

# STANDPOINT FUTURES 2011

Development residencies for Regional UK artists



Standpoint are very grateful for the support of their partners and funders



Spike Island



Report on Standpoint Futures  
Pilot 2011

Standpoint Futures is an ambitious new residency project for regional UK artists, providing bespoke, high-calibre opportunities for discussion and interaction with the London art world. We support artists who are making a reputation in their region to spend time in London to make a significant impact on their practice and/or career without the need to relocate. We promote a dynamic and interactive network between London and Regional UK art world, working with excellent artist-focused institutions across the UK.

This is the report for 2011, a pilot year, where the programme has been shaped continually through feedback and evaluation. If you would like to get in touch about any aspect of the programme, please contact us at [standpointfutures@btconnect.com](mailto:standpointfutures@btconnect.com).

Fiona MacDonald  
Curatorial Director

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# Leo Fitzmaurice

21 February – 26 March



## Exhibition of work at Standpoint Gallery

24 March - 25 March

### Formal studio visits:

Donald Smith - Director, Chelsea Space

Sally Shaw - Senior Cultural Strategy and Projects Officer for London City Government

Kirsty Ogg - Curator, Whitechapel Gallery

Tim Marlow - Artistic Director, White Cube

Tomasso Corvi-Mora - Director, Corvi-Mora Gallery

### Off-site visits:

Jane Rolo - Director, Bookworks

Joe Scotland - Director, Studio Voltaire

### Meetings arranged by Leo:

Sarah Carrington – independent Curator

Camilla Brown – independent Curator

### Brief summary of residency:

For the duration of his residency, Leo lived with Vulpes Vulpes, an artist-led group which hosts exhibitions and runs an artist studio space in Clapton, East London.

Leo began work in the studio by displaying a large photographic prints - imagery taken on his mobile phone - as a departure and discussion point. He also began to experiment with object based sculptural works, both creating new works and re-visiting old pieces. The nature and substance of these works reflected the slight, easily missed happenings where object and architecture meet in an often surprising, witty and fascinating ways, as framed by the archive of mobile phone images. Various conversations took place between Leo, Matilda and Fiona about how the phone photo archive would be best presented, the relationship between meaning and delivery.

Within the fourth week most formal studio visits took place. By this stage Leo had made certain site specific pieces in the gallery - 'adding' to the parquet floor with brown packing tape, arranging track lighting to create 'bespoke' shadows. The conversations about the work could now take place within the actual space, rather than referring to images on a computer.

In response to his studio visit with Sally Shaw, Leo chose to keep the photographs upstairs in a 'working' context, allowing the archive to be seen within a space that engendered a variety of interpretation, with no fixed portrayal or outcome.

Leo's public talk resulted in a lively discussion, with an attendance of thirty-two people. Sally Shaw and Tim Marlow both returned to see the exhibition having met with Leo earlier on in his stay. Other visitors included John Walter from Eye Magazine and Mark Pearson from Backlands Project.



Works made and installed at Standpoint:

Opposite: Leo in the studio with his question mark chair.

Left: Doritos bag, water

Below: Light, Light, Shadow

Bottom: Parquet floor, parcel tape

Also, on the front cover: Bunting



# Simon Liddiment

4 April – 6 May 2011



## Exhibition of work at Standpoint Gallery

27 April - 28 April 2011

### Formal studio visits:

Pieterneel Vermoortel - Director, Form Content  
Chris Hammond - Director, MOT International  
Sacha Craddock - independent Curator  
Jan Verwoert - independent Curator  
David Thorp - independent Curator

### Arranged gallery visits:

Beth and Ed Greenacre – Directors, Rokeby Gallery  
Aideen Morgan – Director, ROOM Gallery

### Brief summary of residency:

Simon Liddiment began his residency with an interest in utilising the lithograph print workshops at Standpoint to resolve a particular problem. After a discussion with Michael Taylor, master printer and one of the directors at Standpoint, a work was developed to be printed at a later stage.

During the second week Pieterneel Vermoortel and Chris Hammond visited Simon in his studio. This resulted in various discussions about Simon's current practice and future plans. The following week Simon visited Rokeby Gallery accompanied by Fiona MacDonald.

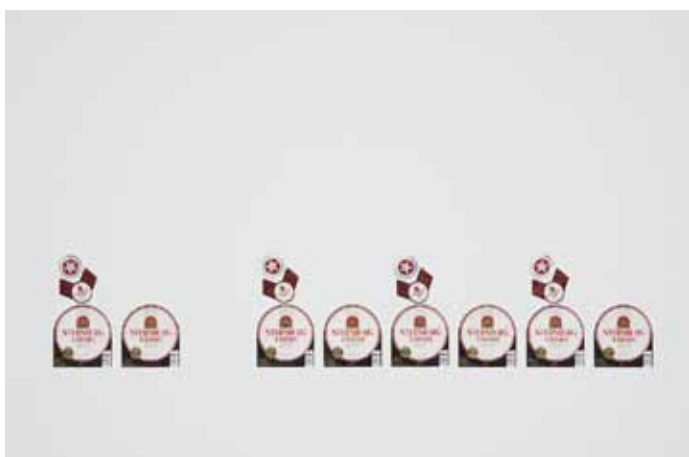




During the fourth week Simon's two-day public presentation and talk took place. Simon exhibited a frieze of collaged elements made specifically for Standpoint. It utilised beer bottles collected during a recent visit to Berlin: the tops had been flattened by passing tram wheels, and labels had been floated off. These elements were arranged in such a way as to suggest a frieze of figures in altering poses. Alongside this Simon exhibited a work in progress – as he paints one coat of household gloss each day over up to 2 years, Simon's coat hooks start to evolve into almost biomorphic forms – 'progressing' from certainty to uncertainty. The exhibition and talk were both lively and well attended.

Sacha Craddock came to visit Simon as part of the formal studio visits. During the visit Sacha and Simon were able to discuss the work installed in the gallery at Standpoint. The conversation centred around the containment or constriction in Simon's practice, which had also been discussed over the weeks with Fiona and Matilda. Simon had particularly wanted to see Sacha because of her critical engagement with his work.

In the fifth and final week Simon had successful visits with David Thorp and Jan Verwoert at Standpoint, and he made a visit to see Aideen Morgan, Director at ROOM Gallery as part of the informal off-site visits.



Top left: Simon's Liddiment (silhouette portrait billboard)

Works made and installed at Standpoint

Opposite: Cultural Workers 2011, Beer labels and flattened bottle tops

Top left: talk in residency studio

Top right: private view

Bottom left: Cultural Workers (detail)

Bottom right: Untitled work in progress (a layer of paint a day on coat hook)

# ts Beall

16 May – 18 June 2011

Exhibition at Standpoint:  
16-17 June 2011



## Formal studio visits:

Philippa Lawrence – Artist

Jordan Kaplan and Danielle Arnaud – Curators

Nico de Oliveira – Curator and Director of MA Curating the Contemporary at London Metropolitan University and Whitechapel Gallery

Beth Greenacre – Co-director, Rokeby Gallery

TJ Demos – Critic and writer

## Studio visits arranged by ts Beall:

Mariele Neudecker – Artist

Lauren Dyer Amazeen – writer and Director of Vanguard Visions in New York

## Off site visits:

Meeting with Philip Scofield at Bentham Projects

Site visit with Ron Henocq, Director at Cafe Gallery and Dilston Grove



Above left: Endless Invasion installed in the gallery, installation detail, 2011.

