It is felt by some craftsmen that the situation in which they find themselves has been contrived, and there are aspects of the matter which have been handled in a way which is indicative of an orchestrated plan to remove the Federation from the scene. Such feelings are not alleviated by hasty moves, quite unsupported by most Federation members, to promote the British Crafts Centre (B.C.C.) as the parent body representing craftsmen.

Matters came to a head at the A.G.M. of the Federation in early June. Ignoring points from the floor which could easily have resolved a technical point which had arisen, a small, but powerful and determined group convinced the meeting that the Federation was "automatically dissolved", and the debate continued on the basis that the F.B.C.S. no longer existed.

This wholly unconstitutional approach was actively supported by the Crafts Council

representative despite subsequent attempts to deny and attitude which was clearly understood and recorded by those present. One possible reason for the Crafts Council's tactics may be the need to justify the continued existence of the B.C.C. by arranging additional duties for it to perform. It must be remembered that the British Crafts Centre, which has an active membership of only a few hundred craftsmen, is a very expensive body which has had its share of recent financial stress and attempts to find a satisfactory role.

Legal advice has been obtained by various Guilds who were seriously concerned by the proceedings, and it is established that the A.G.M. was indeed conducted in an unconstitutional manner; that the Federation still exists, and that an extraordinary general meeting should be held. The threat of legal action was needed to prevent the unauthorised dispersal of Federation assets; and the possibility of a long term intrigue began to seem a reality to some craftsmen.

There can be no doubt that support exists for the properly conducted continuation of the Federation. With a membership of well over 15,000, through member societies, the Federation should be an influential body, and no doubt with strong direction and clear basic objectives, it can become a real force. Recent pursuit of a 'role' was unnecessary and should never have been in question.

The relationship between the Crafts Council and the actual craftsmen might deserve a mention. Because of the phrase, the usage of which is questionable, in the terms of reference of the Crafts Council (as C.A.C.) it has seen its role as being primarily concerned with a small elite group of 'artist craftsmen'. The correction of such a limited approach, which is questioned and often resented by the majority of disenfranchised craftsmen, is typical of the type of problem which the B.C.C. would be unable to tackle, but should be within the scope of an independent unit.

Perhaps with the growing status of the Regional Arts Associations, which rightly embrace 'the crafts' with the arts, and which already involve local craftsmen and Guilds, a case may be made for dissolution of the Crafts Council. There is a growing duplication of bureaucratic empires and no reason why central funds should not be dispensed through the RAA's.

Among the lessons to be learned from the Federation's hiccup is the message that craftsmen must be united and think clearly. Things are not always what they appear to be. Craftsmen will only get out of their national association what they put in, and this effort in the past has been demonstrably weak. Each generation has a duty to build on standards of performance and quality, and this is applicable to proper administration as much as to craftsmanship.

Wendy Todd, The Guild of Lakeland Craftsmen's representative to the Federation.

PRINT WORKSHOP EXPANDS

Dear AN,

From the end of September this year, Char-

lotte Press is extending its facilities to include silkscreen printing. This new development means that a completely comprehensive workshop will be available for artists to produce prints in any medium using hand drawn or photographic processes.

This is the first time in the North East this complete facility has been available outside art colleges and is a move towards providing a new centre for printmaking and a focal point for marketing and exhibiting. We intend to organise both one man and group shows and contacts have been established nationwide and abroad with print agents, dealers and galleries.

open exhibitions

John Moores Liverpool Exhibition 12

This is the twelfth in a series of biennial exhibitions of contemporary art in Britain Open to all living artists working in the UK. All entries must hand on the wall and not project more than 6" from it, and must be less than 10' high and 12' wide.

Sculpture, kinetics, watercolours and graphic work are excluded. Artists can only enter one work: the handling fee is £3.00, artists must provide their own insurance cover. Total prize money is £13,500; first prize (purchase) £6,000, second prize £3,000, third prize £2,000 with 10 prizes of £250. It will be judged by John Moores, Patrick Caulfield, Nigel Greenwood, Sir Norman Reid and Ian Stephenson.

Work to be delivered between September 15 - 20, 8 a.m. - 6 p.m. to Walker Art Gallery or to: Messrs W. Wingate & Johnston (Fine Art Ltd)

c/o Evan Cook Ltd., 134 Queens Road, Peckham, London SE15

c/o C.L. Ward & Sons, 4 Ripon Way, Harrogate

c/o Constantine Lloyd, Union Road, Oldbury, Warley, West Midlands B69 3EP
Details and entry forms from the Exhibition Secretary, John Moores Liverpool Exhibition 12, Walker Art Gallery, William Brown Street, Liverpool L3 8EL telephone 051 227 5234

Deadline for submission is September 15 - 20

British International Print Exhibition

The British International Print Exhibition will be held at Cartwright Hall, Bradford in April/June 1982. It will replace the British International Print Biennale and will have an open entry British Section and an invited international entry. Further details will be available later this year from The Exhibition Secretary, British International Print Exhibition, Cartwright Hall, Lister Park, Bradford.

Lothian Printmakers Exhibition

Lothian Printmakers is organised by the City of Edinburgh, in association with the Printmakers workshop, Edinburgh. It will be shown at the new Edinburgh Arts Centre, 1 - 4 Market Street from November 8 - December 20. The opening coincides with the

The Press also aims to become an agency for artists' materials and already has a wide range of hand made and mould made papers suitable not only for printmaking but also for watercolour and drawing.

As well as the addition of screenprinting, we are extending the photography and intaglio areas to include etching press and in lithography, a new large direct press.

In response to this letter, we would be grateful for any further suggestions and for the written support from artists who feel that the developments would be beneficial to their work. Until now, it has been difficult to make

Association of Print Workshops Conference. All printmakers submitting work should have lived and/or worked in Edinburgh or Lothian at a recent date; students are eligible. Artists can submit up to five unframed prints, completed in the last five years.

Details and application forms from Carol Brown, Printmakers Workshop, 29 Market Street, Edinburgh.

Deadline for entry is October 1 - 4

5th International Artists Video Exhibition

This exhibition is now an established international venue for artists working in the field of video. The organisers intend to invite work which gives a balanced view of the concern of artists currently investigating the media. It is the only annual recurring event to take place in Britain. The exhibition, which attracts a large audience, will be shown at Biddick Farm Arts Centre, Washington from October 27 - November 9 1980.

Anyone wishing to submit work for consideration should send a detailed description and stills from their tape (DON'T SEND TAPES) to Artists Video, Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear.

Deadline for submission is September 5

Work will be shown on 3/4" U-Matic Cassette and artists should transfer their work to this format.

Grand Prix Monte Carlo

The XVth International Grand Prix of Contemporary Art of Monte Carlo is open to all artists in all countries.

Sending in days are 5 - 20 January 1981. Details and applications forms from G.P.I.A.C., c/o V.F. Cursi, S.A., 1 Avenue Prince Pierre, Monaco

Miniature Print Competition

An exhibition of miniature prints, organised by the Printmakers Council, will be held at the Graffiti Gallery, London from December 3 - 24 '80.

It is open to members of the PMC and to all printmakers in the UK, including students. The selection will be made by two members from PMC, two representatives of Graffiti Gallery and Liz Underhill (Keeper of Prints at

large prints in this region and this major obstacle will be overcome with your support.

Present membership fees are £20 a year with half and quarter year rates and concessionary rates for students, unemployed and O.A.P.'s. One new development is the inclusion of an associate memberships which allows artists to submit work for exhibitions and edition work at reduced rates. Associate membership is £10; applications should be made to Newcastle Charlotte Press, 5 Charlotte Square, Newcastle upon Tyne NE1 4XF.

Mark Wilson and Chris Mansell

the Tate Gallery). There will be a number of purchase prizes.

Maximum image size of prints must be 3" x 4" (or 12 square inches), on paper 8" x 10". The handling fee is £2.50 (PMC members £2.00), which allows up to four works to be submitted. Artists should insure their work in transit. All work (packed flat or in tube not less than 4" diameter) must be delivered to Graffiti Gallery, 44 Marlborough Street, London W1 by October 3.

