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Rachel Whiteread

7/4

Hannah Collins

2/1

Sean Scully

5/2

Vong Phaophanit

7/2

William Hill 18/10/93

Everything London Artists Magazine  
NUMBER ELEVEN • NOV-DEC 1993

# Listings

November-  
December  
1993

**Accademia Italiana,**  
24 Rutland Gate, London SW7.  
Tel 071 225 3274  
Daily 10am-6pm. (Wed till 8pm).  
Renaissance Florence:  
The Age of Lorenzo De Medici.  
Works by *Botticelli, Pollaiuolo, Fra Angelico* plus  
jewellery, textiles, illuminated manuscripts and  
archival material, the majority of which are seen  
in London for the first time. This exhibition is  
sponsored by American Express.  
Until 23 Jan 1994.

**Anthony D'Offay**  
9, 21 and 23 Dering Street, London W1.  
Tel 071 499 4100. Mon-Fri 10am-5.30pm.  
*Howard Hodgkin.* Until 24 November.

**Atlantis**  
146 Brick Lane, London E1. Tel 071-377 8855.  
Mon-Sat 9am-6pm. Sun 10am-5pm.  
**Middle Gallery:** Twelve Japanese artists in  
Europe.

Japanese artists working in Paris, Rome,  
Dusseldorf and London. Includes work by Yuko  
Shiraishi and Shigeko Hirakawa.  
Curated by Masami and Janus Avivson.  
**Upper exhibition space:** *Gillian Ayres*  
'As Indian Summer'. Until 28 Nov.

**Benjamin Rhodes**  
4 New Burlington Place, London W1.  
Tel 071-434 1768. Mon-Fri 10am-6pm.  
Sat 10.30am-4pm.  
Paintings by *Robert Maclaurin.* Until 27 Nov.

**Centre 181**  
181 Kings Street London W6 9JU.  
Tel 081-576 5814. Mon-Fri 10am-5pm.  
*David A Murray.* Until 26 Nov.

**Cork Street Open Weekend.**  
Cork Street, London W1.  
18 galleries will join forces to present a selection  
of work including *Minmo Paladino* at  
**Waddington Galleries**, aboriginal art at  
**Corbally Stourto** and works by major British  
artists such as *Stanley Spencer* and *Henri Gaudia*  
*Brezeska* at **Mercury.**  
27-28 Nov.


**Cubitt Street Gallery.**  
8 Cubitt Street, London WC1.  
Tel 071-713 7987. Thur-Sun 11am-6pm  
Part II of a two-part exhibition of Dutch artists.  
Until end of Nov.

**Flowers East**  
199-205 and 282 Richmond Road, London, E8.  
Tel 081-985 3333. Tue-Sun 10am-6pm.  
*Renny Tait*, paintings; *Paul Neagu*, sculptures;  
*Albert Irvine*, prints. Until 21 Nov.

**Gimple Fils**  
30 Davies Street, London W1.  
Tel 071-493 2488. Mon-Thur 10am-4pm.  
*Claus Carstensen.* Until 18 Nov.  
*Pamela Golden*, paintings. 18 Nov 8 Jan.  
**Grove Road/Roman Road**  
Opposite 182 Grove Road, London E3.  
Tel 071-494 3780  
*Rachel Whiteread*; 'House'.  
(The cause of public sculpture is not lost - eds)  
Until end of Nov.

**Hardware**  
162 Archway Road London N6.  
Tel 081-341 6415. Tues-Sat 2pm-6pm.  
Contemporary British artists' books.  
Until 28 Nov.

Continued on page 23



Association for Cultural Advancement through Visual Art

ACAVA Digital Arts Project will provide visual artists with information on the possible uses of computer technology in their area of work, provide training in an appropriate range of computer-based visual arts applications and provide access to facilities.

The project has four elements:

1. Three lecture/seminars on the history, technology and range of computer graphics. These will then be arranged to discuss your needs and interests. On 17, 24 November and 1 December.
2. Individual consultations will then be arranged to discuss your needs and interests.
3. Five hours of individual tuition will be given in the use of the hardware and software determined by this consultation.
4. Finally, over the period from November to February you will have access to 30 hours on the equipment to explore, experiment and produce!

All of this will cost you just £30! there are 25 places and 18 artists have already expressed an interest. So think about it—briefly—and contact Duncan Smith, who is running the project, or Mike Williams to book your place as soon as possible at:

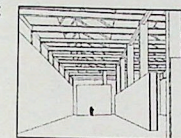
**ACAVA, 23-29 Faroe Road, London W14 0EL. Tel 071-603 3039**

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**everything**  
London artists magazine

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- Mark Winthrop about a major, new exhibition space.
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**WELCOME BACK to everything - or if you haven't seen us before, welcome for the first time.**

**Everything** is an independent, artist-produced magazine for London and began as a magazine produced by the Riverside Artists Group. We've had a very successful first year with distribution based mainly in the west London area. But the magazine's influence has spread beyond these boundaries.

As a result, the editors and four London boroughs – Hammersmith and Fulham, Camden, Kingston and Haringey – have set up a Partnership for a London Artists' Magazine. So far we've secured funding from the London Arts Board, Hammersmith and Fulham, Camden, and Chelsea College of Art and Design to relaunch the magazine on a London-wide basis. The fundraising campaign is continuing to ensure that we can publish over the next year.

**Everything** aims to be free to artists, and will be supported and distributed by institutions in London including London boroughs, art schools, artists' groups and galleries.

We aim to uncover and monitor new currents that emerge in the visual arts, we will continue to look at the many artist-led initiatives being undertaken and review both well-known and unknown artists alongside each other - from the point of view of artists themselves. The editors of **Everything** are both practising visual artists and the magazine is editorially independent. We would like to thank all those who contributed to the magazine in the first year and those who have pledged financial support to see us through the second.

**IT USED** to be the case that the most obvious place to go and see art was in an art gallery. The choice was between gilt frames and white wall

spaces. This has not been the case for some time.

A warehouse, an electric power station, a shoe shop, a bedroom, an old gents toilet are now just as likely to be venues. The greatest change in the complexion of the times has been the move away from traditional and well established galleries into acres of redundant space.

You don't have to be an economist to work out why this is happening, or its implications for the art that is seen, produced and sold. The use of new and temporary spaces is a game that all sides of the art world have an interest in. Artist-run galleries like Cubitt (interviewed on page 17) and the artists' supply people Atlantis (see page 13), who have recently opened an exciting new exhibition space, are just two examples of the trend.

Many artists still only perceive a situation where the only chance for artists to be seen and recognised is in maybe five or six London galleries, where funders form strategies which have no relevance to current artistic concerns, where a small group of curators are allowed to set the agenda. It is true that this situation still operates but the balance is changing.

**Everything** is compiled and edited by Keith Ball and Steve Rushton and produced by **Everything Publications**, Riverside Studios, Crisp Road, London W6 9RL.  
© Everything editorial.

**Everything** is supported by: London Arts Board; the London boroughs of Hammersmith and Fulham, Camden; Chelsea CAD; Riverside Studios; Riverside Artists Group.

**We welcome your letters and comments which may be printed in future editions. Please send your contributions to everything editorial at the above address. Deadline for issue 12 is 5 December.**

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# A London artists' magazine

**LONDON ARTS BOARD**

**Hammersmith & Fulham**  
*Serving our Community*  
Leisure and Recreation

**Camden LEISURE SERVICES**

PANGLOSS



Decency

AN EDITOR scampers in like an excited puppy, almost dampening my carpet with his enthusiasm.

"We want you to write for us again. We've had letters - people actually like your column. I know we've had our differences in the past, but as long as you stick to the point it will be fine. And remember," he added "get them in the first paragraph".

That incidentally was a digression. Here, in the words of the editors, is the hard copy. Bill Clinton will be siding with the right over the issue of money to the National Endowment for the Arts (NEA), an American artists' project funding programme. Bill will be endorsing a clause which states that all art funded must conform to "general standards of decency and respect for the diverse values and beliefs of the American public." Clinton's briefs are also attempting to overrule the decision of a Los Angeles judge who refused to ban Andres Serrano's *Piss Christ*.