Above right: Endless Invasion, sketches in the residency studio

Opposite top: panorama of studio with Lauren Dyer Amazeen

Opposite left: Global Hawk 2011, digital print

Opposite right: Bradley takes out IED 2011, digital print





# Anthony Schrag

7th - 19th February 2011  
27 June – 29 July 2011



**Public event:**

23 July 2011

**Public presentation of work at Standpoint Gallery:**

28 – 29 July 2011

**Formal studio visits:**

Rachel Anderson, Head of Interaction, Artangel

Marijke Steedman, Curator, Community Programme, Whitechapel Gallery

Katie Orr, Education and Outreach Coordinator, Gasworks

Laura Wilson, Education Organiser at Chisenhale

Frances Williams, Head of Education, South London Gallery

Alex Finlayson - Shoreditch Trust

Lucy McMenemy - Hackney Council

**Off-site visits:**

Meeting with Teresa Cisneros, Education Curator at Iniva

Meeting with Andreas Lang, Co-founder of Public Works

Engage meeting at The Showroom Gallery

**Brief outline of residency:**

In his two week research period during February, Anthony worked intensively in the studio, interspersed with discussions about his research with Fiona and Matilda, meetings with Shoreditch Trust and Hackney Council, and a walking tour of the area he was interested in, with Nicola Tassie. Towards the end of the second week, Anthony produced a trio of proposals for events to take place in the canal during the Shoreditch Festival. One was approved by Shoreditch Trust but subsequently outlawed by the HEAT meeting on health and safety grounds. Though disappointing, this research prepared valuable ground for the success of Anthony's subsequent projects. He also attended several exhibitions and openings during his two-week stay.

Returning in June, Anthony explored the relation between 'process-based' work and the expectations of what art can (or should) do. Anthony also re-visited the relationship between his socially engaged practice and the opportunities afforded by a conventional gallery presentation.

He wanted to develop a project with the people local to the gallery – especially those who work/spend time in the market and shops on Hoxton Street and live in the large council estates off Hoxton Street. This audience, though they might come to Standpoint for classes or special events or workshops, do not normally engage with 'contemporary' art, and Standpoint and Anthony were keen to look at that boundary again and see what could be done to bridge it. Anthony spent much of his time on the street, and visiting local community groups, and the subsequent works and event were developed with the people he met.

*Name Your Neighbour* was a video project where Anthony asked local people to tell him the names of their immediate neighbours, if they knew them – the resulting 10 minute film displays the breadth of the local population, addresses how the community had changed, and celebrates how connected the community actually still is.





Anthony developed a special event with the local community at Hoxton Community Gardens on Saturday 23 July. Hoxton Community Gardens had recently been given back to the community after a 'clean-up', as it had for a long time been dominated by alcohol and drug users. The event *I don't know you people... why are you here?* was a five sided Tug-of-War competition, a meet your neighbour event, and an opportunity to eat plenty of cake - good times! The five sides meant that no team could win outright, but must form alliances with their neighbours to outpull a stonger side. Anthony commissioned four trophies engraved with 'Not a loser' which were awarded to several of the more enthusiastic tug team players.

There were 75 people who actively participated, and many more who Anthony and the Standpoint team spoke with in Hoxton Street at the market.







Events and offsite works:  
 Previous page top: video stills from *Name Your Neighbour*  
 Previous Page bottom: 5 sided tug-o-war game in progress  
 Above: Matilda serving tea and juice on the refreshments stall - all free of charge  
 Left: Members of the Pensioners club, who Anthony visited many times, enjoying the spectacle  
 Below left: Anthony serving cake

Opposite: works in the gallery:  
 Top left: Plant sale in aid of Hoxton Community Gardens  
 Top right: installation of *Name Your Neighbour*  
 Bottom left: Decorative/practice knot  
 Bottom right: Decorative/practice knot



For his final presentation at Standpoint, Anthony exhibited documentation of and objects made for and associated with the project developed specifically for Hoxton and the surrounding area. The works presented within the gallery space took the form of social research, remnant documentation and performative objects – all were developed in conjunction with the previous socially engaged works. In this presentation of research, Schrag was interested in revisiting the idea of a (relatively) white-cube gallery space as a conflicted context in which to present such forms of ephemeral material.

Discussions in the gallery centred around the role of the aesthetic within his practice; and ultimately, the necessarily subsidiary place it holds in his work, and the reasons for that.

In his studio visits and meetings Anthony found a strongly positive response to his methodology, ideas and results. He had expected to have his practice criticised, and was prepared to take this on board, in fact advisors offered support, encouragement and interest, particularly Rachel Anderson, Head of Interaction at Artangel, and Frances Williams, Head of Education at South London Gallery - this has been reflected in results that have since emerged (see evaluation).

Both the public event and gallery presentation also explored the assumptions within social engagement agendas and public arts policy that advocate a utopian ideal where 'everyone gets along', and wanted to acknowledge that this is an impossibility.



# Hannah James

22 August – 24 September 2011



## Hannah James in discussion with Lucy Reynolds

22 September 2011

## Public Presentation of work at Standpoint:

22 - 23 September 2011

## Arranged studio visits:

Lucy Reynolds, writer, artist and independent film programmer and content manager for Luxonline

Lisa Panting, co-director at Hollybush Gardens

Naomi Siderfin, director at Beaconsfield

Isobel Harbison, independent writer, curator and critic

Joe Scotland, artistic director at Studio Voltaire

## Informal studio visits (arranged by Standpoint):

Paul Pieroni, curator, SPACE

Pieter Vermeortel, co-director, FormContent

## Offsite visits:

Rosa Tyhurst, assistant director, Limoncello

Elisa Kay, curator, Flat-Time House

## Brief summary of residency:

Hannah James' site-specific sculptural installations use minimal forms to explore space and the way in which the viewer experiences it, often incorporating the printed and projected image. James' installations often contain theatrical connotations, whereby the framing of elements and the manner in which they are composed dictate the work.

Hannah began the residency with an interest in the documentation and archive of an object. Combined with this she was interested in exploring the potential for a variation of context to establish new meanings within her practice. This entailed taking her work outside and into the public domain, which subsequently introduced an exploration of public sculpture. Finally, Hannah was interested in exploring the archive as a process of self-appropriation, where the documentation of one installation referenced the physical presence and movement of the artist.



Choosing an enclosed public garden in Hackney, Hannah constructed and then photographed Screen #5 in St Thomas' Square with Matilda's help. The experimental project allowed her the capacity to work on a new body of film and slide based works that stem from an interest in documenting the sculptures in new locations, particularly more domesticated sites. She moved 360 degrees around the object placed in the middle of the park, producing 36 images of the object from varying angles. These images were copied as slides, which moved round on the carousel when projected in the studio. Here the invisible self-documentation of the artist was mirrored by the movements of the slides themselves.

The slides generated an anarchic and nostalgic sentiment, thus delving into the sense of time found in most of her works. The object itself, when placed within public space as opposed to the conventional gallery environment, was rendered near obsolete, and due to the flimsy structure and thin paper employed to create the screen-like structure, was the very opposite of a conventional public art work. Instead, the work seemed to intensify the elements of the environment around it, creating a scenario in each slide that drew out the surrounding (and originally mundane) architecture, whilst reflecting the light and movement of the context through its delicate structure and subtle movements.



Half way through her residency Hannah met Paul Peroni from SPACE. She found the visit particularly influential when engaging in discussion about the archive and the perils of public sculpture, including how these two areas of interest could be explored during her residency and in relation to her practice.