Details and entry forms from Graffiti Gallery or PMC, 31 Clerkenwell Close, London EC1

Deadline for submission is October 3

competitions

Portraiture

A new annual commission scheme for portrait painting, sponsored by Imperial Tobacco in association with the National Portrait Gallery, is open to British subjects resident in the UK, aged between 18 and 40. It will be an annual competition from which an exhibition will be mounted at the National Portrait Gallery this year from December 4. One cash prize of £4,000 plus a commission to paint a well known sitter will be offered.

Photographs of recent portraits (in oil or tempera) to be submitted to the National Portrait Gallery by October 17, 1980

Details from the Competitions Office, National Portrait Gallery, 2 St. Martins Place, London WC2 H OH E

Deadline for submission is October 17

awards

Awards for Artists/Printmakers

Lowick House Printmaking is making available a number of awards to artists/Printmakers in 1980/81. The awards enable artists to make use of the intaglio, lithography, relief and screen printing with related photographic facilities. The workshops are open 24 hours a day throughout the period of the awards (September 1980 - June 1st 1981). All the artist has to find is the cost of major materials (editioning paper, plates etc.) and accommodation - both available at the workshop.

The awards are open to all artists with or without previous experience in printmaking. Details from: John Sutcliffe, Lowick House

Printmaking Trust, Lowick Green, Nr Ulverston, Cumbria.

There is no closing date – applications are handled on a first come, first served basis.

fellowships

Jewellery Fellowship

£5,000 Fellowship with £500 for materials is offered by West Midlands Arts with the Midlands Arts Centre to a practising creative jeweller.

Details from: Visual Arts Officer, West Midlands Arts, Lloyds Bank Chambers, Market Street, Stafford ST16 2AP.

Deadline for applications is November 17.

Crafts Council of Australia Fellowship

The Crafts Council of Australia is offering a Fellowship tenable in Australia. It is open to Australian and overseas applicants who have made a significant contribution to any field relevant to the crafts. Applicants could be writers, curators, conservators, craftsmen, educationalists etc.

The Fellowship is available for a 6 – 12 month period, commencing in early '81.

The fee is 16,500 Australian dollars. Details from Crafts Council of Australia, 27 King Street, Sydney, New South Wales 2000, Australia.

Deadline for applications is September 30

studios

Ceolfrith Studios

At the time of going to press, the conversion of the upper floor of Sunderland Arts Centre's old warehouse building into artist's studios is almost complete. In addition to the six spaces already there, several other rooms of various sizes are shortly to be available elsewhere in the building. The Centre aims to help establish a nucleus of practising artists and craftspeople of quality for whom the close proximity of the Centre's Gallery, Print Workshop, and Press will provide a conducive and stimulating environment.

For more details and application details, contact Visual Arts and Crafts Organisers, Sunderland Arts Centre, 27 Stockton Road, Sunderland, Tyne & Wear (0783) 41214.

courses - lectures

LYC Courses

SEPTEMBER 13 & 14 – Tapestry Weaving by Lynne Curran

The fee is £15

OCTOBER 25 & 26 – Dollmaking

by Audrey Barker and Julia Hills

The fee is £18 (½ price for students and O.A.P.'s)

Accommodation can be arranged.

Details from Joy Dee, LYC Museum and Arts Centre, Banks, Brampton, Cumbria telephone (06977) 2328

Documentary Photography

September 3, 10, 17, 24, October 1 and 8

Daniel Meadows, a young photo-journalist who has worked on projects for 'The Observer', 'Times', 'New Society' 'Der Spiegel', talks about the development of his work.

The six venues in the North West Arts region, will be announced soon.

Details from North West Arts, 12 Harter Street, Manchester telephone 061 833 9471

Free International University

As part of the Edinburgh Festival, the Richard Demarco Gallery is organising a series of public debates based around a Free International University exhibition programme.

September 1st	Alternative Technology and Production for Social Need
2nd	The World Trade System and the UK Economic Decline
3rd	Politics and Political Economy of Nuclear Power
4th	Creativity and Long-Term Prison: The Special Unit, HM Prison, Barlinnie
5th	What is modern in Modern Art
6th	Summary debate about the whole programme

Art at the MINORIES

VICTOR BATTE-LAY TRUST



Until 20 Sept
Artists from the
Piccadilly Gallery

13 Sept – 19 Oct
Cedric Morris

20 Sept – 12 Oct
Stuart Hill – Steel Works

74 High St., Colchester
Tuesday – Friday
11am-5pm
Sunday 2-6pm Closed
Monday

SOUTHERN ARTS

BURSARIES FOR ARTISTS, 1980

Applications are invited for a number of bursaries up to £3000 from artists living in the Southern Arts Region (Berkshire, Hampshire, Isle of Wight, Oxfordshire, West Sussex, Wiltshire and the Bournemouth, Christchurch and Poole areas of Dorset).

Bursaries are intended to offer visual artists, including photographer, the opportunity to take time off from existing commitments or carry out specific projects. Students are not eligible for this scheme.

Closing Date: Monday,
November 3rd 1980

Send s.a.e. for further details and application form to: Visual Arts Officer, Southern Arts Association, 19 Southgate Street, Winchester, Hampshire SO23 9EB

ARTISTS VIDEO

October 27 – November 9
1980

This exhibition is now an established venue for artists working in the field of video.

If you are interested in submitting work to be considered for inclusion, send information and stills (do not send tapes) to:

ARTISTS VIDEO, Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear.

TO ARRIVE NO LATER THAN
MONDAY 1 SEPTEMBER

Please note: All work will be shown on ¾" U-matic Cassette. Artists should arrange their own transfers to this format.

Panel includes Fr Anthony Ross, Rector of Edinburgh and Joseph Beuys of Free International University.

Details from Gladstones Court, 179 High Street, Edinburgh 031 557 0707

Arts Sponsorship

The Scottish Arts Council and the University of Strathclyde are jointly organising a one day conference on Business Sponsorship for the Arts in Scotland on **September 25** at the University of Strathclyde.

Details from Peter Nelson, Director of Continuing Education, University of Strathclyde, George Street, Glasgow G1 1XW telephone 041 552 4400

news

Northern Arts Exhibition Service

Northern Arts has decided to discontinue funding to the exhibition service based at Abbot Hall Art Gallery, Kendal, Cumbria. The service provided small scale, low insurance value exhibitions to small galleries and other venues without gallery facilities throughout the Northern Arts region; particularly in Cumbria.

Peter Davies, Visual Arts Officer said that Northern Arts was no longer able to provide grant aid at a level needed to run it effectively and actively. The decision by the Visual Arts Panel was made recently after an independent report on the service was written by Nick Arber and grant aid will cease in March '81.

Money saved by this decision (about £8,000) will be used to provide a more flexible support to the smaller venues. An allocation will be made for organisations or individual artists to help finance the production of small touring shows for these venues. Funds will also be available to improve exhibition spaces in non-gallery venues.

Northern Print Workshops

Also threatened is the future of the three print workshops in Tyne and Wear. For over a year, Northern Arts' Print Workshop Advisory Committee has been monitoring the print workshops and various proposals have been discussed for their futures. The amalgamation of all three workshops in a central site in Newcastle has been proposed as a rationalisation as have various other combinations of amalgamation.

No firm decision, however, has yet been made, leaving these workshops unsure about their future and staff faced with possible redundancies.

The workshops involved are the Print Workshop, Ceolfrith Gallery, Sunderland Arts Centre, (screenprinting and related photography), Charlotte Press, Newcastle (intaglio, relief and lithography) and Spectro Arts Workshop's Print Workshop (screenprinting).

Bridewell Fellowship

Stephen Farthing has been appointed as Artist in Residence at the Bridewell Studios, Liverpool. The Residency is worth £5,000

with additional support for studio costs. A Painter, Stephen Farthing starts his residency in September and will be exhibiting later in the year at the Walker Art Gallery, Liverpool. Bridewell Studios will be featured in a later issue of AN

Prizewinners

The Prizewinners in the Barcham Green Printmaking Competition are Michael Nenth (overall prizewinner), Michael Exall (intaglio prize), Val Ewens (litho prize), Funasaka (silkscreen prize) and Linda Lowe (relief prize). Three student prizes were also awarded. The prizewinning prints and a selection from the rest of the entry will be shown in Rye from August 30.