The diverse values and beliefs of the American public are not so wide-ranging as some would hope. The clause panders to a large swath of Inbred America, each with a single eye in the centre of their foreheads, chewing gum with a lachrymose, bovine, boredom in their own condition, lazily swinging a noose. "You ain't from around here, are you boy?"

By winning the election Clinton took a brave step up the ladder which leads to change, he has



Today Deep Colin visited my studio and said: "OK you tell me what art *should* look like".

since taken several steps down: murdering innocent Iraqis, alienating the men and women in pink twill and now this present pitch at the middle-American vote are all bad news for the liberal intelligentsia. This may mean Bill won't get Warren Beatty and Madonna turning up to his fund-raising lunches in four years time but it might get the vote of some of the millions of Americans who are made uneasy by contemporary art.

What conforms to standards of common decency varies from person to person. I for one would rather have my children, if I had any, view a Mapplethorpe photo of one man fisting another than expose them to the terrible sight of a middle aged President, running to fat and playing the saxophone badly.

Republicans Jesse Helms and God's own favourite American, Pat Buchanan, along with Clinton must know (and are perhaps relying on the fact that) their policy will only encourage artists, eliciting further moral and aesthetic fistings. It is a fate that Jesse Helms must be getting used to, I can only think he must quite like it. A few years ago Hans Haake exhibited a large packet of cigarettes, the pack simulated the familiar red and white of the Marlborough brand logo, transmuting the familiar lettering into the words "Jesse Helms". Each cigarette large and as limp as an Oldenburg telephone contained a rolled up copy of The Bill of Rights. Republican senators have their own agendas which are wider than the concerns of their dupes, Mr and Mrs Average.

They are linked with arms, tobacco industries and multinationals which pay a pittance to third world workers. This makes sense of two recent recipients of NEA grants who handed out their \$5,000 grant to Mexican wet-backs.

Europe invariably gets caught up in the political and cultural agendas set by the Americans. Some of you may have been seen over the past 25 years holding banners protesting against the action of a president you could not vote for, against actions in a part of the world we as a nation have little to do with. We can also rest assured that if a "progressive" president can profit electorally from censorship of the arts and that the idea that a democratic society can construct official standards of decency we might be seeing the return of someone like Lord Chamberlain, or the funder's job might be complicated further by dozens of petty guidelines. Or worse still we might see lots of hysterical responses to both sides of the debate which centres only on what is or is not acceptable.

© Pangloss 1993.



"In 1991 a friend of mine, Bob Smith, came up with the idea of a video magazine He plays quite an important part in the video as it is today. He was going around saying, 'let's start this magazine - it's got huge potential. A lot of artists are making videos now and there is something important to be done here'.

He didn't get very far and I was, at that time, on the outskirts of it. I worked with Gilbert and George as a sort of glorified technician and they had the idea that they wanted to buy video equipment in order to document all their exhibitions. They asked me to buy the stuff as part of my job and maybe at the end of it produce a small film. So just by coincidence they said: "Do whatever you want with it when we're not using it." So at about that time, '91 or '92, we got the equipment to create Untelelevision. " – Raymond O'Daly

Dennis Dracup talks to Raymond O'Daly (below) from Untelelevision



**DD:** How did you decide on the format?  
**RO:** That was one of the biggest problems, because of the weight of images from ordinary TV. We had various ideas to start off with which were fully realised in the first two editions. We like the idea that the artists are given as much say in the making of these things as possible and that in the future we might become a facilities house for artists to create their own projects.



**DD:** One thing that struck me about the issue I saw was that there was a formality to the presentation, compared to the 'zap-bang' that you get with certain art programmes which can distract from the content.

**RO:** That's TV of course. It's not their fault, but they can't take risks. If they do an interview with an artist they might

film them through a mirror or something. They always do something completely crazy and distracting like that.

The late show used to be the worst at this, they would flash up an image for one second and music would be all over it. We saw that we had to get away from all this. We have the freedom and don't have a producer saying: "You've got to explain to Mr and Mrs Jones what Christian Boltanski's been doing." We assume that our audience knows about Boltanski and we start on that level.

**DD:** What about the crew, or do you do a lot yourself?

**RO:** The budgets are so low, it's incredible. At the moment I do the camera work and the editing and Bob Smith does the writing and a lot of the interviews and there's a lot of help from volunteers.

The one we're working on at the moment is actually the most 'television', a very 'magazine' approach, very different to the last one in that it's quite flashy with loads and loads of interviews. It was good to take this approach for one issue, to do the journalistic thing of taking someone through the Venice Biennale, because it's such a big thing.

For that project we had a crew of four people: myself, Bob Smith, Jessica Borsanger and one other person. It was my aim to make this as professional a set-up as possible and I hope in the future my role will become less, it's not good to have one person stamping their style on these things.

We very much would like to have one edition given over to one person to produce, then perhaps another edition which an artist can use to create films.

**DD:** A different format for each issue?

**RO:** That's what we really want, so that it's

unexpected in each edition and each would have an individual style.

**DD:** What hardware do you use?

**RO:** The camera is a broadcast quality Betacam. We shoot everything in mint condition where the original is concerned then we dump the whole lot down onto a H8 system and edit on that using a computer for the graphics and things.

We know that the quality could be really superb and were very ambitious to have Betacam quality all the way through.

**DD:** Where do you work from?

**RO:** It's embarrassing really, but we make everything from my home. I have a small flat and my wife probably hates the day when all his stuff arrived. So we've got this room full of stuff and it gets very claustrophobic, but I'm looking to move out when the funding arrives. We would like to have studios where we can control the lighting because there are always problems when you turn up in a gallery with the sound, or the strip lights interfere with the microphone.

**DD:** One always assumes that people are doing things in the most professional way, in the flashiest studios, with the best equipment, with a staff of hundreds of people, so it is encouraging to see how you are able to make so much from the minimum.

**RO:** Well, if I can do it anyone can. The equipment we've got is simple to use. It's easier to make a film, for me, than it is to write for instance.

**DD:** How would you compare a video magazine to a printed one, do you see video as the magazine of the future?

**RO:** A printed magazine has an easiness. You can pick it up off the shelf and look at it before deciding on whether to buy it. The problem with video is that people might think it might be risky and perhaps not buy it. But I think in the next ten years there'll be more and more video magazines coming up. If the interest is there all the prices will come down and it won't be so expensive to do as a medium. The video format is so much better for time-based events, you get a better idea of what is going on.

**DD:** I've seen photos of Bill Viola's 'Il Vapore' but I've never seen it live. So being taken around it by the camera was very revealing—plus the added element of sound of course.

**RO:** That's right, a magazine could never do that. I think things like multi-media, interactive computers will take advantage of that. They will be more instantaneous, so if you want to know why G&G don't have any women in their art you can classify it and get the answer straight away.

**DD:** There are already a growing number of video magazines appearing, Grey Suit, for example.

**RO:** Yeah, they're based in Wales. Funnily enough they rang me. We both had projects going on at the same time and I think we released just before them. They rang us and were concerned that there might be a cross-over. I said "Well, I hope so," because the more video magazines that crop up the better. Their interpretation of an artist and ours just adds to the variety.

**DD:** You feature lesser-known artists along with more established ones within the same issue, for example Bisk, Space International and Ding Dong Twist with Christian Boltanski.

**RO:** It was our intention that even on the cover the artists were given the same size typeface and the same emphasis. We see this as a way of promoting younger artists with the bigger ones and somehow they get swept along together. It shows the power of video, you can have someone you have never heard of before and they are on TV and they're like stars.

**DD:** That's the magic of the screen isn't it, the icon factor, to be on is to be accepted.

**RO:** Absolutely and, of course, the video is an historical document so in a sense we are curators, but we have more freedom. For example, Boltanski wouldn't show with Ding Dong Twist. It just wouldn't happen.

**DD:** I was fascinated to hear Gilbert and George speak, that is another advantage video has over written magazines, you can experience the humanity of the artists.

**RO:** Absolutely. The thing is, everyone has the impression of G&G being very severe and in reality they're not. So it's exciting to be able to show what they are like.