For Hannah's presentation and artist talk, Lucy Reynolds was invited to participate in discussion, as opposed to the original format and approach of a solo presentation given by the artist. This introduced a new and critical insight in to Hannah's practice, with Lucy Reynolds providing a theoretical and curatorial grounding in response to the work, especially the slide installation produced during the residency.



Opposite page: slide show installed at Standpoint in residency studio  
Above left and right: slides from the site specific work, projected  
Left: Hannah at work in the garden

# Andrew Bracey

3 October – 5 November 2011



## Andrew Bracey in discussion with Peter Ashton Jones

(artist and co-founding editor of painting magazine Turps Banana)

27 October 2011

## Public presentation of work at Standpoint:

27 - 28 October 2011

## Arranged studio visits:

Dave Hoyland, Director at Seventeen Gallery

Sacha Craddock, independent curator and critic

Ingrid Swenson, Director at PEER Gallery

Milly Thompson, artist and lecturer

Dan Hays, artist and lecturer

## Informal studio visits:

Anne Charnock, artist

## Offsite visits:

Cathy Lomax and Alli Sharma, Transistion Gallery

Sigrid Holmwood, The National Gallery

## Brief summary of residency:

Andrew Bracey's practice hovers on the fringes of painting, continually crossing over and expanding into installation, sculpture, drawing and animation. He often employs existing materials or the readymade as alternatives to the traditional wood or canvas support for painting, to explore contrasting relationships of characteristics found in a variation of medium.



Top: Andrew at work in the front room of the gallery  
Left top: video installation  
Left bottom: discussion with Andrew and Peter Ashton Jones  
Left: work in progress in the studio  
Opposite:



Andrew began his residency with a continuation of a series of works which were fashioned by the artist painting over A4 sized posters brought in the shop at the National Gallery. Andrew began by removing the figure/s, thus negating or disturbing the narrative intent of famous masterpieces. Andrew's addition to the works mainly involved neatly painted geometric forms which amalgamated into a pattern whilst extinguishing the 'subject' from the composition. After various conversations with visiting advisors and Matilda it was approached that loosening the brush stroke and painting more freely produced more interesting, because more unpredictable results.



In reflection of his practice which considers how we as viewers engage with art, Andrew visited numerous exhibitions ranging from large institutions to smaller local galleries and documented many of his thoughts and experiences on the residency blog.

In the lead up to his public presentation, following very productive studio visits with Sacha Craddock and Dan Hays, Andrew experimented with working outside the containment of the A4 sized reproductions of paintings, choosing to extend the paint across the border of the original painting and engaging with a certain improvisation through applied paint. This work along with others was installed in the gallery providing a platform for debate around the strategies Andrew employs in painting within his wider practice, between Andrew, Peter Jones and the audience. One main outcome of this seems to have been to refresh his engagement with painting as a medium, which he sees as more marginalised in the North of England.

Also included in the public presentation was video work which explored the physical space in which we encounter and engage with painting. For this Andrew appropriated scenes from films which represented a gallery experience that does not follow 'proper' behaviour, exposing how various characters interact with the space in comparison to the normality of a gallery visit. The video was a work in progress. During his presentation Andrew also chose to move his studio downstairs to the front room of the gallery, in view of passers by, thus engaging with the performative, and making the activity of painting more accessible to the public.

# Standpoint Futures Pilot Evaluation Report 2011

**We judged the success of the programme according to these main criteria:**

1. The participants' experience of the programme
2. Advisors' experience of the programme
3. Public participation: numbers and quality of experience of visiting public (how long they stay as well as visitor numbers)
4. Public participation and new audiences through the activity and event of the artist working in the public realm.
5. Concrete outcomes: the relationships and projects that emerge through the residencies
6. Long term outcomes for participating artists
5. Levels of activity in the blog / facebook / twitter
7. The success of our partnerships over the year and our plans for partnerships 2012 onward
8. Funding, success of budget for 2011, the future funding achieved and plans made
9. Staffing

## **1. Participants experience of the programme**

As well as informal ongoing feedback and evaluation throughout the residency, each participant was asked to fill in a feedback form after their residency was finished.

Each artist was overwhelmingly positive about the core activity of visits from invited art professionals. They were also very positive about the studio, location, staff and artists at Standpoint, and their accommodation.

Selected feedback from artists:

### **Leo Fitzmaurice**

I think visitors have the opportunity to see future potential – which for curators /gallerists is more interesting than seeing it realised as a finished work or exhibition. I think it is during conversations like this seeds can be sown for future projects... I hope that the project is not assessed on short-term outputs as I think the real benefits will occur over the longer term.

The residency helped me, through my discussions, to realise that the photographic observations may act as a kind of archive that can take many forms. This open-endedness, I believe, to be the best outcome for this work. My sculptural work too I found became 'tuned' and pared-down for the particular location which I think also developed from conversations with visitors.

My residency accommodation was a really interesting experience too. I made contact with younger interesting artists who have asked me to take part in a show they are curating. I also got to find out what they were doing and they help with local orientation.



## **Simon Liddiment**

I found the fairly intensive experience of talking about the work to be a valuable shake up of the way I approach it.... My explicit focus for applying to Standpoint was to broaden awareness of my work and without doubt this was achieved in a number of situations. I had studio visits with; Pieterneel Vermoortel, Chris Hammond, David Thorp, Sacha Craddock and Jan Verwoert. I had gallery visits with Beth and Ed Greenacre at Rokeby and Aideen Morgan at ROOM.

*Standpoint: While you were here you worked on a project. Were you able to work on this successfully? Did the residency help you to achieve your aims?*

SL: In anticipating the residency my main 'project' focus was for the discussions - and this was something that developed well personally as the meetings progressed - then during the residency my focus really became how to make good use and sense of the short gallery presentation. But if by project you also mean the print I wanted to make - then that is still in development, but nearly complete and to this point, with Mike's generous help, has really solved a long standing problem of mine with how to produce a specific image.

## **ts Beall**

The studio is in a fantastic location and was easy to work in. Standpoint staff and the artists were wonderful, and the building is a very active and professional working environment.

*Standpoint: Were some/all of the meetings with people you do not ordinarily have access to?*

tsB: All

*Standpoint: How beneficial were these meetings for you? Can you tell us any concrete outcomes and possible future developments from them?*

tsB: It was great to have the opportunity to speak to such a variety of people about my work, and I specifically worked on projects that were designed to take advantage of Standpoint's focus on critical engagement. I expect to keep in contact with all of the individuals I met with, and will keep certain connections fairly live, or active. One of the curators I met with almost purchased a work, which was of course very encouraging and will no doubt generate future conversations.



### **Anthony Schrag**

The meetings I had really added an extra element to the normal residency experience for me, and it was a fantastic experience to meet up with folks I would never have gotten the opportunity to meet, so highest marks for this part of residency! I met Rachel Anderson from ArtAngel, Anna Cutler from Tate Education, Andreas Lang from Public Works, Katie Orr (education and outreach co-ordinator at Gasworks, Laura Wilson from Chisenhale, Marijke Steadman (Curator of the Community programme at Whitechapel) and Frances Williams from South London Gallery. I wanted to get feedback from people who work in the “outreach” field and who had an invested interest in developing works with the public, and critique about my practice and suggestions of where to head next. The most useful were Rachel, Anna, Frances, Andreas and Marijke, all of whom seem to have not only a personal but a professional interest in socially engaged work, and we had very interesting conversations from a variety of different perspectives: institutional, personal, creative, financial, professional, etc. The critiques I received were very encouraging and many of them expressed an interest to work with me in the future: whether this happens or not is moot, because I have had a chance to show work to people I would never have had a chance to do so under normal circumstances.