Exhibition Opportunities

A new display space for small craftwork is available to Yorkshire Craftspeople at Wakefield. The space, a glass fronted case, is 10' long by 25' high, by 12½" deep, with internal lighting, is situated in the entrance hall of Wakefield Art Gallery and Museum. Craftspeople living and/or working in the Yorkshire region are invited to submit slides or samples of their work. Applications, including slides and biography should be sent to Louise Stead, Keeper of Art, Wakefield Art Gallery, Wentworth Terrace, Wakefield WF1 3QW

Photography Fellow

James Hadfield, 29, from Matlock, Derbyshire, has recently been appointed as South East Arts Photography Fellow at the Photogallery, St. Leonards-on-Sea. He will be working partly as South East Arts' Photography Officer and will be concerned with the promotion of photography in the region.

Craft Assistant

Pennina Barnett has recently started work as the part-time Craft Assistant at Yorkshire Arts Association. She recently completed a Fine Art course at Leeds University and will liaise with craftspeople in the region and with national and other regional associations and to investigate alternative funds for crafts.

publications

Dekor – Patterning and ornamentation in recent American art

48 pages, 10 colour, 39 black and white illustrations.

Text by David Elliott, Carrie Rickey and Raman Schlemmer

Published by the Museum of Modern Art, Oxford, Mannheimer Kunstverein Amerika Hause, Berlin

£5.30 plus postage and packing from the Museum of Modern Art, Oxford.

Arnulf Rainer

For nearly thirty years Arnulf Rainer has



been making paintings, drawings and more recently photographs, which are painted over or obliterated in various ways. At first sight, they appear to be violently aggressive and uncontrolled though they represent a constant search for the vitality and spontaneity at the root of human creation.

Text by Rainer (Dutch, German, English) 124 pages, 133 black and white and 6 colour illustrations

Postscript by R.H. Fuchs

£7.50 plus postage and packing from the Whitechapel Art Gallery, Whitechapel High Street, London E1 telephone 01 - 377 0107

Non Standard Constructions

John Law, Tony Longson, Terry Pope Examination of one particular aspect of Post War British constructivism

15 pages, 20 black and white illustrations Text by Christopher Frith and Alistair Grieve. £1.50 plus postage and packing.

Published by the Museum of Modern Art, Oxford 1980

SOUTH WEST ARTS

MAJOR AWARDS IN FINE ART, CRAFT AND PHOTOGRAPHY

**CLOSING DATE: MONDAY
20 OCTOBER 1980**

Amounts of up to £1000 are offered to professional artists, craftsmen and photographers resident in the South West. (Applicants should have completed full-time art school education at least two years prior to October.)

Please send s.a.e. for forms and details to: Tony Foster, Visual Arts Officer, South West Arts, 23 Southernhay East, Exeter. EX1 1QG Tel: (0392) 38924

ENGLAND

AWARD	VALUE	DEADLINES	PURPOSE	ELIGIBILITY	APPLICATION	CRITERIA	CONDITIONS
EASTERN ARTS ASSOCIATION							
Visual Arts Officer: Jane Heath, 8/9 Bridge Street, Cambridge CB2 1UA Tel: 0223 87707							
Awards - Fine Art, Photography, Craft	up to £1500 Total £6000	Annually in the autumn	Two schemes a) PURCHASE of work by E.A.A. b) FINANCIAL ASSISTANCE to buy time, materials, equipment, studio conversion, research projects.	Living in the region. Students and panel members are not eligible. Previous award or grant winners can not reapply for 12 months.	Application forms are necessary. up to ten slides or photographs for awards, up to twenty for grants. No original art work. Studio visits are made for awards but not for grants.	Quality of work and to a certain extent need	report
Grants - Fine Art, Photography Craft	up to £250 total £2000 est.	four times a year	For specific or immediate purposes: exhibition, studio conversion etc.	Retrospective applications can not be considered			
N.B. Eastern Arts has one panel and one overall budget for fine art, photography and craft. Awards are made by five members of the Visual Arts Panel and outside assessor. Grants by V.A.P.							
EAST MIDLANDS ARTS							
Visual Arts Officer: Sarah Hosking, Mountfields House, Forest Rd., Loughborough LE11 3HU Tel:							
Grants - Fine Art, Photography, Craft	up to £500 Fine Art £6000 Craft £4000 Photo £3000	Every 2 months	For specific purposes: equipment, studio conversion, materials, transport, framing or project	Living in the region and more than two years out of college.	No application forms necessary letter to include biography, education, occupation, exhibitions 10 - 20 slides or photographs	Quality of work	No conditions
N.B. East Midlands Arts normally offers AWARDS (up to £1000) in addition to grants. No awards are, however, available 1980/81 due to financial difficulties.							
GREATER LONDON ARTS ASSOCIATION							
Visual Arts Officer: Lesley Greene, 23/25 Tavistock Place, London WC1H 9SF Tel: 01 388 2211							
Visual Arts Awards	£500 - £2000 Total £24000	Annually in the Autumn	To buy time to concentrate on work without other commitments	For professional artists and photographers (not Craftsmen) in Greater London. Students are not eligible and panel members and recent recipients not encouraged.	Application forms necessary, up to ten slides or photographs. No original work. Photographers to submit 12 original prints. Studio visits made.	Merit and Context	Report and accounts where relevant.
Production Grants	Small Grants	Twice a year in Spring & Autumn	Assistance for projects, exhibitions, performance arts events etc.				
N.B. G.L.A.A. does not handle craft applications. Craftsmen in Greater London should apply to the Crafts Council, particularly under the Special Projects Scheme (smaller grants)							
LINCOLNSHIRE AND HUMBERSIDE ARTS							
Visual Arts Officer: Diana Pain, St Hugh's, 23 Newport, Lincoln LN1 3DN Tel: 0522 33555							
Grants - Fine Art, Photography, Craft	up to £500 Fine Art £2150 Craft £1700 Photo £600	Twice a year in Summer and Autumn	For equipment, workshop/studio conversions, research, exhibitions etc.	Artists, craftsmen, photographers in the region. Students and panel members are not eligible	Application forms necessary plus three or four examples of work Studio visits made when possible	Quality of work and feasibility of project	Evidence that grant has been spent for the purpose of the award
N.B. L. & H. A. have one panel but separate budget allocations for fine art, photography and craft.							
MERSEYSIDE ARTS ASSOCIATION							
Visual Arts Officer: Roman Piechocinski, Bluecoat Chambers, 6 School Lane, Liverpool Tel: 051 709 0671							
Visual Arts Grants (Fine Art & Photo)	up to £500 Total £3500	Six times a year	Purchase of equipment, materials projects, studio conversion, exhibition costs.	Artists, craftsmen and photographers living in the region. Students are not eligible	Application forms necessary plus ten slides or photographs. No original artwork. Studio visits are made.	Standard of work.	Grant winners expected to hold an exhibition.
Grants	up to £500 Total £4000						
N.B. Merseyside Arts normally offers Awards in addition to grants. There are no awards for 1980/81. The awards committee consists of a sub-committee of the Visual Arts Panel.							
NORTHERN ARTS							
Visual Arts Officer: Peter Davies, Craft Assistant: Barbara Taylor, Photography & Film Officer: John Bradshaw, 10 Osborne Terrace, Newcastle, Tyne and Wear, Tel: 0632 816334							
Awards to Craftsmen	up to £2000 Total £6000	Annually in November	Buy time, equipment, materials, workshop conversion. Sometimes award is linked with commission.	Craftsmen resident in the region. Students are not eligible.	Application forms necessary plus slides or photographs of recent work.	Quality of work, commitment of the craftsman and need for funding.	Report may be required progress monitored or award may be linked with commission.
Small Grants to Craftsmen	small grants Total £2000	Throughout the year	Exhibition costs, to attend courses etc.	Living or working in region. Students not normally eligible	No application form necessary Slides, biography and details.	Quality potential and commitment to region.	Expected to exhibit within 12 months.
Individual Awards to Photographers	Total £5500	Annually in the Spring	Financial support to individual artists.	Living or working in region.	Application forms preferable. Not more than ten photographs	Quality of work, commitment and financial need.	
Awards to Artists	up to £2000	Annually in the Autumn	Buy time, materials to enable artists to concentrate on work.	Living or working in region. Students not eligible and panel members are discouraged.	Application forms preferable. Slides or photographs of recent work. Studio visits to shortlist.		
Grants to Artists	no upper limit Total £9000	Throughout the year	Open category				
N.B. Northern Arts has started a pilot scheme 1980-81 for Travel Awards which is open to applications in all art forms (allocated in July).							