**DD:** You also feature the work of a video artist.  
**RO:** We have a proposal for five artists to make films. We'd produce them and the artists will have total control over what they want to put in.

**DD:** What about censorship?

**RO:** We want to get away from any idea of censorship. We want people to take risks. We don't put the videos to the board of censors or whatever, we can't afford to, it costs about £600.

**DD:** It's not a legal requirement then?

**RO:** Not for educational films which is what we're defined as.

**DD:** How do you promote the video?

**RO:** I did a mail out of seven hundred letters to art schools and galleries. I am planning to do a big launch party and a series of lectures, and also the film clubs.

There's a space in north London where we'll have the videos on access so if people can't afford

to buy them they can at least view them.

**DD:** And what do you do for finances?

**RO:** At the moment it comes from out of my own budget. We're applying for assistance to try and get the capital because our biggest problem is advertising. We don't have the budget to advertise. We also do direct mailing to art schools, getting subscriptions in and ploughing that money back into the project.

**DD:** Do you have any plans in the future to move into broadcast TV?

**RO:** It's attractive in terms of the potential to make money. At the moment I'm happy to work on this level because we're free and independent. To be honest I don't think TV producers would want to take it on because we want to do things which are risky.

**DD:** Channel 4 were brave enough to show one-and-a-half hours of blue screen recently with Derek Jarman's Blue.

**RO:** That's an optimistic development and Channel 4 have always been good for that. Hopefully that will lead to other things because if you can have something like that you can have something we did—17 minutes of an artist painting the floor with her hair.

**DD:** What's in the next issue?

**RO:** It features the Venice Biennale, exclusively. The big names are there like Nam Jun Paik.

**DD:** That was incredible, like entering an inferno of modern technology.

**RO:** It was the best thing I've seen by Paik. We also have Richard Hamilton and Hans Haake with the destroyed floor.

**DD:** I found that such a shock to go in past the placard in the entrance which said 'Biennale of Venice 1939' to find an empty pavilion with just the floor drilled up.

**RO:** When we interviewed Haake there was this boy of about seven or eight, with blonde hair, braces, blue shorts and knickerbockers. He was jumping on top of the broken bits of floor. So we filmed him. You knew it was Hitler's room. Hitler had been there and Haake had destroyed the floor. It's a really poignant part of the film.

**DD:** Any big things in the pipeline?

**RO:** At the moment we're concentrating our efforts in Britain. But I see it as a European thing. We want to sell in Germany and Italy and eventually in America, perhaps producing films for American artists.

**DD:** Well, all the best.

**RO:** Thanks.

© Dennis Dracup



Dennis Dracup is an artist working in film. He has work in the forthcoming issue of Grey Suit and last month showed work in the British Short Film Festival at the Barbican.



**STRUCTURES**

**39/76**

Ros Attille, Afro-Caribbean Arts Officer at Hammersmith and Fulham, puts us in the picture about a disquieting trend in arts funding.

**IN THE last few years, there has been an insidious tendency in this country to define, refine and ultimately narrow our concept of culture.**

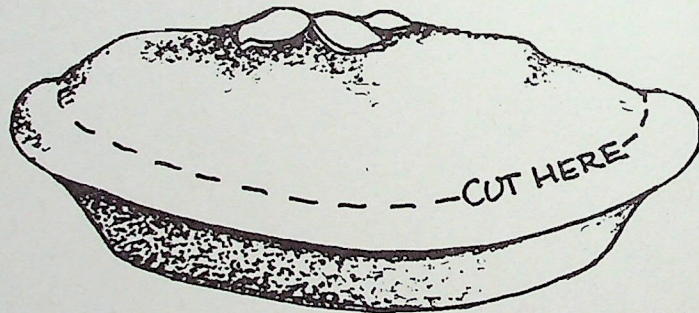
The multiculturalist ethic which was once so championed by arts funding institutions is, gradually, going down the pan. Yesterday's trendy buzz word of the left is now relegated to the dustbin of has been policies, hi-jacked by the right and detractors of 'PC' culture and transformed into a mild term of abuse.

There is also a growing sense of introspection and alienation at large: attacks on Black and Asian youth in the East end of London, the first BNP elected councillor in the country, the clamping down of immigration laws, the topicality of racially motivated crime, the opening up of the European community, which is at the same time becoming more closed to some. All this points towards a protectionist and self-interested society and the consequences are being reflected in the arts, and particularly the Black arts. A report produced by Naseem Khan in 1976 for the Arts Council and the Gulbenkian

Black arts has struggled to gain a stronger foothold in the grants ladder. Organisations have invariably fallen off, sometimes due to their own unsteadiness, but mostly because they have been forced off.

From the withdrawal of funding from organisations such as Black Art Gallery, to an article in the Observer's arts pages by Jann Parry stating that Black dance does not exist as an art form, Black arts has lived with a legacy of mistrust and misunderstanding, which has proved to be damaging and often fatal.

It was against this backdrop that a meeting of Black arts organisations took place in mid-September at the African Centre in Covent Garden. The meeting was called to address the current funding positions of those organisations, and the genuine crisis in Black arts funding. The meeting was full to overflowing, with many of the high-profile Black arts organisations including Talawa, Carib Theatre, the Black Art Gallery, and Notting Hill Carnival. Small delegations from the funding bodies, who bore the brunt of the criticisms that day, also attended. The meeting was organised and introduced by the Minority



Foundation called "The Arts Britain Ignores" chronicled the wealth of artistic expression by 'ethnic' arts groups infiltrating the British cultural scene, despite the lack of funds available to them. The issue of Black arts funding was now on the agenda.

In the halcyon days of the GLC, Black arts projects were being set up and funded left, right and centre, but never with the foresight or sense of longevity that those groups deserved. Many of them still exist today, but similarly many have fallen by the wayside. In the intervening years,

Arts Advisory Service (MAAS), an organisation which came into existence from a recommendation in "The Arts Britain Ignores" report. Makeda Coaston, on behalf of MAAS, said that the purpose of gathering was not to demonstrate strength in numbers (though if it had been, it would have been a remarkable success) but to think, rethink and plan. There was an overwhelming sense of *déjà vu* amongst those present: that familiar refrain, "haven't we been here before?", was uttered with depressing regularity by speakers.

Almost everyone had responded to the rallying call on many previous occasions: some had jumped through the numerous 'bureaucratic hoops' demanded of them, others had undergone the assault of the ubiquitous consultant. As Makeda said: "We have been the last funded, first cut, and the least paid." Just to prove this was not abject scaremongering, figures were produced by Russell Gilderson of the independent London Arts Digest to substantiate those fears; figures that Russell, a man well used to writing about the decline in arts provision, called "frightening".

Funding patterns relating to the London-based Black arts groups under the auspices of the London Arts Board (LAB) and the London Boroughs' Grants Scheme (LBGS) showed a decline in a most horrifying and blatant way. In the period from 1978 to 1994, LAB (and prior to that Greater London Arts) cut the funding available to London in real terms by 21.17%. The scenario for Black arts is much worse: cuts by a staggering 56.79% - over two-and-a-half times more than the mainstream groups.

The figures for the LBGS are much worse: while the cut in grants to all clients is 38.89% the figure for Black arts is 75.65% over the equivalent period.

Figures for local authorities are difficult to collate, but cuts are almost enshrined in the culture of those institutions. Certainly cuts of at least 5.11% in cash terms have been implemented, but the figure is probably much more.

How can these figures be explained? Responses from LAB and LBGS, are far from conclusive. In a letter to Russell Gilderson, Timothy Mason, Chief Executive of LAB, suggests that amongst other things, younger Black artists "are not always seeking to define their work in the same way as organisations that started in the 1970's and 80's". In another letter Gerald Oppenheim, director of LBGS, was less helpful, suggesting (still!) that groups cut "were not established or mature organisations" as they are less than ten years old, and that "systems essential for public accountability were not all that they should have been, financially or managerially".

Black groups have never been the ones to make the definitions. They have always been placed into categories by funding institutions and as such have been stifled by the limitations of those narrow boundaries. Categorisation has only served to marginalise, paving the way for cuts on the current scale.