Standpoint: *You produced a public presentation of work: what did you do, and how useful to you and successful would you say this was?*

AS: As this was an integral part of my original proposal, it was very important to explore this idea of presenting the work/findings within a gallery context. It was incredibly useful to discover that the pressures I feel (externally) to “exhibit” and exist within a gallery context are indeed, external, and I feel a certain confidence that I do not need to exhibit and make objects. It was a good way to discover what my priorities are, and have the time and space and feedback and support to do that was immeasurably beneficial to my practice.

### **Hannah James**

Nearly all (the people I met through the formal visits) I would not normally have access to...this six week period felt like a very intensive mini MA. As each meeting was 2-3 hours long, each person invested a lot of thought and ideas into my work. I have been given many other artists, theorists and projects to research which will continue to inform and develop my work in the future.

Fiona and Matilda were brilliant and made me feel really welcome and at ease with the residency straight away. Matilda is very knowledgeable, practical, supportive and generous with her time as well as being honest and open about her own thoughts. She suggested some brilliant people for me to meet and thought quite carefully about matching me with the right people, which is crucial. I worked on a public sculpture work which Matilda kindly helped with me for a day, otherwise this would not have been possible – so that was very important (the practical assistance). I wanted to respond to London and making work in a new city, a new context for my work so yes the residency did allow and inspire this. The short time frame did make the project quite tight, alongside the studio visits and my work commitments but I was happy with the outcome.

### **Andrew Bracey**

It felt very artist centred as an organisation. The artists at Standpoint are all great and more than anything because of their diversity. My studio in Manchester is an artist only zone, but it was so exciting talking to Mike and the print guys and seeing their process on an almost daily basis. Nicola has such an inspirational attitude and I am truly jealous and inspired by how she has established a scenario where the classes she does a few times a week in the studio mean she can be there all day every day. Graham was always helpful and looking back I wish I had spent more time nosing about and asking questions about the conservation, I have had an idea for a piece of work to do with using conservation techniques to remove information from paintings and wished I had asked him about it whilst I was there. Finally it was so good having painter conversations with Pete. The lack of conversation of painting I have in my home town and lack of contemporary painting that is shown in Manchester galleries has had a profound effect on me and is something that I plan to do something about. Pete was largely instrumental in making me aware of how little I do talk about painting.

Standpoint: *How long was your residency? Was this too long/short/just right and why?*

AB: The residency was for 5 weeks. Standpoint were very generous and allowed for the fact that I had already booked a week in Venice and so extended the spell from 4 to 5 weeks, so I still managed to have 4 weeks of time in London. This was just the right time in terms of being away from my family, though in an ideal world I would have loved more time in London, there was still so much more to see and do.

## Critical feedback and our responses to it:

- 3 artists felt that presentations were too short, and don't cover a weekend day– from 2012 we are increasing them to 3-4 days as opposed to 2 days and this will include a Saturday.
- 1 artist wanted less emphasis on the end presentation. We want this to remain flexible, but it is also important that there is an element of access for the public.
- Two wanted longer residencies. We can make it more flexible - (4-8 weeks instead of 4-6). But we will promote the residency more clearly as more of a conversational, social, short period of time for the artist to engage with pertinent figures in the artworld as a way of reviewing and understanding their practice, within the context of London. This notion sets the residency apart from other formats and supports mature artists.
- 2 artists were disappointed at their relatively small audience. Some events were very well attended but others less so. For regional artists without a high profile in London it can be difficult in the competitive market of contemporary art in London. We are strategising to improve publicity and audience development.
- 1 artist said that the gallery needs to be a more respected space when artists are installing. This has been discussed and agreed with Standpoint artists, with a new notice system so people know when gallery is 'in use' even if its not open to the public.
- 1 artist said that ideally there would be a member of gallery staff in the office Monday-Friday (currently Tues-Fri). With increase in staffing hours from 2012 this will be possible.
- The residency programme would benefit from per diem. Standpoint agrees this encourages breadth of applications, and would like to add a modest per diem into the budget for 2012 onward if possible.
- 2 artists commented on the journey from their accommodation (in Clapton), however it is a fairly rare set-up which everyone appreciated, so we want to work with them again. A 30 min journey is not very long for London. 1 artist said it was noisy in the mornings, they had a room directly over the door to the industrial unit underneath, we will negotiate with Vulpes to make a quieter room available.
- 1 artist commented that for artists working with digital media, it would be good to have their equipment insured during the residency. We asked our insurers about this, and it is not possible for us to cover equipment we do not own.

Below: Accommodation at Vulpes Vulpes



## **2 Advisors experience of programme**

All advisors were asked to supply written feedback on the programme. They have been very positive on every aspect of the programme so far, with few criticisms. The main suggestions were longer presentations and longer residencies (from two advisors) which perhaps reflects a lack of information from about the reasons for the shorter timespan and the distinctive aims of the residency (to fit in with the needs of more mature artists, who often have established working lives and families; and to provide primarily a space for discussion and reflection that remains open-ended, exploratory and flexible to the needs of the individual, rather than being a production residency aimed towards a final show).

Here are some extracts from the feedback forms:

### **Jan Verwoert (Independent writer, curator and critic)**

It is much more productive to have the chance to meet an artist in a studio and discuss the work in a situation where it is actually being produced. Rather than merely passing judgments in view of a finished work or exhibition, one can then (more easily) engage in an exchange about the artist's background and interests and together develop perspectives for the direction the work might take in the future... I would want to strongly defend the importance of institutions like Standpoint as a place where artistic production finds long-term support (rather than the merely the product of an exhibition being briefly celebrated).

### **Donald Smith (Director, Chelsea Space)**

In the case of Leo Fitzmaurice, whose studio is in Liverpool, the normal distance between himself and some of his invited visitors would have proved somewhat prohibitive... The invitation to guest visitors works very well as a pretext to extend the artist's networks and engage potential champions of the work. The programme is a remarkable professional development opportunity for recipients and support for regionally based artists is intelligent.

### **Nico de Oliveira (Curator and Director of MA Curating the Contemporary at London Metropolitan University and Whitechapel Gallery)**

I feel the contact with curators, critics et al offers artists an important opportunity to expand their discourse, whilst offering visitors the ability to see and discuss work in progress, rather than in a final state in an exhibition. This leads to a fruitful 2-way exchange.

### **Phillipa Lawrence (artist)**

I welcomed coming to talk to ts Beall for her own sake, but was drawn equally to being able to contribute to the ambitions and aims of the gallery and its residency schedule – I applaud its focus and ethos, and support a 'right' thinking enterprise. In a nutshell that this is a tailor made opportunity that allows a 'short' but intense and focused time...for research and production & making connections. That this is mature and artist centred, at all stages artists need support, mentoring, critique, communication and input.

### **Sally Shaw (Senior Cultural Strategy and Projects Officer for London City Government)**

It was great to have a conversation away from a direct commissioning / exhibition moment - ie no pressure, free to talk and be open and honest. Productive. It was great to feel that my conversation with Leo happened at a useful moment - to make a difference / have impact. However I feel that having studio space and dialogue is only half the picture. The priority should also be on showing. Perhaps they could return later in the programme and do a full show?

### **TJ Demos (Critic, curator and writer)**

A great resource that should be continued and expanded ... It creates valuable and potential long-term networks and relationships in the field. It's particularly valuable to link artists to curators, writers, critics - artists gain much in my view from these interventions and discussions - and it's beneficial for visiting critics too, as one can learn about artists' practices and experiences outside of London. Perhaps seminars, or group discussions might be a valuable addition, when helpful for the residency artist's practice.