ENGLAND continued

AWARD	VALUE	DEADLINES	PURPOSE	ELIGIBILITY	APPLICATION	CRITERIA	CONDITIONS
NORTH WEST ARTS							
Visual Arts Officer: Sally Medlyn, 12 Harter St., Manchester M1 6HY Tel: 061 228 3062							
Major Awards	4 x £1000	Annually in the Autumn	Buy time to develop work, travel or major project	Artists, photographers and craftsmen resident in the region	Application forms necessary	Quality of work, commitment of artist, need for funding and suitability of project	Invoices or accounts may be requested where appropriate.
Fine Art & Photo General Awards	up to £3000 or £500 for studio conversion	At six to eight week intervals	For projects, materials, equipment, exhibitions, travel etc or studio conversion & maintenance.	Students and recent previous awards winners not eligible.	Ten slides or photographs of recent work. Folio of work for photography. One original work may be asked for.		
Fine Art & Photo							
Craft Awards	no limit but rarely more than £500 Total £5000	At six to eight week intervals	For equipment, materials, projects, workshop costs etc.				
N.B. North West Arts has separate panels for Visual Arts (inc. Photography) and Craft.							
SOUTHERN ARTS							
Visual Arts Officer: Marilyn Carr, 19 Southgate St., Winchester, Hants. Tel: 0962 69422							
Craft Bursaries	up to £1000	Annually in the Spring	Buy time to concentrate on work or project	Resident in the region. Students, previous years recipients are not eligible. Panel members considered by Executive committee	Application forms necessary plus minimum of 10 slides or photos. No artwork. Studio visits made to shortlist for bursaries and applicants for project grants.	Quality, commitment and feasibility.	Documentation of work plus slides.
Visual Arts Bursaries (inc. Photography)	up to £3000	Annually in the Autumn					
Craft Grants	Total £12000	every two months	Buy equipment, materials studio/workshop conversion exhibition costs or special projects.				
Visual Arts Grants (inc. Photography)	up to £500						
	Total £1000						
	Total £3000						
N.B. Southern Arts has one awards committee but separate budget allocations for Visual Arts (including Photography) and Craft.							
SOUTH EAST ARTS							
Visual Arts Officer: Richard Moore, 9-10 Crescent Road, Tunbridge Wells, Kent Tel: 0892 41666							
Visual Arts Awards and Crafts	£500 - £1000	Annually in the Autumn	Provision of time and materials to develop new work	Artists, craftsmen resident in the region who have demonstrated their commitment. Students and recent recipients are not eligible	Application forms necessary. Maximum of 10 slides or photos of recent work. No original art work. Studio visits to short list for awards	Quality of work and the candidates potential to make good use of award. Quality of work and feasibility of project	Awards often in the form of purchases SEA seek exhibitions
Crafts Grants	up to £250	twice a year in Spring & Autumn	Assistance for immediate needs: specific projects, exhibitions etc.				
Visual Arts Grants (inc. Photography)	Total £1,000						
	up to £250						
	Total £2,500						
N.B. SEA has one panel but separate budget allocations for Visual Arts (inc. Photo) and Craft.							
SOUTH WEST ARTS							
Visual Arts Officer: Tony Foster, 23 Southernhay East, Exeter, Devon EX1 1QG Tel: 0392 38924							
Major Awards Craft	up to £1000	Annually in the Autumn	Two schemes a) PURCHASE - application for SWA to purchase work b) PROJECT - time, studio conversion, materials, equipment	Professional artists living in the region. Students and panel members are not eligible. Must have been out of college at least two years. Major award winners can not reapply for 12 months.	Application forms necessary, except for group project. 12 slides or photographs plus original work. Application for group projects by letter. Studio visits are not made.	Quality of work, suitability for purchase or feasibility of project. For group projects - quality and professionalism of project and whether project is supported with other funds.	Purchased work must be displayed in public place. Receipts asked for where relevant
Major Awards Fine Art	Total £2500						
Major Awards Fine Art	up to £1000						
Awards Photography	Total £3750						
Minor Awards Craft	up to £1500	Twice a year in Feb/March and Jun/July	For specific purposes: exhibition costs, equipment, studio conversion				
Minor Awards Fine Art	up to £150						
Group Projects	Total £2500	6 times a year	For joint exhibitions				
	Total £1500						
N.B. SWA has one panel but separate budget allocations for Fine Art, Photography & Craft.							
WEST MIDLANDS ARTS							
Visual Arts Officer: Lisa Henderson, Lloyds Bank Chambers, Market St., Stafford Tel: 0785 59231							
Craft Grants	Total £9500	Twice a year in May/June and November	For materials and equipment related wherever possible to exhibition of work (preferably at more than one venue)	Artists living in the region. Panel members and students are not eligible.	Application forms necessary plus 10 slides or photographs of recent work. Photographers a folio of work.	Quality of work, need for funding and feasibility of project	Receipts for purchases. Sometimes exhibiting is a condition.
Visual Arts Grants	Total £10140						
Photography Grants	Total £6500						
N.B. WMA has separate panels and budget allocations for Fine Art, Photography and Craft.							
YORKSHIRE ARTS							
Visual Arts Officer: Simon Roodhouse, Glyde House, Glydegate, Bradford, W. Yorkshire Tel: 0274 23051							
Craft Grants	£500 - £1000	Annually in the Autumn	For equipment, materials, studio conversion, exhibition costs and for special projects	Artists living in the region Award winners in previous year not likely to be reselected. Students are not eligible. Applicants for Travel Award for Craftsmen should have been established in the region for several years.	Application forms necessary plus 10 slides and max. 3 original works. Photographers should submit folio of work. Studio visits made if necessary.	Feasibility of project quality of work, motivation, innovation.	Grant winners to lodge 6 slides in YAA register. Grant winners encouraged to hold public exhibition.
Grants to Artists	up to £500	Four times a year					
Grants to Photographers	up to £500						
Travel Award to Craftsmen	Total £1500	Annually in the Autumn	Craftsmen to travel abroad to attend courses, sell work, etc.				
	One award of £1000						
N.B. YAA has specialist sub-committees for Photography and Craft advising the VA panel. There are separate allocations for Fine Art, Craft and Photography.							

ARTS COUNCIL OF GREAT BRITAIN

Purchase Awards	Art Awards Officer: Anthony Reynolds. Photography Officer: Barry Lane, 105 Piccadilly, London W1V 0AU Tel: 01 629 9495	Artists in England who have demonstrated professional commitment. Students & panel ineligible	Application form necessary 10 - 12 slides, studio visits made	Work acquired for ACGB collection
Studio Conversions	Commission or award in exchange for work already executed Annually in the Summer Usually 3 times a year but also conversion for multiple occupation at other times. Annually in October	Photographers in England	Application form necessary. 10 - 30 photographs of recent work The ACGB awards to artists are only tenable in England	Paid in instalments, ACGB can buy prints at cost price.
Photography Bursaries	£2000 - £6000 Total £50,000 Up to £300 per head Total £50,000 £2000 - £8000	Opportunity to continue work free of other pressures or commitments.		