How can any organisation mature when it faces cuts year after year, constantly under the threat

of sudden death? There are certainly some white mainstream organisations that are as culpable when it comes to deficits and bad management, but remain complacent in the knowledge that their funding is assured. This argument has been used so many times against Black organisations, it is becoming as stale as PC jokes...but nobody is laughing.

The anger of the meeting reflected the anger felt by people working in the Black arts sector, that yet again Black organisations have been singled out, that they have been given a bad press, and that they are bearing the brunt of arts cuts. But there is hope in this story. New ways of funding are being sought, not just by Black arts organisations, but by the arts sector in general.

Organisations are striving for and deserve more than a grant to tide them over to the next funding deadline in a year's time. And thankfully, independence and autonomy are words high on the agenda.

© Ross Attille



**How can any organisation mature when it faces cuts, year after year?**

**• ARTS DIGEST •**

**If you want to know what the hell is going on with all those taxes you pay toward the arts this publication will make the opaque world of arts funding a little clearer. Arts Digest (formally Crisis in London Arts Funding newsletter) is fiercely independent and monitors the activities of all arts funders. It includes press reaction, graphs charting shifts or decreases, handy advice on how to campaign. It is produced in an A5 format with 60 - 100 pages and is edited by Russell Gilderson. It is currently available free of charge through subscription to: London Arts Digest, 26 Top House Rise, Chingford, London E4 7EE.**

**Cuts to all clients 38.89%.  
Cuts to Black arts 75.65%.**

# Art in the Market

## Spitalfields Arts Project

**MARTIN BURROWS**, progenitor of the Spitalfields Arts Project, is interviewed by writer Nitram Sworrub.

**NS:** So where have you been for the past two years – we've hardly seen you?

**MB:** I've been setting up this Arts in Urban Regeneration project. You see it in different stages of completion all around you – which we've called, for better or worse, the Spitalfields Arts Project.

**NS:** Why?

**MB:** Because it's an arts project based here in Spitalfields.

**NS:** No, I mean why did you get involved in setting it up? I thought you were a writer and filmmaker, pursuing various TV projects.

**MB:** Because the space was offered here in the old Spitalfields market and it seemed an opportunity too good to miss. A chance to fight the increased marginalisation of working artists in London and to take an active role in the revitalisation of this fascinating area. The Stage 1 Studios were started a year or so ago and now offer affordable working facilities in central London to a cross section of over 80 artists. We also provide a safe working environment for women artists.

**NS:** Who's we?

**MB:** That's me, my team of workers and the Dandelion Trust. I approached the Dandelion Trust with the project from the outset as they are an umbrella charity for a variety of arts, conservation and therapy projects. They agreed to take the studio development on and helped us to fund the initial development works. The project has since grown and now also involves restoring the Old Market Club, a beautiful listed building at the other end of the market. This will be a public building for the performing arts and provide a leisure centre for the local community. Eventually the project will house a complete cross-section of the arts and provide a broad arts education programme across a whole range of activities. We expect this large working community of diverse creative talents to be a vital ingredient in the 'renaissance' of the area.

**NS:** But why here especially?

**MB:** Because this is an extraordinary place – unique – at least it feels very special to me. Essentially the old Spitalfields Market is an attractive inner-city location in a very colourful, historic area of old London, right on the edge of the City and so with great potential. It is crying out for an imaginative project such as this. With all the other arts and cultural activities presently springing up here, at the end of the millennium,

Spitalfields will become what Paris was to the arts at the end of the last century.

**NS:** You talk like a tourist brochure.

**MB:** For the whole of this past year, day and night, I've been doing non-stop proselytizing and fundraising for this project, so now everything I write and say sounds like a publicity leaflet. I am locked into brochure copyright mode and will probably remain so until the fundraising is complete. But it's all true! We are presently putting together, piece by piece, from hand to mouth, begging Peter to pay Paul, the most exciting new arts in urban regeneration project in Britain, in Europe? – the World? – as far as we know. This new project will be self-financing and will offer space and facilities to practicing artists as well as a plethora of art, culture and entertainment to a hungry public in a poor area with traditionally very little to offer. OK enough of the puff.

**NS:** It sounds very much like the project you dreamed up for the Diorama building in Regents Park, except that was hardly a poor deprived area.

**MB:** Yes it came out of that. That was why I was offered this space. But this is very different in many ways and this project is actually happening. We are halfway to completion and as far as I know the Diorama is still empty. The Crown and Regents park didn't really want what we had to offer. The Diorama would have been brilliant, a sensational place but in the end it just comes down to snobbery. I don't think that the Crown and Regents tenants really wanted scruffy artists doing 'bohemian' things on their doorsteps – lowering the tone, don't you know. Anyway this area is much more exciting, a fetid hotbed of creativity in comparison and is more deserving of what we have to offer. Maybe we'll go back to the Diorama when we've finished this. Spitalfields is going to be such a success they'll be begging us to come back.

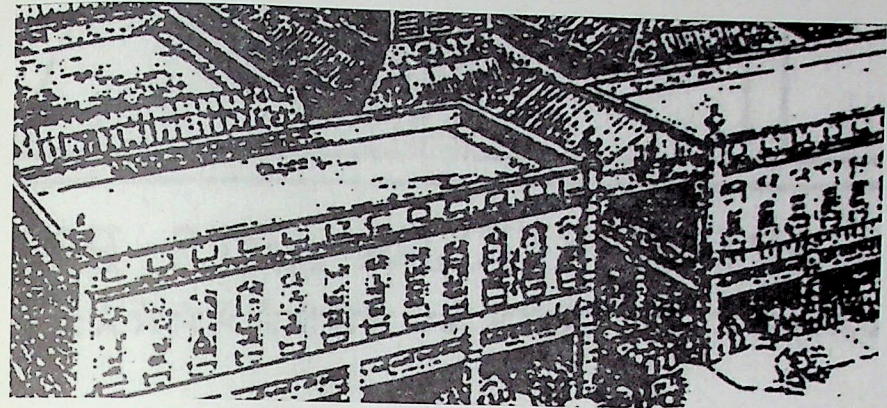
**NS:** Is it a fascination for old buildings and interesting spaces or do you have a genuine desire to create revolutionary arts projects?

**MB:** Both, I suppose. Also I believe that if the arts are to survive in a healthy state they must achieve a degree of autonomy and independence. We need a shift in power.

It is not healthy to be dependent – at the other end of the begging bowl the whole time. We artists need to prove our worth, become a recognised part of the community. Here we are creating a 'market' within the old market in an area renowned for markets.

**NS:** An exercise in marketing then?

**MB:** God forbid. The idea to set up a self-



financing centre where people practicing a cross-section of art disciplines and cultural skills can meet, cross-fertilise and work together is one that has crept up on me over the years – it's become an obsession. All the arts are forms of expression and yet they rarely seemed to meet or have a common language.

**NS:** Is all this going to happen or is it all just another dream?

**MB:** It was a dream. But now it's gradually becoming a reality. The Stage 1 studios are almost completely finished. We had our first open studios a few weeks ago and the response was fantastic. The numbers of people who attended was unheard of in my experience of open studios – well over 1,000 – usually you're lucky if you get 50. They were even queuing down Steward Street on the preview night, like Madam Tussauds, and it was all done by the artists, which makes it even more satisfying. The artists also sold a lot of work. We just set up the creative opportunity for all this to happen and it worked. So yes, it is now a reality and I'm very pleased indeed. I'll be even more pleased when all the stages are finished because I don't think we'll really see the full potential of the venture until all three stages are working together as an integrated whole.

**NS:** What are the three stages of the project?

**MB:** Well the masterplan has changed and adapted slightly from the initial conception partly because we've had to make do with what we can afford – cut our coat according to the costs etc. All the space we take here has to be paid for and we have to work out extremely carefully how each part is to pay its way. Stage 1 is now all the studios and facilities which will service up to about 100 professional artists by the time we fin-

ish. Stage 2 has become solely our education and training programme, the arts club and multicultural Community Leisure Centre at 109, Commercial Street.