### **Sacha Craddock (Curator and critic)**

Artists from say, Liverpool, Newcastle or even the countryside, can be more cut off than artists from Europe; and years of de-centralization has tended to hide the essential value of London to artists.

The formality of seeing images of work as well as work made in situ, provides a powerful situation that goes further than pure notions of career and exhibiting. A deep discussion about circumstance, work itself, and the way it can function, or be improved. This brings the honesty and intention of an artist together with their work and real critical discussion is often, apart from money, the main thing missing from an artist's life.

### **David Thorpe (independent curator)**

It's very important that artists from throughout the UK have the opportunity to work for a time in London. The art world in the UK is centred on London and it is there that important networks can be established and exposure to the international art world can take place. Both essential for the development of a successful career as an artist

### **Beth Greenacre (Rokeby)**

It is difficult for artists working outside of London to gain access to the critical engagement that London offers. Similarly some of the best exhibitions and commercial galleries in the UK are in London which offer a great resource. Beyond the above, the facilities offered are great and the opportunity to work in a supportive environment are invaluable.

### **Pieterl Vermoortel (FormContent)**

The London art-world is sometimes very London or international oriented and UK artists from outside of London in that sense get less visibility. So for the London scene it's good to be made aware of what is going on outside the main cities. For me it was an opportunity to meet a very interesting artist that I otherwise probably wouldn't have got in contact with. Whereas it is mainly a moment for the artists to get into contact with a different scene it is a good moment to show their work to as many people as possible.

### **Isobel Harbison independent writer, curator and critic**

There was a natural affinity between the artist and myself (because carefully chosen by Standpoint), which will more than likely lead to future projects... I was able to recommend some residencies and other artists, and be confident they will be as impressed with her [Hannah James] work as I was - a satisfying curatorial process in itself.

### **Tomasso Corvi-Mora (Corvi Mora)**

It is always good for artists to be exposed to a different audience and context, not to mention London. I enjoyed looking at work that I was not previously aware of.

### **Ellen Mara de Wachter (176 Projects, Zabłudivitz Collection)**

It is a chance to gain a nationwide perspective on practice, not to mention the opportunity of developing partnerships with artists and galleries in the regions. I feel it's very important for there to be more dialogue between London and the regions. Mark and I discussed this too. There are a lot of projects and initiatives in the regions, which London-based artists and curators should know about. It's also important for artists based in the regions to come into contact with the market, which is largely based in London. During their residencies, many opportunities can open up to them by just being in the right place.

### **Sarah McCrory (Frieze Projects)**

There is a lack of provision for this type of stay, and I think artists from outside London particularly respond well to the intense period of being able to see shows and get critical feedback from a number of arts professionals. Also it's great to be sited in a gallery with a programme that's up and running when they are there.

### **Cathy Lomax (director Transition Gallery and editor of Garageland Magazine)**

I think it is a great idea. It gives artists a base in London and a period of time to develop new work, make contacts and visit exhibitions. It is often hard to build up contacts during fleeting visits to London.



## List of advisors to the 2011 programme

Dave Hoyland, Director at Seventeen Gallery  
Sacha Craddock, independent curator and critic  
Ingrid Swenson, Director at PEER Gallery  
Milly Thompson, artist and lecturer  
Dan Hays, artist and lecturer  
Anne Charnock, artist  
Cathy Lomax and Alli Sharma, Transition Gallery  
Sigrid Holmwood, The National Gallery  
Lucy Reynolds, writer, artist and independent film programmer and content manager for Luxonline  
Lisa Panting, co-director at Hollybush Gardens  
Naomi Siderfin, director at Beaconsfield  
Isobel Harbison, independent writer, curator and critic  
Joe Scotland, artistic director at Studio Voltaire  
Paul Pieroni, curator, SPACE  
Pieternel Vermoortel, co-director, FormContent  
Rosa Tyhurst, assistant director, Limoncello  
Elisa Kay, curator, Flat-Time House  
Alex Finlayson - Shoreditch Trust  
Lucy McMenemy - Hackney Council  
Donald Smith - Director, Chelsea Space  
Sally Shaw - Senior Cultural Strategy and Projects Officer for London City Government  
Kirsty Ogg - Curator, Whitechapel Gallery  
Tim Marlow - Artistic Director, White Cube  
Tomasso Corvi-Mora - Director, Corvi-Mora Gallery  
Jane Rolo - Director, Bookworks  
Chris Hammond - Director, MOT International  
Jan Verwoert - independent Curator  
David Thorp - independent Curator  
Aideen Morgan – Director, ROOM Gallery  
Philippa Lawrence – Artist  
Jordan Kaplan - independent curator  
Danielle Arnaud – director Danielle Arnaud  
Nico de Oliveira – Curator and Director of MA Curating at LMU and Whitechapel Gallery  
Ed and Beth Greenacre – Co-directors, Rokeby Gallery  
TJ Demos – Critic and writer  
Rachel Anderson, Head of Interaction, Artangel  
Marijke Steedman, Curator, Community Programme, Whitechapel Gallery  
Katie Orr, Education and Outreach Coordinator, Gasworks  
Laura Wilson, Education Organiser at Chisenhale  
Frances Williams, Head of Education, South London Gallery  
Teresa Cisneros, Education Curator at Iniva  
Andreas Lang, Co-founder of Public Works  
Engage  
The Showroom Gallery  
Philip Scofield at Bentham Projects  
Ron Henocq, Director at Cafe Gallery and Dilston Grove

### 3 Public participation

Attendance has varied from artist to artist. Where artists have had stronger connections in London or are more known, the presentation and talks have been busy, but where artists are unknown to a London audience it has been more difficult. We have set in place several new schemes to generate more regular audience, through building particular connections to colleges and artist groups. While sometimes the numbers are not high these interactions are far longer and more engaged than in a normal exhibition situation – with most visitors coming for the talk and staying for discussion afterwards, hence being at Standpoint 1 to 2 hours.

Artist	Studio visits and meetings	Presentation of work	Talk	Other event	Schools/ group visits
Leo Fitzmaurice	11	28	32		
Simon Liddiment	12	27	60		
ts Beall	10	12	16		
Anthony Schrag	16	34	35	104	141
Hannah James	14	8	25		
Andrew Bracey	11	14	21		40

**Total live audience: 671**

**Online Audience: 5707**

Blogs: 320

Facebook: 3850

Twitter: 417

Website: 1120

Standpoint realise that it is a challenge to build strong audiences for programme focusing on artists from regional UK who often have yet to build a network in London (hence their application to the residency). While the main focus of the programme is on making strong connections to specific individuals through the studio visits, we have agreed certain important changes to our marketing and audience relations.