N.B. The Arts Council of Great Britain offers other grants for visual artists such as for publications (photography and fine art)

ENGLAND and WALES

CRAFTS COUNCIL

New Craftsmen Equipment Grants	Awards Officer: Amanda Hare, 12 Waterloo Place London SW1Y 4AU Tel: 01 839 1917	The Crafts Council covers England and Wales. The Scottish Development Agency and the Arts Council of Northern Ireland cover craft in their regions.	Application form necessary plus 6 slides of recent work. Shortlisted interviewed.	Maintenance grant paid quarterly. Equipment on receipts.
New Craftsmen Maintenance Grants	Four times a year	Students leaving approved course, apprentice craftsmen leaving approved workshop, others at the discretion of the Council		
Workshop Training Grants	50% of cost no upper limit up to £1360	To assist workshops to take on trainees wishing to make a career as Artist Craftsmen.	Application form necessary plus 6 slides of work from the workshop and one of the trainees.	Day release for trainee and report on progress. Repayment over five years by monthly bankers order. Accounts & Report.
Loans to Established Craftsmen	up to £1360	To assist craftsmen to expand established workshop or establish craftsmen to set up new workshop.	Application form necessary.	
Bursaries	£500 - £4000 as a loan	To assist craftsmen to expand established workshop or establish craftsmen to set up new workshop.	Application form necessary.	
Special Projects	up to six awards of £4500 Up to £4000	Buy time to reassess work or take on specific project. To Stimulate new activity in support of the artist Craftsman.	Application form necessary plus slides or photographs of recent work. Interviews. Application form necessary.	Quality of work and suitability of proposals.

The Crafts Council keeps its budget allocations for each category very flexible and therefore they cannot give a total figure for the budget allocated to the support of artist craftsmen

WALES

WELSH ARTS COUNCIL

Special Projects Craft	Visual Arts Awards Officer: Isabel Hitchman, Oriol, 53 Charles Street, Cardiff, CF1 4ED Tel: 0222 395548 Crafts Awards Officer: Roger Lefevre	Artist/Craftsmen and designer/ Craftsmen in Wales or with close Links with Wales. Students and panel members are not eligible. One application max. in anyone year.	Application not necessary. slides or photos of recent work. Application form not necessary. Details of proposed commission.	Receipt of invoices and report where relevant. Work must be displayed in public place
Commissions craft	Six times a year	Open category - equipment, materials, projects, exhibition costs, workshop conversions etc. To assist commission of work for public places	Application form not necessary. slides or photos of recent work.	
Ceramic Bursaries	No specific upper limit Total £7000 Up to 50% of cost. Total £6000 £100 a week max 6 weeks	For using facilities at South Glamorgan Institute of Higher Education	Application form not necessary. slides or photos of recent work.	

The WELSH ARTS COUNCIL's existing schemes for artists' aid are currently under review and it is hoped that further details will be available within the next few weeks.

NORTHERN IRELAND

ARTS COUNCIL OF NORTHERN IRELAND

Major Awards (all art forms)	Awards Officer: Bill Collins, 181a Stranmillis Rd., Belfast BT9 5DU Tel: 0232 663591	Professional artists and researchers (all art forms) living in Northern Ireland or contributing to its artistic development	Application forms necessary.	Submission or report and where appropriate hold exhibition at Arts Council Gallery
Bursaries (all art forms)	3 awards of £5,000 Total £25,600	To enable artists to concentrate on their work For study, research, materials, equipment etc.	Application forms necessary.	Of the total budget for awards & bursaries in 1980/81 (£40,600), £19,800 went to visual arts, drama, literature, music, community arts, traditional arts.

Awards Officer: Lindsay Gordon, 19 Charlotte Square, Edinburgh EH2 4DF Tel: 031 226 6051

AWARD	DEADLINES	PURPOSE	ELIGIBILITY	APPLICATION	CRITERIA	CONDITIONS
Bursaries	2 awards up to £5000, 3 awards up to £2500 plus £5000 shared for materials	To foster an individual's creative development, and to confer recognition of his or her achievement.	Artists resident or working in Scotland who have completed full time education for at least 2 years. Recent bursary or award winners are ineligible.	Application form necessary. Examples of original work and slides of recent work. Studio visits are made only when purchase is recommended instead of direct award.	Quality of work, usefulness of the award to the artists creative development, the proposal itself.	Report. Encouragement to exhibit where relevant
Awards	three times a year April, August & December	For purchase of materials, services, exhibition costs (at non-SAC galleries) or travel				
Travel/Studio Bursaries	Usually in April but also at other times	To enable artists to work outside Scotland for 3 - 12 months (travel, subsistence, materials)		Application by letter giving details of purpose of travel, costings etc.		
Travel Grants/International Exchange	six times a year	To enable artists & others in visual arts to travel to attend courses, conferences, hold exhibitions etc. Also to bring similar people to Scotland				
W.A.S.P.S. (Workshop and Artists Studio Provision, Scotland)	On submission of application	To assist groups of artists to convert studio and workshop spaces.	Groups of artists (2 or more) who have located premises suitable for conversion	Application by letter giving samples of work, and detailed costings	Studio must have a lease for at least 1 year - longer preferred.	Moveable assets financed by WASPS remain their property
N.B. The Scottish Arts Council also runs other schemes. Their total direct and indirect grant aid to artists 1980/81 is £162,000. SAC does not support Crafts.						

SCOTTISH DEVELOPMENT AGENCY

SCHEME	DEADLINES	PURPOSE	ELIGIBILITY	APPLICATION	CRITERIA	CONDITIONS
Crafts Entrant Scheme	Bi-monthly	To assist newly established craftsmen (maintenance and expenditure)	For newly established craftsmen based in Scotland practising craft on a full time basis.	Application form necessary. Samples of work brought to interview. Workshop visits made.	Technical skill, design ability and sound business proposals	Accounts. Grants paid in instalments.
Craftsmens Grant Scheme	Twice a year	For established craftsmen for up to 50% of the costs of equipment, and workshop renovation to improve standards and volume of work.	For Craftsmen in Scotland with established full-time craft business. One application a year maximum	Application form necessary. No visual information required. Workshop visits made	Assessment of need, viability of business.	Receipts
Exhibition Grant Scheme	On submission	Assistance towards exhibition costs (printing and promotion)	Craftsmen in Scotland mounting an exhibition	Application form necessary		
Crafts Fellowship Scheme	Annually in the Autumn	To finance a specific research project which may include travel and lead to an exhibition.	Craftsmen established at least 5 years with outstanding work.	Application form necessary		
Bursary Scheme	On submission	For practising craftsmen to attend short term course to learn new skills or handle new materials.	Craftsmen based in Scotland with full-time business	No application form necessary.	Need for specific design or technical training.	
Crafts Training Scheme	Bi-Monthly	To offset wages and expenses of employing a trainee.		Application form necessary. Workshop visits made.	Viability of Workshop Financial commitments	Block release for trainee. Reports.
Loans	on submission	For building projects, equipment and working capital		Application form necessary giving financial details.		Repayment period and interest variable
N.B. S.D.A. offers other schemes. For full details write to Crafts Manager.						

This directory has been compiled from questionnaires completed by the arts funding bodies and from their own literature on awards to artists. AN can not be held responsible for any inaccuracies. Artists are advised to write to their relevant funding bodies for detailed information on awards to artists and for application deadlines.

The figures listed under the 'value' column are estimated figures for 1980/81 financial year.

See page 14 for deadlines for artists' awards

CEOLFRITH GALLERY

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New work by eight contemporary smiths

18 August – 27 September

JAMES JARCHE

Press Pioneer

8 September – 4 October

RON HASELDEN

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Ceolfrith Gallery, Sunderland Arts Centre
17 Grange Terrace, Stockton Road,
Sunderland. Tel 0783 41214

Open Tuesday – Saturday 10 – 6

Grant aided by the Arts Council of Great Britain
and Northern Arts

PERFORMANCE

Magazine
Issue 7 August

John Cage in London

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a new work by Tadeusz Kantor**

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Forkbeard Fantasy

**Performance Films and Slow Scan
Video**

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London NW3 2QS

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NORTH WEST ARTS

VISUAL ARTS AWARDS 1980/1

MAJOR AWARDS

A meeting will be held in October 1980 at which four awards of £1000 each will be available. Application forms should be returned as soon as possible and at the latest by Friday 19 September 1980

AWARDS

Meetings are held at regular intervals throughout the year at which awards of up to £300 can be made. Meetings will be held in November 1980; January 1981; and March 1981.

"Visual Arts" includes Photographers, Painters, Print-makers, Performance Artists, Sculptors.

CRAFTS AWARDS

Awards are made to crafts people at regular intervals throughout the year. No upper limit is set but it is unlikely that awards of more than £750 will be made. Meetings are scheduled for November 1980; January 1981 and March 1981.