**NS:** How are these other stages going?

**MB:** We already provide a bookable teaching studio where life classes have been started on Friday afternoons. We are building a bookable darkroom facility and some very large bookable studios for short-time hire, possibly as photographic studios or for building installation work. We are looking for an education project worker to help us. We are presently working with one of our members and associates, Panchayat to set up some outreach work. They are an Asian arts organisation and they are working up a series of programmes using Asian artists specifically aimed at the local Bengali community.

**NS:** And fundraising?

**MB:** We're getting there, although raising over half a million in the present climate for a new arts project with no track record is not easy. But we've nearly built Stage 1 and are halfway with the funding for Stage 3. I hope we'll be starting the work on the Spitz Arts Club and community leisure centre within a month and be up and running within six months. The education programme will then be set up around the visual arts in the Studios and around the performance arts in the Club space. With hopefully a further dedicated space being added for workshops, rehearsals, training and teaching if the demand is high enough. This I am also hoping will work in conjunction with an exciting new arts therapy project who have approached us to create a joint arts education and therapy unit. But more of that later.

© Nitram Sworrub 1993.

“Raising over half a million for a new arts project with no track record is not easy.”





**Major exhibitions coming up:**

*Gillian Ayres,*  
26 Oct - 28 Nov;

*Hughie O'Donoghue,*  
4 Dec -  
4 March 1994;

**Six voices from Spain. Sponsored by the British Council and the Spanish Ministry of Culture (phone for dates)**

**Whitechapel Open. Painting and works on paper: 6 May - end June 1994.**

We started collecting figurative work due to its accessibility and because you have to know what you're doing, but that's expanding now into different areas.

**KB:** And how did your move into Atlantis come about?

**MW:** I had sublet space from Atlantis in the past and got to know the company. It went into receivership with the previous owners in 1992. Genie and I liked the type of business it was and thought that with a much-expanded approach there was a lot of potential.

One of the problems we inherited was the reputation the company had got for things being out of stock. When artists are trekking across London with a list of materials and finding half of them not in stock it means you've lost sight of your goals. We thought we could bring it back again and so we bought it 17 months ago. The location wasn't very suitable. This building (Brick Lane, London E1) was available and though it was 40,000 sq ft and we needed only 5,000 sq ft for the shop, the combination of good location and an attractive deal made us consider looking at the rest of the building as potential exhibiting space.

Galleries are having a bad time at present and many artists are by-passing the system by finding their own temporary spaces, which is great. But we feel there needs to be somewhere that in terms of space and quality of finish is on a par with the best in London. A serious statement by an artist is greatly helped by being seen in a good space.

**KB:** You've had a small mezzanine gallery on the shop level for a while now - how did that come about?

**MW:** The Heritage Centre was showing the Brick Lane Exhibition and due to some double booking they wanted to close the exhibition half way through and asked the artists to move out. Artists are our clients and I believe it's necessary to solve our clients' problems. We only had the shop walls and no floor available, so at three hours' notice we cleared space and put up most of the show. It wasn't a great space, but it was a solution.

There was another Brick Lane Open due to come to the Heritage Centre and because of the problems, the organisers were reluctant to go to the same place, so I offered to do a temporary conversion of an unused mezzanine in the shop area.

It's very much a temporary situation at present. We've continued to show work there since then, but the space will be modified. We're

showing work by young or under-exposed artists in small, mixed exhibitions there - it's about 1,100 sq ft. Next year we may expand this space further.

**KB:** Recently you've been preparing a further expansion to the exhibiting space both in the basement and on the upper floor. Could we talk first about the basements? In addition to exhibition space you're planning to provide free working space for recently graduated artists. What prompted that decision, and how will it be organised?

**MW:** Firstly, it won't be just exclusively for new graduates. There are many reasons for artists requiring space and not being able to afford it, all kinds of personal circumstances. I do try to get to degree shows, not just in the London area, but I also ask which artists have not done themselves justice in their final shows. Sometimes an artist will just crack before their final show and find themselves unable to show anything. This rarely means that they don't have a talent, it may just be the wrong time for them. A year's free studio space may just be the answer. Also other artists, sometimes long out of college, just find they can afford a studio, but don't have the time to work in it, so the idea is to provide something to fill that gap and allow them to produce a body of work with the option of an exhibition.

**KB:** Is it part of the agreement that they will show in the lower ground gallery?

**MW:** No. The choice of whether the artist wants a show is entirely theirs, the whole thing is optional - there's no pressure on that. It's not for me to tell them when they are ready. The choice of space, however, is ours.

**KB:** How many studio spaces are you awarding?

**MW:** Originally, we planned for 16 studios, a conservation/workshop or seminar room which can be available for artists/groups/lectures etc, and 6,000 sq ft of exhibition space.

**KB:** All on the lower ground floor?

**MW:** Yes, but then the plans were modified to extend the exhibition space by 2,000 sq ft so that we can provide four spaces of 2,000 sq ft each. This way we can show up to four exhibitions at a time or run one right through. The number of studios will probably be 10 to 12. We felt that additional exhibition space was of more benefit to everyone rather than four to six extra studios.

**KB:** And the top floor? The last time I spoke to you, you used the terms "Cork Street standard", and "museum standard" in relation to the lower ground and upper galleries. What exactly do you mean by those terms and what are the criteria

for exhibitions on the different levels?

**MW:** Yes, they were throw-away terms. I was just trying to convey the level of finish in the spaces. In fact, both areas are now being finished to the same standard. We've decided against chip-board etc, they are both being plastered to a high quality finish. The aim for the top floor is to provide a venue for major national and international artists.

The first year's exhibitions programme is being devised as we go. From 1995 we aim to have a five-year programme that spans all the main strands in contemporary art. So there will be no prevailing house style. The only criterium is that the work must be of real quality. We have no desire to represent any artist or to have a stable of artists. This complex must be accessible to anyone who walks in or sends in a portfolio. The work will always be viewed and a written response provided. Artists must feel free to approach us about showing etc and know that they will get a fair hearing.

**KB:** What commercial arrangements will operate in the galleries?

**MW:** Firstly, the gallery complex is not a commercial operation in terms of the objective being to make money selling work. This is not our business. Our aim is to show what's best in contemporary art. There will be a number of selling as well as non-selling shows. We will take a 10 per cent commission on works sold to help towards our running costs. Although we are not effectively involved in commercial exhibiting, we will be ensuring that serious collectors and the buying public are aware and come to purchase works.

It's the same as the shop which can be seen as the engine room of the whole project. Dialogue with artists is important for the success of the venture. The divisions in terms of 'types' of space are really a guideline which is necessary in order to formulate a programme, of how, where and what we can show.

If an internationally recognised artist wants to show on the mezzanine floor or basement for example because it better suits their work, then that's fine. Similarly, if a young artist has work which justifies using the 12,000 sq ft at the top there's no philosophical barrier against that, but the work would have to be extraordinarily strong. It's just a way of formulating a working plan with a broad outline. Our broad definitions of the three areas are that the upper gallery will be for major artists or shows, the lower for mature artists who warrant serious exposure, and the middle for younger artists getting their first steps on the ladder.

**KB:** The Gillian Ayres exhibition in October is being presented in part by her gallery (Purdy Hicks). How do you see your relationship with the commercial galleries?

**MW:** I said before that many commercial galleries are going through a bad time, but even in normal circumstances they often would like to show more artists than they can physically accommodate. At Atlantis we can provide a sizeable venue for them. It makes sense for us to provide that facility and for them to use it. It also means that we can put them in touch with artists they may be unaware of. The whole operation is designed to bring people here, to turn Atlantis into a major focal point, a major public venue. The space would not be for hire to the commercial galleries - it could be available for the right sort of proposal. Our normal 10 per cent commission would also apply here.

**KB:** I understand that you will also have some involvement in the next Whitechapel Open?

**MW:** The Whitechapel Gallery director has kindly invited us to participate in next year's Open. The plan is to show three-dimensional work at the Whitechapel Gallery while painting and works on paper will be at Atlantis.

We have had a number of visits from the Whitechapel staff who have been extremely supportive and indeed we have sought their advice in a number of key areas.

Also, for the London Spanish festival, by happy coincidence we will be hosting a show of younger Spanish sculptors which is sponsored by the Spanish Ministry of Culture and the British Council.