Changes to marketing strategy in 2012:

- A printed leaflet at the beginning of the residency year with all artists, the dates of their presentation and talks, to be distributed throughout London.
- A new post of p/t audience and publicity development officer one day per week, to help strategise, coordinate and innovate our marketing and promotion.
- Re-design of website. to integrate with social networking tools, and contain more active links with detailed coverage of the residency programme such as images, recordings of talks, reviews, quotes. Reciprocal links with partners and artist websites.
- Redesign of printed material associated with Standpoint Futures
- Individually targeted communication with press to push for coverage in editorial, reviews, listings, previews etc.
- Building on our relationships with pertinent and targeted groups – eg educational groups such as DIY educate, Q Art, artist groups, Tate Patrons, Contemporary Art Society etc.
- A concise strategy for approaching various listings including what each publicity organisation/company requires, and when.
- More reciprocal links with partners and supporters.
- Innovate and improve our use of social media

#### **4 Public participation and new audiences through the activity and event of the artist working in the public realm.**

The aim for us was to extend Standpoint's outreach to local people who would not normally come to the gallery for contemporary art exhibition, but who we had perhaps interacted with in the past through our educational events, and also to reach completely new audiences. Anthony Schrag decided that he wanted to concentrate his attentions specifically on the very local area of Hoxton Street, which though on the border of the gentrified and fashionable Shoreditch and Hoxton, remains an area of significant deprivation and social exclusion. Anthony worked on two projects that had as their common theme the interaction of neighbours and people local to the area of the community gardens and the Hoxton Street market and shops. Anthony spoke to residents, shopkeepers, community groups, youth groups and gangs in the Street and in the large council estates that adjoin it.

Name Your Neighbour was a video project in which over the course of three weeks, Anthony asked local residents if they knew the names of their immediate neighbours. The resulting 10 min film addressed how the community had changed, and celebrated how connected it still was. Some people filmed had lived on the street for over 50 years. Anthony interviewed 29 people for the film.

Anthony developed a special event with the local community at the Hoxton Community Gardens on Saturday 23 July. I don't know you people... why are you here? was a five sided Tug-of-War competition. See his artist section for more details.

Anthony's list of people who have helped with and participated in the planning of the projects:

##### Hoxton Street

1. PC Yasmin Aygun (Safer Neighbourhood, Police)
2. Bridget Morten – Chair of Arden Estate
3. Glenda – Manager of Geffrye Estate
4. Janice – Chair of Geffrye Estate
5. Karena van der Merwe – Hoxton Trust
6. Ibrahim + Juliana from Hoxton Community Gardens
7. K.C. from Creations Hair Salon
8. Fruit stand on corner (next to hair salon)
9. Linda from Anderson's Bakery

Anthony awards trophies to 'not a losing' team



10. Tony from flower shop
11. Jason from Howl at the Moon Pub
12. Shoreditch Tales (via email and telephone )
13. Anne and Lucy from Ministry of Stories
14. Rita from Afro-Caribbean Market
15. OAP groups – Gladys + Charlie, Kitty, Eve, Whyne, Charlotte, George, Nancy, Grace (+ Daughter)
16. Bingo Group (Led by Eve, as above)
17. Darman Centre for the Wellbeing of Turkish/Kurdish
18. Lucy McMenemy – Hackney City Council
19. Naleni Naidoo – Hackney City Council (email)
20. Emma Bartholomew – Hackney Gazette
21. Isha Richards, Marketing Assistant, Hackney community college (email)
22. Clare Baker – MET Police Marketing (email and phone)

And further afield:

23. Emma Smith (Artist, showing at The Showroom as part of Communal Knowledge programme)
24. Amal from Serpentine (Edgware Road Project)
25. Louise Shelly (Co-ordinator of Communal Knowledge at Showroom)
26. Took part in Engage conference and (re)met Sophie Hope (curator/thinker)
27. Talk with London School for performing art (Turnham green)

There were some truly moving moments in the course of these projects, and we were delighted with the outcome for Standpoint, for Anthony, and for the local community – who certainly seemed to engage whole heartedly.

## 5 The participation and feedback of peer artists – those visiting and from Standpoint

We have been delighted with the success of the relationship Standpoint has developed with **Vulpes Vulpes**, who have provided invaluable peer group support as well as accommodation, and we are very pleased they want to host our artists in 2012. They report that hosting the residency artists has been a very beneficial experience for their group. [www.vulpesvulpes.com](http://www.vulpesvulpes.com). Partner artist groups such as Outpost and Vulpes were regular visitors and supporters of the talks, and all residents had many encounters in their open studios with artists from London that engendered active discussion around their work and also around the different structures and opportunities available in the London versus regional art world. In 2012 we plan to programme at least one formal panel discussion around this subject, as it generates much interest from artists.



## Standpoint Artists

All Standpoint artists make a commitment to be involved in the charitable activity of the organisation through our education programme, of which the residencies now form a major part. Many artists work with Paupers Press, New North Press and Graham Bignell Paper Conservation, or by project in the ceramics studios. These are organised over 2 floors to facilitate project work by different artists and ceramics classes as well as Nicola Tassie's continuing practice. Many of Nic's students are practicing artists learning new skills.

All the artists working at Standpoint have been involved via talks, informal meetings and studio visits with the residency artists, and our three directors – Michael Taylor, Graham Bignell and Nicola Tassie are central to the planning and delivery of the programme. All residency artists reported how successful this aspect of the residency was, in terms of artist-artist support and exchange, as well as the more formal opportunities to make work alongside one of them in their specialisms of litho, etching, letterpress or ceramic:

- Simon Liddiment utilised the Paupers Press technology and expertise to make a new litho print as part of his residency at Standpoint. The edition was completed by Michael Taylor after Simon's residency.
- Hannah James planned to use the ceramic studio as a resource to explore an avenue of her practice but ended up making large works outside and photographing them, however she had several discussions with ceramicist Nicola Tassie about the possibilities for expanded use of found and made ceramic in her practice.
- Andrew Bracey formed an active relationship with Standpoint's Peter Ashton Jones, painter and editor of Turps Banana. They conducted a discussion for his artist talk which was a successful evening.
- Andrew Bracey also spent several days in Paupers press and made a litho print with Michael Taylor.
- In 2010 residency artist S Mark Gubb made several letterpress works with Graham Bignell, and he returned this year to collaborate with him again.

### Facilities and specialists at Standpoint:

**Paupers Press** is a fine art print and publishing studio that works with leading contemporary artists, publishers and galleries. Paupers are specialists in etching, lithography and relief printing and they use hand drawn, photographic and digital material. Paupers Press offers one of the largest etching presses in England. Artists they work with include Paula Rego, Rachel Whitread, Damien Hirst, Cornelia Parker, Jake & Dinos Chapman, Grayson Perry, Glenn Brown, Mat Collishaw, Chris Ofili, and Charles Avery. Director **Michael Taylor** has taught print widely, including at the Royal College of Art, Slade, Central St Martins. He was Head of Print at Camberwell, and was a selector for the Northern Print Prize 2011. **Simon Marsh** founded Hope Sufferance Press before joining Paupers in 2007. He continues to work on his own projects and collaborations with artists such as Brian Ingham. **Temsuyanger Longkumer** is from Nagaland, he studied in Assam and at the RCA. Recent exhibitions include Pitt Rivers Museum, Oxford and Maddox Gallery, London. **Katherine Jones'** recent projects include Residency for Munsterland Festival Part 6; Birgit Skiold Memorial Trust Award of Excellence for The National Art Library V&A, Research Fellow at City and Guilds of London Art School 2009, Northern Print Biennale Solution Group Prize 2009.







**New North Press:** is an artisan letterpress print studio. Letterpress is a traditional form of relief printing using wood and metal type blocks. New North Press have a substantial library of type, both wooden and metal, which is set by hand and printed on Albion presses. They specialise in artists' books, portfolios and editions; and run workshops, take commissions and produce their own editions for sale. Director **Graham Bignell** trained in paper conservation. Letterpress is a passion that grew into a second business. Graham teaches extensively and has worked in collaboration with many artists and writers including Vikram Seth and S Mark Gubb. **Richard Ardagh** is a graphic designer and letterpress expert. He has a BA Graphic Design from St Martin and runs his own graphic design business. **Beatrice Bless** gained a Swedish degree in kindergarten teaching and a BA in Graphic Design at Camberwell. **Ian MacDonald** spent many years as an event organiser and performer (especially in historical re-enactment). He is also a ceramicist and designer.