ELIGIBILITY: Students in full time education are not eligible; applicants must be resident in the NWA region i.e. Lancashire (excluding Merseyside); Cheshire; The High Peak District of Derbyshire; and Greater Manchester.

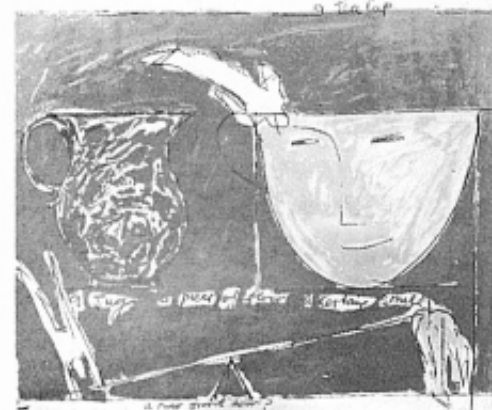
DEADLINE: Deadline for receipt of applications is the first of the previous month i.e. October 1st for the November meeting.

Further details and application forms are available from Sally Medlyn or Lin Halligan, North West Arts, 12 Harter Street (AR), Manchester M1 6HY. 061-228 3062

Giolio Paolini

Essays: Harold Szeeman and David Elliott (Dutch and English)
52 black and white and colour illustrations
£4.50 plus postage and packing
Published by Stedelijk Museum, Amsterdam and available from Museum of Modern Art Oxford, 30 Pembroke Street, Oxford OX1 1BP

Bruce McLean



Insight into the development of Bruce McLean's activities (sculpture, drawings, photographic works and performance) since the late 1960's.

Essays by David Brown and Sarah Kent. 36 pages, 24 black and white illustrations, colour cover

£2.00 plus postage and packing

Bruce McLean silkscreen print 'Drawing towards the Object of Experience'. 48" x 40", signed five colours £60 + VAT; unsigned, four colours £5 + VAT. printed by Glasgow Print Studios.

Published and distributed by the Third Eye Centre, 350 Sauchiehall Street, Glasgow G2 3JD

Gunter Brus: Bild – Dichtungen

Intense crayon drawings which draw on the imaginative tradition of romantic visionaries such as William Blake or Richard Dadd, as well as mediaeval illuminated manuscripts and the history and culture of Austrian expressionism.

Essay by Arnulf Meifert (German and English)

64 pages, 34 black and white and 23 colour illustrations

£6.00 plus postage and packing

Published by and available from the Whitechapel Art Gallery, Whitechapel High Street, London E1 telephone 01 – 377 0107

Roger Hilton The Last Paintings

Catalogue of a group of the last paintings made by Roger Hilton before his death in 1974.

Texts by Rose Hilton and Dr David Brown with extracts from notes by the artist.

16 Black and white illustrations

£1.00 plus postage and packing

Published and distributed by Graves Art Gallery, Surrey Street, Sheffield telephone (0742) 734 781

Heinz Dieter Pietsch

7 black and white illustrations, 6 pages text by Hetty Einzig. Price £0.60 plus p & p. Published and distributed by Third Eye Centre, 350 Sauchiehall Street, Glasgow.

Alan Green – Painting 1969–79

Text in English and German by Erich Franz Berndtrowe and Martine Lignon 124 pages, 18 colour plates, 54 black and white.

Published jointly by Museum of Modern Art, Oxford and Kunsthalle Bielefeld 1979. £7.50 plus postage and packing from the Museum of Modern Art, 30 Pembroke Street, Oxford. Telephone (0865) 722733

Guild of Lakeland Craftsmen

Directory of members giving biography, address and an illustration of each member's work.

114 pages, 110 black and white illustrations, colour cover

£2 plus postage and packing from Rosemary Russell, Secretary, Guild of Lakeland Craftsmen, 60 Helmside Road, Oxenholme, Kendal, Cumbria.

magazines

Art Monthly

For details see advertisement in this issue. Subscriptions £6 a year from Art Monthly, 37 Museum Street, London WC1

Aspects

For details see advertisement in this issue. Subscriptions £3 (4 issues) from Aspects, 3 Roseworth Terrace, Gosforth, Newcastle-upon-Tyne. NE3 1LU

Artscribe

Issue 25 October/November

'Proper to Sculpture?' by Alan Gouk

Cezanne by Sidney Geist

Feminist Art by Alexis Hunter

Picasso by Patrick McGaughey

R.B. kitaj by Timothy Hyman

Paul Nash Book by Simon Vaughan

Winter Berger/Fuller by John Roberts

Roy Kitchen by David Nicholson

Annual subscription (six issues) £6.50

Artscribe c/o Lloyd Bank, 19 Highgate Hill, London N19 5LS

Crafts

Issue 46 September/October

Survey on Contemporary Crafts Collections in English Museums – a guide to contemporary collection.

Report on the careers of several contemporary jewellers including Breon O'Casey, Susanna Heron, Ros Conway, Malcolm Appleby – a guide on how to set up as a jeweller

Teaching craft in schools
A report on the work on the conservation department of the Crafts Council
The Degree Shows reviewed
Annual subscription (six issues) £7.50
28 Haymarket, London SW 1Y 4SU

Craft Chronicles

Issue 4 Current

Julia Hills Living Dolls by John Millard

Viewpoint by Julia Hills

Rosalind Bliss Screens by the artist

1930's Design and Craft by Cheryl Buckley

Half a Cheer for Loot by David Cheetham

Issue 5 October

Inval Weavers by Dr Lynne Walker and Colston Sanger

Forged Iron by Fred Brookes

New Metals by Ann Marie Shillito

Adlestrop

Annual subscription (4 copies) £1.50

8 Queens Gardens, Benton, Newcastle upon Tyne.

The Performance Magazine

Issue No 7 August

For details see their advertisement in this issue

Annual subscription - 6 issues £4 individuals. £7 institutions - 10 Fleet Road, London NW3 2QS

awards

See AN directory in this issue for full details of awards.

Deadlines for applications are as follows:

Eastern Arts Awards – 10 October; **East Midlands Arts Grants** considered every two months; **Greater London Arts Production Grants** for Fine Art and Photography – 10 October, Awards Fine Art and Photography – 31 October; **Lincoln and Humberside Arts Grants** – 9 September; **Merseyside Arts Grants** considered every two months (no awards); **Northern Arts Fine Art Awards** – 9 October, **Craft Awards** – 6 November; **North West Arts Visual Arts Major Awards** – 19 September, **Visual Arts Awards** – 1 October and 1 December, **Craft Awards** – 1 October and 1 December; **South East Arts Visual Arts and Craft Awards** – 31 October; **South West Arts Major Awards Fine Art, Craft and Photography** – 20 October; **Southern Arts Visual Arts Bursaries** – 3 November; **West Midlands Arts Craft Grants** – 19th November, **Photography Grants** – 25 November, **Fine Art** – 10 November; **Yorkshire Arts Craft Grants** – 29 October, **Craftsmen Travel Award** – 30 September, **Visual Arts Grants** – 8 October and 28 January.

ACGB Bursaries for Photographers – 19 September, **Publications Research Grants for Photographers and publishers** – 14 November, **Photographer in Residence Schemes applications invited from universities, colleges etc.** – 17 October; **ACGB Studio Conversion Grants** – 19 September and 16 January.

Crafts Council Training Grants, Loans, Grants to New Craftsmen – 10 October.

LYC Museum and Art Gallery

By some curious law of inversion, as art centres continue to expand in number and size the opportunities for artists – particularly the young and/or unestablished – continue to shrink. In this respect the most significant fact about the LYC Gallery is not its location (a picturesque section of Hadrian's Wall), nor the nationality of the person who runs it (Chinese), but that it is run for artists by an artist. The normal monthly turnover is currently four one-man shows in separate spaces and, since the gallery is open twelve months of the year, seven days a week, that means a lot of artists are getting a lot of exposure – and the news is travelling fast.



Sculpture by Nick Lloyd

Li Yuan-Chia established his reputation as an artist in Italy and came to London in 1966 to be part of the short-lived Signals Group, working in close association with David Medalla (a Takis and de Soto in the gallery's permanent collection are a reminder of this era). He is still actively creative, regarding the single-handed construction of the original building from a decaying farmhouse and of its subsequent extension and landscaped sculpture garden as an organic outgrowth of art-making.