**KB:** It all sounds as though Atlantis is set to become a major arts venue. So finally, back to the shop where all of this started. What other developments are planned, ie other product ranges?

**MW:** As I said, dialogue is important, and we've been asked many times when we are going to provide materials for sculptors and printmakers. We will be moving into that area very shortly. I want Atlantis to be the best, as a public space and as an artists' facility and meeting place. You can only do that by providing the most extensive range of materials and facilities. Workshops and an educational dimension are important and will be concentrated on once we have all the galleries operational.



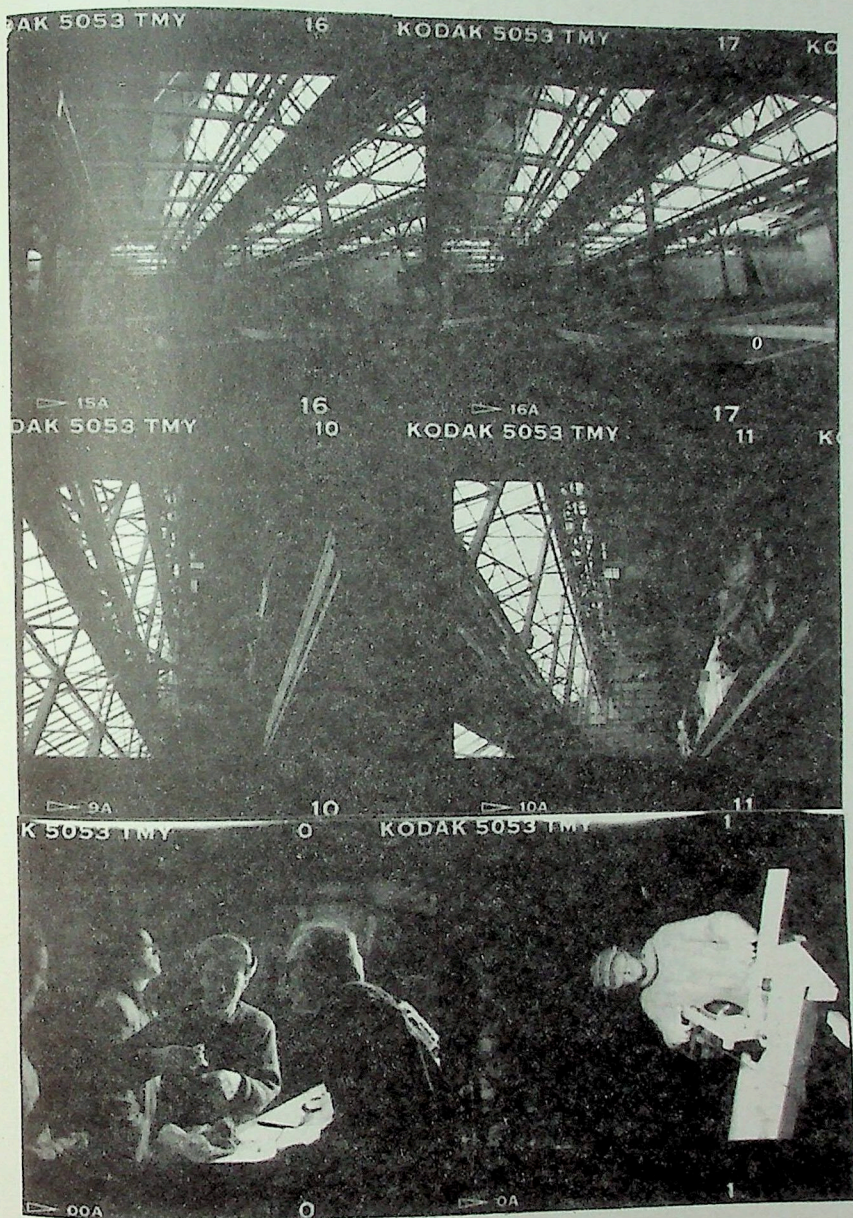
*At the time of going to press some studio spaces have already been awarded. Artists interested in applying to this project should contact Mark and Genie Winthrop on 071 377 8855 or write to: Atlantis European Ltd, 146 Brick Lane, London E1 6RU.*

**A year's free studio space may be just the answer**

**Atlantis is open seven days a week, Mon-Sat 9.30-6pm. Sun 10-4pm. Free parking, free coffee.**



## STRATEGIES

Cubitt  
Artists  
Ltd

“In 1991 a group of 20 artists converted a disused factory at 2-3 Goods Way, Kings Cross, London, into studios and a gallery. British Rail’s decision to put this site to other use precipitated their move to Cubitt Street. Cubitt Artists Ltd is the result of an agreement between the artists and British Rail, negotiated by Doug Shaw. Cubitt Street contains work space for about 40 artists, designers and architects, who run a successful gallery, which is already an established part of the London art scene. Although there have been similar artist-led projects in London, none have had such an ideal location.” — from *Cubitt Artists’ publicity*.

Everything talked to three of Cubitt's five directors: Eliza Bonham-Carter (EBC); Rebecca Fortnum (RF); and Sadie Murdoch (SM). (The two remaining directors, who were absent from the interview, are Andrew Bick and Mark Wright).

**e:** I didn't realise, when I came in just now, how many artists' studios there are around the gallery.

**EBC:** What's good about the gallery space is that it serves as a central focus, a communal space, unlike a lot of studio blocks, which are usually lockable units. Here the studios are quite open which contributes to a good atmosphere.

**SM:** Also, because everything is run by the artists working here, it means that people talk to each other more than in other studios.

**e:** Who is responsible for the general organisation of the space?

**RF:** There was a point where we had to become a limited company comprising of five directors, but issues are always discussed and voted upon, including how the gallery is run. Everyone in the studios has a say and also some responsibility to do what needs to be done when putting on an exhibition.

**e:** Do you sell much work?

**RF:** We have done. But the work we have sold hasn't made much of a dent. It's not our primary concern to enter an area which is already occupied by commercial galleries. Money hasn't been our main motivation.

**e:** Strictly Painting (a show curated by Anthony Wilkinson) made quite a splash from the point of view of press coverage.

**RF:** Yes the press coverage has been good but the fact that Charles Saatchi came down and bought some work was quite unusual.

**EBC:** In terms of the fact that we sold things it was quite unusual but since being here we've been quite excited by the number and range of people who have visited the space.

**e:** It's interesting the relationship between spaces like this and the commercial galleries which seems to be developing. Whereas previously commercial galleries would have gone to MA shows and open studios, places like this are providing spaces in which work can be seen in the context of a complete show.

**SM:** Well that was our initial aim – when we first thought of having a gallery we thought we'd actually show work by people who we all rated but who weren't actually getting exhibited, that

the gallery could respond to what was going on at the time. I think a show like Making People Disappear (curated by Gareth Jones) was an important document for that time. The Lisson had some of those people in the Wonderful Life show but they did it later.

**RF:** Because we started off with Strictly Painting people might have thought: "Oh, it's going to be a gallery that shows only painting." The next thing we did was an installation show. In the same programme we can put on a degree show by MA students at Reading and have a show by an internationally renowned artist like Gunther Forg.

It's this kind of eclectic mix that we wanted to have the freedom to put on. Next year we will be putting on three curated shows, one of which, an architecture show, will be appearing in different locations which aren't particularly orthodox. So we will be working outside of this space and going into other locations in central London.

**e:** How did this policy of inviting guest curators come about?

**RF:** That started because we made a decision that, apart from open studios, we wouldn't show our own work. We started off asking people we knew if they would be interested in curating an exhibition for us. People who hadn't previously had the opportunity to curate for a large space.

That seemed to be successful so that's why our next programme will include another three guest curators.

**SM:** At the start, before we invited guest curators, we were worried that we would have the most boring shows because they would be ones where everyone selected as a group, which would make a dull exhibition. Inviting guest curators gets round that and whatever they want to do they can do, so they can do the show they have been dreaming of.

**RF:** Also, as work escalates here, we have to be quite careful about finding time to work in our studios, otherwise it defeats the purpose of being artists. To give the ultimate responsibility over to a curator is something we have to do.