**Nicola Tassie** is an internationally exhibiting ceramicist. She runs workshops and classes on all aspects of ceramic working. Her studio operates across two floors and is equipped with 5 shampo wheels, 2 electric kilns, slab moulds, hand-building equipment and a large range of glazes. Nicola has been teaching ceramics to artists and makers since 1984. Many of her students are practicing artists learning new skills. She facilitates project work by diverse artists (eg Gerad Wilson, Kit Grovenor). **Denise de Cordova** is a sculptor, ceramicist, and tutor at the Royal College of Art. She makes her large-scale sculptural ceramic works at Standpoint. Denise was a British School at Rome Scholar in 1983 and a Henry Moore Foundation Fellow at Camberwell in 1984. She has exhibited internationally since the late 1980s and her UK solo shows include Dona Stones, Eagle Gallery 2011, Cell Fire at Flowers Central 2003 and Re-Reader at the Eagle Gallery 2007.

Opposite: Etching (left) and Litho (right) facilities at Paupers Press  
 Top: Graham printing Terry Smith's text for the Eagle Gallery (left) and the conservation studio (right)  
 Bottom: Ceramics project studio (left) and Nicola Tassie's studio (right)

**Peter Ashton Jones** is a painter and the co-founding editor of the painting magazine **Turps Banana**. He has a deep engagement with the history, theory and practice of painting. Solo exhibitions include *The Eye of the Blackbird*, Standpoint Gallery 2011 and *Feasting Indoors*, V22 Ashwin St, 2007.

**Graham Bignell Paper Conservation:** Established for 30 years the studio specializes in paper conservation & restoration of all art and archives on papers work ranges from damaged Banksy's to 20th Century prints through to letters by Queen Elizabeth I. The studio works for a variety of museums, galleries, Libraries, institutes, Universities and Livery Companies as well as individual print dealers and collectors.

The residency studio was a useful, accessible place for the artist to invite new contacts, friends and acquaintances to for a closer look at their work. Among the many visiting artists and art professionals were Mariele Neudecker – Artist, Lauren Dyer Amazeen – writer and Director of Vanguard Visions in New York, Sarah Carrington – independent Curator, Camilla Brown – independent Curator, Mark Pearson - artist, The Two Jonnys – artists and curators, Yu Chen Wang - artist, Basement Art Projects

## 5 Concrete outcomes: the relationships and projects that emerge through the residencies

All artists so far have said the majority of advisors want to keep in touch, and would be interested in potentially working with them in the future. It is very early days to assess concrete outcomes for artist in this year's programme, however we are delighted to report some:

Outcomes for artists:

- **Leo Fitzmaurice** has recently been awarded the **Northern Art Prize 2012**. Tim Marlow, who was on the selecting panel, visited Leo in the studio during his residency at Standpoint. A major part of his work displayed for the shortlist exhibition consists of the slide installation of mobile phone images that he developed and discussed in detail at Standpoint.



- **Hannah James** has been invited to participate in a project with **SPACE**, after Paul Pieroni visited the studio. Hannah was invited to exhibit the slide installation that she made during her residency at Standpoint in a 2-person show at **Mews Gallery**, after the directors came to her presentation and talk. She has since been invited to show this piece again, in a 3 person show at **Cole Contemporary**, with Dagmar Heppner and Charlotte Moth.
- **Anthony Schrag** is working with **South London Gallery** on an ambitious new outreach project in 2012 following a successful studio visit from Frances Williams, Head of Education.
- **Andrew Bracey** is writing an article for **Garageland** magazine Paint issue on Conceptual painting after his meeting here with Cathy Lomax and Alli Sharma. Andrew is also starting up a Painting discussion group at Lincoln (where he teaches) and one in Manchester (where he lives) after being inspired by the level

Above: Leo Fitzmaurice 2 images from the series *The Way Things Appear* 2011



Far left: S Mark Gubb,  
work installed in  
Matthew Bown Berlin  
Left: Samantha  
Donnelly's installation  
for 176 Projects

And from the 2010 mini pilot:

- **Samantha Donnelly** was commissioned by **176 projects / Anita Zabludovicz** collection to make a ambitious new sculptural installation for the exhibition 'The Shape of things to Come' in 2011, after her meeting in 2010 with curator Ellen Mara de Wachter.
- **S Mark Gubb** was invited to exhibit in a significant 3 man show 'Zündkerze' at **Matthew Bown Gallery** in Berlin, curated by David Thorp (with Damien Roach and Helen Marten). See a review at <http://www.frieze.com/shows/review/zuendkerze/>

### **Standpoint Projects in direct response to the residency programme:**

- We are working with Samantha Donnelly on a solo showing of her work at Standpoint Gallery in Sep-Oct 2012. This will be Sam's first solo exhibition in London, and will be a fantastic opportunity for us to work in collaboration with her and with Ceri Hand Gallery. Ceri has been a great support to the residency programme from its first inception.
- We are developing a Standpoint Futures print project. Each residency artist will produce a print, many of which will be made using the specialist facilities at Standpoint. These prints will be available singly and as a portfolio, and the sales will help to fund the residency programme.
- We are in conversation with S Mark Gubb around developing a duo show here with an established artist.

### **6 Long term benefits to participants**

The most direct long-term impact for artists comes out of the studio visits and meetings with advisors. Artists have reported these conversations as having considerable impact on their thinking and practice, and the potential for significant outcomes in terms of projects and exhibitions in the future. While it is unlikely that every visit will have a concrete outcome for our artists, it is clear that we are setting up the best possible opportunities for the conversation to continue. It is in the nature of these opportunities that they occur over time. It is to build this evidence, and thus the visibility of the programme as a whole that we hope to secure 3 years core funding from 2012.

All of our visiting advisors have said that they will keep in touch with the artists that they met, and it is clear that they found the visits a rewarding experience. (see feedback)

### **Standpoint will keep in contact with artists in various ways –**

- Collecting feedback and evidence over the 2 years after they complete their residency
- The blog acts as an interactive space for current and past residents.
- We highlight exhibitions and events alumni are involved in via the gallery newsletter, website, social network, residency blog and reports.
- Artists can also interact with each other through the blog and Facebook group.
- We are developing a new print project (see above) that will extend our work with all residency artists.
- We will work with some artists as part of the main gallery programme (see above).



## 7 Partnerships

**Peacock** (Aberdeen) have been to visit Standpoint twice over the year, once for the meeting in March and once for Anthony Schrag's event. They are very supportive of Standpoint and have a strong relationship with Creative Scotland - who will partner fund a Scottish artist's residency in 2012.

**Outpost** have been to Standpoint five times over the year, to meetings and public events. They form a strong network, and have been very good to talk to about aspects of development and troubleshooting, and they will continue as level 1 partners in 2012.

**ARC** have also been very supportive, and will remain as partners (we asked them to become level 2 next year)

**Castlefield** have offered close interaction and support, they cannot continue their participation in 2012 because of their own funding problems but have continued to support residencies in 2011, particularly ts Beall and Andrew Bracey.

**Arts Council Wales** - Partnership went reasonably well considering the difficulty of our lack of a Welsh artist in 2011- they are seeking a way to support our programme in 2012. They are very pleased we are working with G39 next year, and funding may well come through our partnership with them.