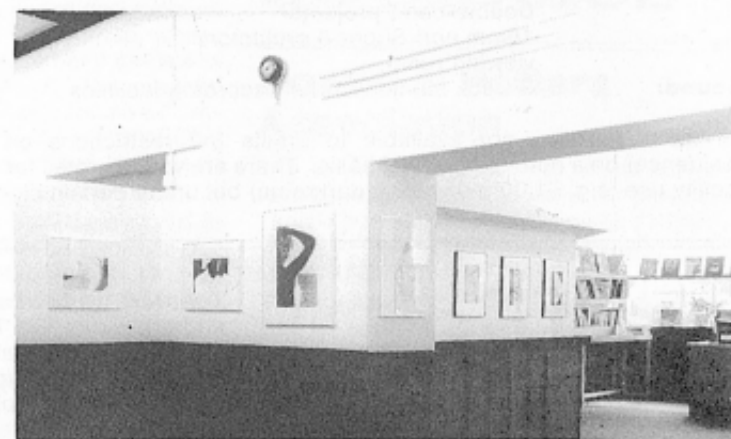
The philosophy governing his exhibition policy is equally uncomplicated. He wants to show as many good artists as possible to as many people as possible. To achieve this means constructing a programme which is a stimulatingly judicious mixture of 'avant-garde', 'mainstream' and 'traditional', figurative and non-figurative, conceptual and perceptual art and craft; backed by semi-permanent exhibits of Roman antiquities and other items of local interest for tourists, a D.I.Y. art room in which children can paint, draw and write while their parents are looking at the shows, and a D.I.Y. refreshment facility. The policy evidently works: the number of names (and appreciative comments) in the visitors' book would shock many administrators of urban galleries. More surprising perhaps is the fact that the policy is attracting not only a comparably large number of artists but an impressive proportion of extremely good ones. Cynical sophisticates predicting a dilution of quality would be as shocked to read some of the names in the programme list. Recent shows that stand out for me were of the collaborative works of Nash and Neagu, Shelagh Wakeley's "Towards the inside of a container" and the drawings and paintings of Heinz Dieter Pietsch.

One of the strongest attractions is the opportunity to produce a substantial publication. The gallery has its own press and the artist is invited to work as closely with Li Yuan Chia on the preparation and design as he/she wishes. Secondly, accommodation is available for artists who wish to work on publications, or on works in and around the gallery. This summer two artists were in residence simultaneously, an environmentalist/photographer from Lancashire and a fibre artist/poet on sabbatical from a Canadian university working on a major publication.

The contractual basis for exhibitors is straightforwardly business-like and if you are interested you should write for an application form to this address: Li Yuan Chia, LYC Museum and Art Gallery, Banks, Nr. Brampton, Cumbria. **John Dee**

OPEN EYE – workshop & gallery

Open Eye started in 1973. Until recently, we were more commonly known as Merseyside Visual Communications Unit – an overblown name but official sounding for grant seeking purposes. We are still legally MVCU but have introduced Open Eye as our public name.



From the start, the project aimed its activities towards the needs of community organisations by providing a video and 16mm film service. We saw our functions as (a) running workshops and courses (b) providing an equipment resource for community access and (c) improving film exhibition facilities on Merseyside. Our first funding (after eighteen months) was appropriately from the two areas we embraced – the arts through Merseyside Arts Association and community development through the local authority. These grants were followed by a capital grant from the Gulbenkian Foundation which enabled us to purchase our first equipment (video and 16mm. filmmaking only.)

Since then, we have moved to our present building, a public house that was compulsorily purchased by the local authority for an abortive redevelopment scheme. We took over the lease in 1976 and were able to expand our activities considerably due to the space available. This expansion embraced new darkrooms, a sound studio and, in 1978, a photography gallery. The overall emphasis has moved gradually towards catering more for individuals – particularly artists and this is reflected in our funding, which is from predominately art sources. Activity is divided into five areas for grant purposes, although internally there is considerable overlapping. These areas are: Open Eye Gallery, a purely photography gallery; Open Eye Sound Studio – which is self-funding and releases local new wave music on the Open Eye Record label in addition to running a daily hire studio (four-track to be upgraded to eight in October); Open Eye Film Workshop, which is a Super 8 and 16mm filmmaking resource; Video and Photography. Our staff is currently seven full-time with an additional seven having just started under a one year MSC Step scheme. Funding is largely through Merseyside Arts Association who have contributed (for this financial year) a total of £30,918 with a further £9,500 from the Arts council.

In addition, we receive £4,000 from the local authority towards building overheads. In total this gives us £40,418 to run all our activities and employ seven people. This means we have had to find additional income through other sources to meet the expected deficit. Generally, we manage reasonably well but the most serious problem has been recapitalising and developing our resources.

Hopefully, we have now overcome much of this problem. We have now acquired additional space in an adjacent building and this will give us the following by October this year:

- Photography:** 4 fully equipped darkrooms with facilities from 35mm to 5/4
Colour printing facility
Hard bed mounting press
Dual projection slide-tape
Range of cameras (35mm and 2 1/4 square)
Studio
- Video:** U-matic editing suite (JVC)
U-Matic portable with colour camera
- Film:** A comprehensive facility for both 16mm and Super 8 which will be fully developed over the next year to finally include:

Steenbeck/Acmade Pic Sync/Miniola and other accessories for 16mm editing
Crystal Nagra IV
Dubbing/sound studio with PAG Minirack (3:1)
Super 8 and 16mm cameras (no immediate plan for sync camera for 16mm)
Super 8 editing room
Lighting kit
Double-band projector
16mm and Super 8 projectors
viewing room
8-track studio with full recording facilities

Sound:

All these facilities are available to artists (no restrictions on residence) on a non-commercial basis. There are various rates for facility use (e.g. £1.00 a day for a darkroom) but under certain cir-

cumstances (receipt of a grant from Merseyside Arts) these are usually waived.

The Gallery welcomes approaches from photographers wishing to exhibit their work. The gallery policy is largely directed towards photography as a means of personal expression, although this does not necessarily rule out documentary work. Exhibitions are changed monthly and the viewing area allows for a maximum of a hundred prints (which are usually divided into two or three separate shows). We are actively developing print sales and have also a well stocked photography bookshop.

We expect that the whole range of facilities listed above will soon be fully operational and that artists will take advantage of all that we have available. For further information contact: Open Eye, 90-92 Whitechapel, Liverpool 1 (051 709 9460).

profile

LESLEY GRAVES

Lesley Graves' work is intrinsically bound with the British landscape. Underlying it is her fascination and deep involvement with the historical and geographical aspects of British landscape and with mythology and legend. She has an affinity with particular parts of the landscape – Loch Marlich and the Cairngorms where she has worked on projects since '79.

Initially, it was the strong visual link between the loch – a flat horizontal – and the hill range beyond, which motivated her and from this arose other work concerning the Cairngorms themselves. Her work has always involved both outdoor projects, drawings and paintings, and these parts are closely linked and interconnected. The use of prisms and reflected natural light to create pure light colour arose from a dissatisfaction with pigment colour on canvas. Sculptural work grew from her desire to react more tangibly with natural phenomena.

"Over the last three years, my work has involved a progression from the use of artificial light and its changing qualities within restricted environments and subject to seasonal changes. The British landscape and the Nordic influence, the legends of Arthur and the 'once and future King' with the implications of the Quest and Holy Grail: the music of Delius and Chopin and the symbolism of Wagner, particularly the 'Ring of the Nibelung': these are the motivation for and of my work."

In the first Cairngorms project in 1979, she used spectrum colours in the form of vegetable dyes, sprayed directly on to a snow slope, fading and eventually disappearing leaving no mark of the happening. Lesley Graves is interested in the concept of creating almost a contemporary myth with such works – a transient mark on the landscape, something which might conceivably happen naturally and which does not intrude.

"The work outside is to do with the passage of mankind across an unblemished landscape – the remains of an activity which naturally enhances it and is not an imposition".