The bigger Cubitt gets – at the moment it's on a roll – the more you find yourself sucked into the administration.

**e:** You've also been working on exchanges with other studios in Europe.

**ECB:** That has been really good for the studio holders. In fact the next show is with a group of artists from Holland. It's rare in London to get shows of young, emergent artists from abroad – we don't get to see enough of that sort of work.

**e:** You are working on an educational programme – is that to do with your plans to apply for charitable status?

**RF:** It's a mixture. Our prime concern is to work as artists, then to provide studio space and a gallery, the educational side follows logically from that.

The process began with the Gunther Forg exhibition. Gunther Forg was coming over and we wanted to have a public discussion. That couldn't happen, so in the end we had a discussion with all the studio holders. He was very interested in showing in an artist-run space so he came and was interrogated, very politely by the artists who were showing him.

**SM:** We are also trying to start a relationship with schools in Camden and we've done some informal tours and studio visits for colleges. I think it's important for students to realise that you don't have to be as isolated as some artists can be. Also, that it is possible to set up something viable up in central London which combines working studio space with an artist-run gallery. We've also invited Stuart Morgan to interview Ida Applebroog as part of a series of talks and discussions for next year.

**EBC:** We have limited funds, but plan to have one talk or discussion for each exhibition.

**e:** The phenomenon of spaces like this has a lot to do with the recession. I wonder how long opportunities like this will last?

**SM:** As long as the recession lasts, but to turn this place into something else would require a terrific amount of investment.

**e:** If you get charitable status you will have to work with a board of trustees – that may mean that the complexion of the thing will change, does this development meet with everyone's approval?

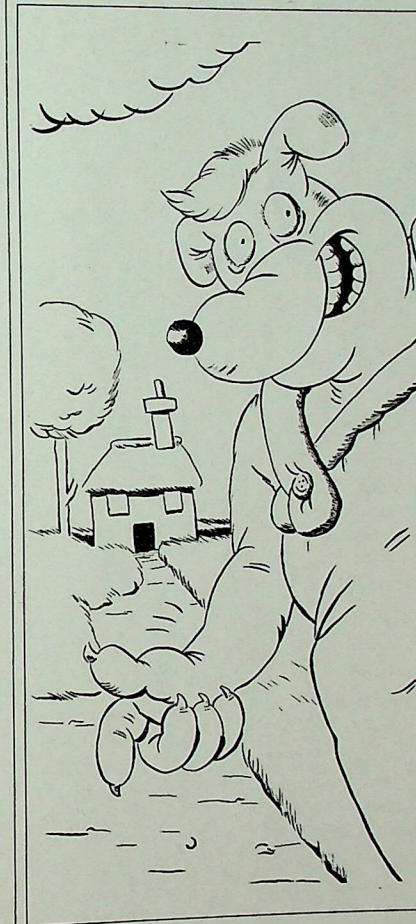
**RF:** Everybody's for it because we don't have much choice financially. We already run on charitable lines, the gallery is financed by ourselves or through one off grants for particular exhibitions. In May, when our lease expires, we could be in financial difficulty.

**e:** And if it came to it would you have the stomach for another fight to stay open.

**RF:** We are all committed to the project and we don't expect it to be easy, but at the same time we would have to weigh up the situation and think carefully about our goals and aims.



Cubitt Artists are at:  
8 Cubitt street London WC1.  
Tel 071-713 7987.



**BENJY BEAR SAYS**  
"I am growing increasingly concerned with the veneration of the banal in contemporary culture."

THE LONDON INSTITUTE

## Chelsea College of Art and Design

### MA HISTORY AND THEORY OF MODERN ART

A part-time course leading to a Postgraduate Diploma and Master of Arts Degree

The course is designed for graduates who want to investigate the theoretical dimensions of some form of practice in the Visual Arts in which they are engaged.

The course has a January start and takes place on Mondays and Wednesdays from 6.00 - 8.00pm at Manresa Road. Applications should be made during November 1993.

for further details and application forms from  
the Administrator, School of Art, Chelsea College of Art and Design, Manresa Road,  
London SW3 6LS, telephone 071-351 3844 ext 125.

THE LONDON INSTITUTE

## Chelsea College of Art and Design

### MA PUBLIC ART AND DESIGN

This is a two year part-time programme comprising both theoretical and practical studies concerning the growing field of public art, including the relationship between art and architecture. Percent for Art programmes, social and political issues, community, environmental and performance art - the emphasis being on artists working in context. The course caters for graduates or equivalent students from related fields, and is run on a one day/one evening per week basis. It is project/seminar workshop based, with a comprehensive Visiting Speaker programme.

The programme is held on Tuesdays and Wednesdays at our Lime Grove site. First year students starting in January 1994 will attend from 10.00am until 8.00pm on Wednesdays. They are joined on Wednesday evenings by the second year students whose day of attendance is Tuesday.

application forms are available from  
the administrator, School of Design, Chelsea College of Art and Design, Lime Grove,  
London W12 8EA, telephone 081-749 3236, and should be returned during November 1993.

Interviews for January 1994 intake will be taking place from November 1993.

#### NETWORKS . . . . .

##### • Arts on Video

The EC's Media Programme is donating £38,500 to help establish a Europe-wide network of art video producers and publishers. It aims to create a centralised catalogue entitled Editions a Voir. There are five offices in Europe. the London office is run by: London Video Access, 5-7 Buck Street, Camden, London NW1 8NJ; tel 071-284 4588.

They are currently working on a distribution system through retail outlets which they will launch in March. The range of videos currently available is wide: dance, theatre, photography, and strong video art and videos about art component (Viola, G&G, Hooikaas and Stansfield, David Larcher, etc. Compilations and full length).

##### • Artists on computer

There have been various attempts at setting up a European artists' computer network, or bulletin board service (BBS), in which information can pop up on your computer or can be sent to other users who subscribe to the same system. The reason the idea is so attractive is that it's not necessarily very expensive, it's democratic, ecologically sound and fast. All you need is a computer with a communications package (many home computers will do the job), a modem which sends a message down your telephone line to the other users and an annual subscription fee.

So under the circumstances you would expect that an arts BBS is something a lot of artists would have a use for.

The latest attempt to create an arts BBS that can get further than the planning stages was initiated by Dragan Klic of the Theatre Institute in Holland and is coordinated in London by Green Net.

Green Net is a non-profit making organisation who supply a computer network notice board to a variety of environmental, peace and human rights organisations.

Michael Jack, who is currently working on the development of what is provisionally called Arts on Green Net told Everything: "The problem in the past has been to do with the lack of a super-structure which allows for the system to be sustained, updated and maintained".

As Green Net already has a working system the idea is that it might be easier to incorporate an arts network. So perhaps the predictable will finally happen.

If you are interested in the project you can get hold of Michael on this address: Green Net, 23

Bevenden Street, London N1 6BH. Tel: 071 608 3040.

#### FUNDING . . . . .

##### • Arts Funding Rally

The National Campaign for the Arts is organising a rally at the Victoria Palace Theatre on 23 November. This will be in protest at the proposed cut of £4.7 million to the Arts Council of Great Britain.

More information can be obtained from the NCA at: Francis House, Francis Street, London SW1P 1DE. Phone 071 828 4448 for details.

#### ON SMALLER FISH DO BIGGER FISHES FEED . . . . .

##### • Price Waterhouse review of Arts Council

The Department of National Heritage instructed Price Waterhouse, the accountancy firm, to produce a review of the ACGB.

The review cost £60,000. The team, headed by Ian Beesley, began work in March and published on 4 June. the findings suggested various options. The second of them, dubbed 'The clearer focus option', called for a cut in staff of 38.5 per cent, the merging of departments (Planning moves to Finance and Resources) and disbanding certain units (Policy and Planning) and creating new ones: (Education and Training, Advocacy and Social Policy) which would save a maximum of £847,000. (This is the option that the smart money seems to think Peter Brooke DNH will favour.)