**Eastside Projects** came to help select at interview, and then pulled back from participation. Asked for their reasons, Gavin Wade said that he thought the idea of the residencies was important and needed, but he wanted to select the artists himself. He is now considering expanding his programme Extra Special People to include a link-up and residency with a London gallery via his personal contacts. He commented that in other partnerships he was not asked for an input of money, only his time. We are able to remedy this, which we felt was valid. He thought that publicity was weak. Partly this is a result of it being a pilot, and a tight budget. We have looked closely at these comments and have addressed them (as described elsewhere).

**Spike Island** were initially very helpful and supportive, but then were influenced by the above. Since then we have had no interaction with them despite our attempts to get feedback and criticism that we can use to improve our model.

We have addressed the weaknesses in our partnerships through a process of feedback and self criticism, and have made some structural and managerial changes for 2012 onwards, detailed below. We will continue to review this.

### Changes to partnerships in 2012

- Partnerships in 2011 were organised rather hurriedly due to imminent funding deadlines, without the time to visit or have met all partners. This year we have been able to build more solid relationships and a greater understanding of the residency programme and its core aims through meetings and visits.
- Each 2012 partner has received a document that clearly sets out what we ask of them and what they can expect in return.
- We have introduced two levels of partnership, meaning we can work with new organisations at a level which does not burden them. It is a very achievable level of support that we ask for from Level 2 organisations, yet promotes a sense of ownership of the project by them and their region. There is opportunity in subsequent years to become a Level 1 partner, which means that Futures has a varied panel of Level 1 partners, drawn from organisations who already know us. This is good for artists applying as their work is seen by a varying panel.
- We have changed the requirement for cash funding from our partners - unsustainable for many of them and problematic as described - instead we are partner fundraising via UK Arts Councils directly (ACE), or through our partnerships with the relevant organisations (ACW and Creative Scotland).
- We update partners regularly - we have sent reports on each residency from April, plus links to blog updates, website and social networks.
- We will ensure a more active consultation about the residency and presentation by the artist from their region to help with marketing and audience development.
- We will be more proactive in ensuring partners' full participation next year, checking in with them regularly to ensure their contribution, and having an agreed checklist for expected contributing publicity.
- Ensuring reciprocal links from websites and blogs
- Programme a panel discussion event with speakers from our partnership base

## **Level 1 / Level 2**

The main difference between levels is that the Level 1 partners help to select residency artists, which involves 3 days working together at Standpoint. This time/travel etc is funded in kind by our partners. They also attend at least one further group meeting later in the year, to feed back to us on the selection, to discuss and advise about the programme as a whole, and to help us innovate for the future. The Level 1 partners will alter from year to year so as to provide a varying panel for applicants., which will also include 2 guest selectors.

### **2012 partners Level 1**

Workplace, Gateshead  
Exeter Phoenix, Exeter  
Grand Union, Birmingham  
Outpost, Norwich  
Peacock, Aberdeen  
G39, Cardiff

### **What we ask from them**

1. To be on the panel for the selection process at Standpoint - selecting six artists for the residency program in 2012. This will involve three days in total - one day to shortlist artists and two days of interviews.
2. Attendance of at least one program review meeting at Standpoint in the coming year.
3. A continuing relationship throughout the program between Standpoint and each partner (including feedback and discussion)
4. Support to secure sustainable funding from regional sources
5. Particular support for an artist from their region
6. Partner to publicise the residency program within their region. This would involve:
  - a) Regional partners pursuing media coverage for the residency, and for any artists from their region who are selected.
  - b) Marketing the residency as an opportunity of significant benefit for the artists in their region.
  - c) Promoting the residency program through local networks, websites, email lists etc. Links on their website to Standpoint Futures website and blog.
  - d) Targeting specific artists to apply.

### **2012 partners Level 2**

CCA, Glasgow  
Royal Standard, Liverpool  
Wysing Arts Centre, Cambridge  
Trade and One Thoresby Street, Nottingham  
Arc, Aspex, Portsmouth  
Catalyst Arts Belfast

What we ask from them: Points 3, 4, 5 and 6 as above.



## 8 Funding

Core funding for the 2011 pilot came from Arts Council England, with partnership funding from our regional partner organisations. As discussed above, this proved unsustainable for many of the artist-run and smaller organisation with whom we wish to be able to work, and it became a real sticking point to our partnerships with one organisation.

As discussed below we found the budget was extremely tight in terms of staffing, particularly for publicity and audience development, so have increased hours for projection into 2012. We have also added a budget for the public realm project.

We had a shortfall on expected partnership income, therefore Standpoint increased their cash and in kind funding, and savings were made where possible.

### INCOME

Expected (including cash and in kind funding)	£41,790
Actual	£39,112

### Sources

Arts Council England	£18,850
Other public bodies	£3,500
Private income	£5,850
Application fees	£972
Standpoint	£9,940

### EXPENDITURE

Expected	£41,790
Actual	£39,160

### Funding strategy for 2012 and beyond:

Core funding has been applied for from the Esmée Fairbairn Foundation. EFF have passed our Stage 1 application, and we are awaiting the outcome of Stage 2 shortly.

Partner funding comes from UK arts councils and our partner organisations.

We have increased the application fee to £15, we expect 100+ applications.

### Print Project

Each artist will make a print for sale through Standpoint to help fund the future programme. Marketed through an exhibition at Standpoint. Prints will be in a variety of media, some will employ the special facilities and expertise of studio artists at Standpoint (etching, litho, letterpress), while others will employ techniques that the individual artist is working with already. The prints will be in a specific size format, but on different paper stock appropriate to the individual works. To be printed on demand from a limited edition of 40 + 5AP, at an individual price (unframed) of £450, or a suite of 6 (unframed) at £2200.

We will be actively seeking an increasing proportion of private and corporate support and sponsorship in 2013 onward. We will be looking at all options for funding including national and local (London and regional) funding bodies, individual giving and corporate sponsorship.

## 9 Staffing

The 2011 pilot programme was devised by Fiona MacDonald, and delivered by Fiona and Matilda Strang, with directors Nicola Tassie, Michael Taylor and Graham Bignell. While successful, the workload was very high, and in order to continue to provide a high quality programme and continue to innovate it is necessary to have an increase in staffing levels.

In 2012 we have budgeted for an increase in hours for the Residency Coordinator to 2 days per week for 36 weeks instead of 10 hours, and have added a new p/t post, 1 day per week, of Marketing and Audience Relations Officer, as it was agreed this was a weak point in Standpoint's performance, and it would be very beneficial to have someone concentrating solely on this. Fiona MacDonald will continue to oversee the programme, and there is an increase in the percentage of the hours she can spend on this by decreasing some of the other gallery activities - reducing the number of gallery exhibitions per year. We will keep this under review.

### Staff profiles

**Fiona MacDonald** has been Curatorial Director at Standpoint since 2006. She is an internationally exhibiting artist working in painting and sculpture. She has recently completed the Abbey Fellowship in painting at the British School at Rome. Solo shows include Works from the mirrored series, 10 Gresham Street, London 2011-12; Morphology, Maddox Arts 2009; Anthroflora, Long&Ryle 2007 and Habitat, Phoenix Brighton 2006. She has taught and lectured at many institutions including NUCA, Manchester Met, City University, University Arts Bournemouth and UAW Cardiff.

**Matilda Strang** recently completed her MA in Curating at Goldsmiths College. She gained a BA in Fine Art at UWE Bristol. She has worked in many respected institutions including Matts Gallery and The Drawing Room. She curated the art programme for Supernormal Festival in 2011.