The drawings and paintings which preceded and anteceded the '79 project are used for intuitive and gradual development of ideas and images. The appearance of a precise draughtmanship plan of elements is misleading: they are worked and reworked achieving spontaneous growth. Recurring elements, horizon line, hill range, colour and light rays refer back to the landscape and towards myths which stimulate her. They are careful but not contrived; used to sustain and develop ideas for outside projects during October and early April when the atmospheric conditions combine to give the light essential to her work.

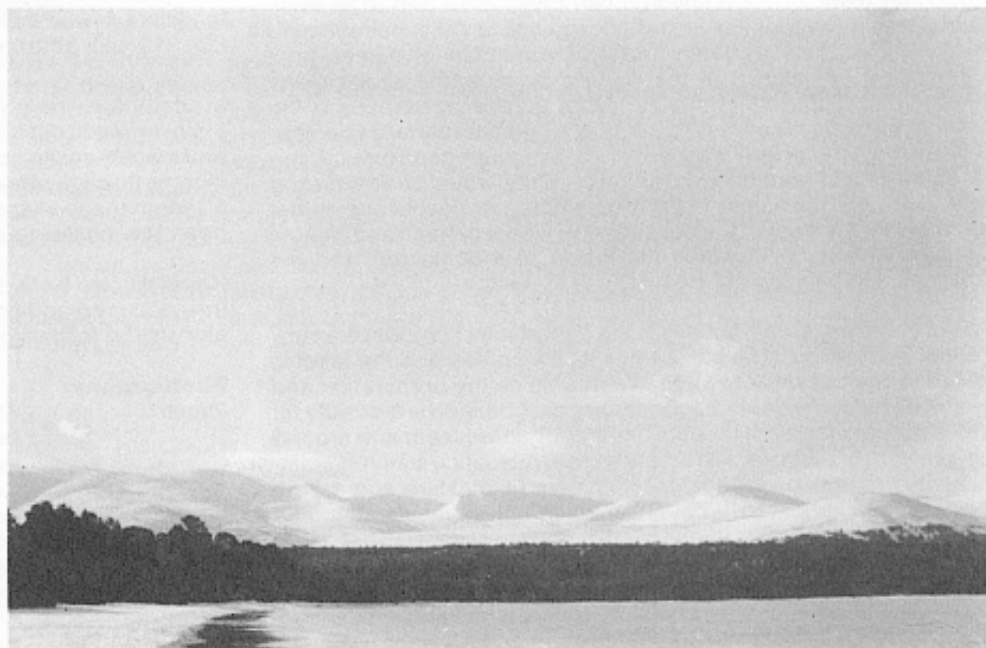
In 1980 she returned for a second Cairngorms project: 400 golden tubular rods, threaded together, became a linear reaction between snow and frozen lake: they were grouped to lie across the ice at the Loch edge, to reflect as they snaked across the frozen surface. Many configurations are used and documented on slides, to exist as self supporting works and as source material for continuing work. She constantly takes black and white photographs to use as stimulus, a record of visual phenomena, to refer to for drawings and paintings worked away from the Cairngorms.

Lesley Graves works in series (using the magic of seven), and also over a long time with the same source material, establishing a rapport with the landscape. She will continue to work in the Cairngorms, to

explore the essence of the place which fascinates and compels her.

Lesley Graves gave up part time teaching at Loughborough in '78, finding that the disadvantages of having less time for her work and little feedback from the students outweighed any other consideration. Apart from a Northern Arts major grant in '79 she continues to work on a tiny income and refuses to compromise by using inferior materials – preferring to do no work rather than compromise at all. She has no studio (uses the landing in her house), little or no links with other artists and indeed professes not to be very interested in this aspect of the visual arts. She is an artist working outside the system of part-time teaching, artist co-ops, studios etc., she and her work are very strong and consistent; no desire to seek recognition as an artist, no wish to see herself in relation to other artists, no expectation that the visual arts world owes her a living.

Lesley Graves was born in 1950; studied at Loughborough College of Art '69-'72, Royal College of Art '72-'74, Liverpool Polytechnic '74-'75. She was a part-time lecturer at Loughborough College of Art until '78; received a Northern Arts Award (£100) in '76 and a major award from them (£750) in '79. She showed drawings and paintings at Ceolfrith Gallery, Sunderland in '79 and will be exhibiting at Moira Kelly Fine Art, London in October '80.



Cairngorms – photograph

art aid

The Artists Union

As a comparatively new union working in a controversial area, the Artists Union campaigns not just for the interests, but for the rights of working visual artists; rights which are, at present, minimal.

The Artists Union started 8 years ago in London and has steadily grown. In 1977, its first regional branch opened at a meeting in Manchester's Peterloo Gallery (now sadly defunct), and there are now branches all over England. With a growing organisation the aims and issues of a union, indeed unionism as a concept, are being discussed constantly at all levels of the Union. The apparent contradiction between the collective notion of unionism and the seemingly individual role of the artist, the misplaced belief that unions impose censorship and enforce restrictive practices on their membership seems paradoxically to prevent many artists from joining the Artists Union. These are some of the notions the Artists Union is currently battling to correct. When we look at the position of working artists today, we find a group of professional people that are either working in secondary occupations, such as teaching, or doing work that is completely unrelated in any way to their role as practising artists. Artists are not accepted by the DHSS as a professional group as, for instance actors are. The copyright laws are antiquated, favouring galleries and patrons, rather than the artist.

The Artists Union seeks to go beyond the apparent restrictions implied in the archetypal view of unionism; - unlike many other artists organisations, the Union is open to all professional visual artists, irrespective of their particular ideals, interests and beliefs about art and its role in society. The Union is democratically run, starting at Branch level. The Branches send delegates and motions to the National Annual Conference, where National Officers are elected and decisions made on next years business. These will be carried out by the National Executive Committee, which consists of the National Officers and one elected member from each branch.

At present the Union is actively involved in improving the copyright laws. It is a member of the British Copyright Council. We are seeking through collective action increased professional recognition and greater remuneration for all working artists.

Only a Union can achieve these aims, by altering the laws and the circumstances in which practising artists find themselves. The idea of an Artists Union becomes less surprising when it is realised that musicians, writers and actors all have strong organisations, as do artists in America, Canada and European countries. Artists must join together to protect their right to be artists, and to gain a voice in all matters affecting their livelihood and future. Only collective action will improve the position of artists and secure recognition of their value in our society.

Peter Hill

**For further information contact:-
Alison Williams,**

**NU Branch Secretary,
26 Sunny Brow Road,
MIDDLETON,
LANCS.**

societies

Northern Potters Association

The newsletter in which this article appears is to be issued monthly and is the proposed vehicle by which members can be notified of events of both regional groups and of the association.

The magazine 'Clay' is still being published but, for reasons of time and money can only appear at intervals which sometimes fails to give adequate notice to members of functions.

The cost of this improved service will probably result in a minimal increase in annual membership fees which it is hoped will be ratified at the next Annual General Meeting to be held at Cleveland College of Art and Design, Green Lane, Middlesbrough on Saturday, 18 October 1980 at 2.00 p.m. Derek Emms and others will demonstrate and talk. Please note that if you wish notices to appear in AN you should inform David Greaves before the beginning of the month preceeding publication.

George Patterson, Treasurer

David Greaves, Secretary, 48 Newton Road, Great Ayton, N. Yorkshire

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AN COPY DEADLINE

The deadline for all copy (correspondence, articles, listings, advertising etc.) is the 1st day of the month prior to publication. AN will be distributed a week prior to the month of publication. Deadline for October issue is September 1st.

West Midlands
Arts



**JEWELLERY
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West Midlands Arts with the Midlands Arts Centre, Cannon Hill Park, Birmingham, is offering a two year fellowship to a practising creative jeweller.

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The successful applicant will be expected to develop his/her own work at the Centre, to contribute to the life of the Centre through courses and workshops and to promote and establish his/her own jewellery practice. The Fellowship is seen to have a regional role.

Further details from the **Visual Arts Officer, West Midlands Arts, Lloyds Bank Chambers, Market Street, Stafford ST16 2AP. Telephone Stafford (0785) 59231.**

Completed applications will then be required by Monday, 17th November, 1980. It is envisaged that the Fellowship will commence 5th January, 1981.



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