Given that 'the clearer focus' option is the most likely, the report may signal a shift in emphasis. The proposals look likely to bring a return to higher profile advocacy on behalf of the arts industry and reaffirm the arms length principle, which is all very well but perhaps more questionable than the findings themselves are the motives which led to the review in the first place. In 1989, following the publication of the Wilding Report which started the present squeeze on the Arts Council, Luke Rittner warned the council that its recommendations should be resisted at all costs or the Council's future would be in jeopardy.

In a letter to the Times this August, he wrote: "I feel...anger at the cocktail of apathy, philistinism, ignorance, weakness and politics that has brought [ACGB] to its present state of impotence...If the government wants to kill of [ACGB] it should say so... If it does not, it should prove it by getting off the Council's back." Arts Digest, July and October '93 issues)

#### BRIEFS

Compiled by  
Jasmine  
Grindstone



• **Arts Council reviews London Arts Board**  
The Department of National Heritage have instructed the Arts Council to review all regional arts boards.

The first stage, which is described as "a process of self-assessment" comprises a sort of time and motion study. "The assessment of LAB's work against an agreed list of 'outputs' and an externally conducted consumer survey" (letter from Tim Mason, London Arts Board, to Arts Digest, 4 October). This means that LAB's staff are required to spend a lot of time analysing what they are doing with their time.

There are 41 different activities which staff have to monitor. Tim Mason made this point in the LAB annual report: "In a year of corporate plans, national strategies and reviews, we have often had to remind ourselves that we are working for the arts and not for an all-consuming dragon of planning and accountability."

No-one would deny the need for those responsible for the stewardship of public funds to be properly accountable for their expenditure, but there has to be a proper balance between being accountable and being allowed to get on with the job. At present that balance is not right."

• **And talking of accountability**

The Arts Foundation was founded by Lord Palumbo (Arts Council chair) with a bequest to the ACGB of £1.1 million by Swiss merchant banker Francis Hoch.

The Foundation was launched with a fund-raising lunch at the Financial Times printing works and the original trustees included such artistic luminaries as Lord MacAlpine and Sir Allen Peacock (both of whom have subsequently resigned).

The aim of the Foundation was to award grants of up to £15,000 to artists working in the fields of sculpture, ceramics, photography, poetry and multi-disciplinary arts. Potential recipients are nominated by artists who are established - the Foundation does not accept unsolicited proposals.

The idea behind the lunch was to raise additional funds for the Foundation. Their target was £20 million, but by the end of the first year they had only managed to raise £1,000 in donations. The Foundation ended its first year in substantial deficit due to "the exceptional costs incurred as a result of the launch party" (Arts Foundation report, 1991).

In the first year, of the £1.1 million bequeathed £130,000 went on grants. It was claimed that in the second year (1992) the amount spent on administration had halved and donations to the

Foundation had increased despite the fact that the Foundation were not at that time vigorously seeking sponsorship preferring to "get the Foundation set up and working properly", according to Russell Wallis Taylor, the Foundation's former director - it has had four directors in three years. The new policy statement points out that now there will be six annual awards of £12,000, taken from a total of 50 nominators, reviewed by the board and their advisors.

This year's accounts show a deficit of £7,821 compared to 1991's deficit of £54,216. Administrative costs are 63.8 per cent of gross income, which compares very unfavourably with more accountable organisations such as LAB and ACGB, with administrative costs in the region of 10 per cent of gross income. (Sources: Arts Digest issues 6 and 7, and Arts Foundation).

**MAGAZINES** .....

• **Untitled**

Untitled is a review magazine edited by John Stathatos and Mario Fletcher. Issue 2 came out in September - there are four issues per year - and it is produced in tabloid format. Untitled was test-driven for everything by eight artists whose collective verdict was: good spread of reviews (particularly in Issue 1), good stable of writers (names and others), good quality reproductions, sporadic availability, bland layout. Particular praise goes to 'Art Babble' which highlights the more verbose expressions of the art writers, and to the reproduction of an unreasonable contract in Issue 1. Subscribe: £6 for four issues to: Untitled, 29 Poets Road, N5 2SL.

• **ABC**

A collaborative effort test-driven by five artists for everything. Tabloid format. Black and white. Image based. Loose format. Verdict: loads of interesting pictures and graphics, quality gear, no armatures. Check it out. Available from ICA, Dillons, Covent Garden, Serpentine Gallery.

• **CV Magazine Box Set**

(Issues dating from 1987-92). In the late 1980s Nick Wegner's CV Magazine provided much deserved bullet up the bottom of the established arts mags, cutting through the usual boundaries created by the arts periodicals, interviewing artists across the figurative/conceptual/craft/fine art divide. Test-driven by everything editorial and myself. Available from Dillons in Covent Garden.

**Independent Gallery**

165 Draycott Avenue London SW3  
Tel 071-584 4755  
Tue-Sat 10.30am-6.30pm  
*Gerald Laing*, bronzes - return to realism.  
18 Nov-18 Dec.

**Interim Gallery**

21 Beck Road, London E8.  
Tel 071-254 9607  
Fri and Sat 11am-6pm.  
*Wolfgang Tilmans*. Until 20 Nov.  
*Karen Knorr* new work. 5 Dec-15 Jan.  
Gallery closed 24 Dec-6 Jan.

**Jill George**

38 Lexington St, London W1.  
Tel 071-439 7319.  
Mon-Fri 10am-6pm. Sat 11am-4pm.  
*Richard Harrison* 16 Nov-10 Dec.  
*Harry Holland* 14 Dec-6 Jan.

**Karsten Schubert**

at new address: 41/42 Foley Street, W1P 7LD.  
Tel 071-631 0031  
Tue-Fri 10am-6pm. Sat 11am-3pm.  
*Keith Coventry*: New works which include five double panel paintings which combine references to historical and current events in an unexpected and revealing manner.  
Until 27 Nov. Followed by *Julian Letherbridge*, paintings. 1 Dec - 8 Jan.

**Laure Genillard**

38a Foley Street London W1.  
Tel 071-436 2300.  
Mon-Fri 11am-6pm. Sat 11am-3pm.  
*Vincent Shine*. Until 4 Dec.

**Lisson**

52-54 Bell Street, London NW1.  
Tel 071 724 2739  
Mon-Fri 10am-6pm. Sat 10am-5pm.  
*Rodney Graham*, *Juan Munoz*.  
Until 4 Dec.

**Marlborough**

6 Albermarle Street London W1.  
Tel 071- 629 5161.  
Mon-Fri 10am-5.30pm. Sat 10am-12.30pm.  
*Francis Bacon*. Small portraits. Until 3 Dec.

**Raab**

9 Cork Street, London W1.  
Tel 071-734 6444  
Mon-Fri 10am-6pm. Sat 10am-4pm.  
*Rainer Fetting* until 18 Dec.

**Sue Williams**

320 Portobello Road, London W10.  
Tel 081-960 6123. Tue-Sat 10am-5.30pm.  
*Kevin Hendley*, paintings. Until 20 Nov.

◦ **CENTRE 181 GALLERY** ◦

**DAVID A MURRAY**

UNTIL 26 NOVEMBER

10AM TO 5PM MON TO FRI

CENTRE 181 GALLERY  
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LONDON W6 9JU  
TEL 081-576 5814  
◦

**Waddington**

11 and 12 Cork St, London W1.  
Tel 071-437 8611.  
Mon-Fri 10am-5.30. Sat 10am-1pm.  
*Roger Hilton* works on paper (No. 11) and paintings (No 12). Until 28 Nov.

**White Cube**

44 Duke Street, St James London SW1.  
Tel 071-930 5373. Fri-Sat 12-6pm.  
*Hiroshi Sugimoto*. Until 13 Nov. (Phone)

**WEEKEND ART THERAPY WORKSHOPS**

Still some places for 4/5 Dec and 8/9 Jan.  
Led by qualified art therapists and held at Small Mansions Art Centre, Gunnerbury Park, London W3. Contact Liz Taunt on 081-749 8052 or Nick Sarra on 081-761 7181

**HOUSE TO LET**

Hastings. Very spacious and light, 3 bedrooms, GCH, views, garden, patio, near sea and shops. Available from late November or December, long or short term. Furnished or semi-furnished. Rent £380, but negotiable. Further details contact Sophie Mason on 0424 429 472.



Image from Éditions à Voir