



Scottish Arts Council

ARTISTIC EVALUATION

It should be noted the views expressed in this evaluation are intended to represent, as far as possible, an objective aesthetic judgement. Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences.

Artist/Company:	TOBERON WAXMAN
Venue:	PEACOCK VISUAL ARTS
Title of Event:	Block of Ice +1/60 - NO TIME TO LOSE
Type of Event:	INSTALLATION/PERFORMANCE
Date of Visit:	THURSDAY 24 JULY 2008
Overall Rating:	3

Installation & performance entitled **Block of Ice +1/60** by Toberon Waxman was part of **NO TIME TO LOSE, A SEARCH FOR WORK/LIFE BALANCE**, a series of exhibitions and events curated by Milena Placentile for Peacock Visual Arts during June and July 08. The programme offered a potentially stimulating range of events and installations accessing different sites in the city.

The temporary installation **Block of Ice +1/60** took place over a period of five days from 22-26 July.

This work was originally shown in Canada (Waxman's country of origin) ten years ago and had been recreated at Peacock Visual Arts for its first showing in the UK. There were a number of technical difficulties associated with the performance that caused delays and prevented the public from easily accessing the installation.

Projection, ice melt caused by activity from the sleeping artist's brainwaves and bottles slowly filling with liquid, combined to create an experience that addressed the increasing pressures exerted on contemporary society to work longer hours, and be in constant communication.

Name: SUSAN CHRISTIE **Specialist Advisor** Date: 02/11/08

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named above. It has been prepared by either a specialist Advisor, or an officer of the Scottish Arts Council, as indicated at the end of the form. The report will be circulated to the organisation which produced the work and to the management of the venue, if the venue is core funded by the Scottish Arts Council.

The report will form evidence for the Artistic Leadership and Public Engagement sections of the Quality Framework and be taken into account in assessing the work of the producing company in relation to applications for funding to the Scottish Arts Council. It may also be used by the Joint Board to report on the overall performance of its funded organisations.

Evaluators should enter their rating under each section, explaining briefly their reason for the rating with reference to their comments under each section. Ratings should be given in accordance with the following:

- 1 - Very Poor** – standard falls well below what is acceptable.
- 2 - Poor** – not attaining acceptable standards of conception or presentation.
- 3 - Competent** – routine rather than especially interesting.
- 4 - Good** – well conceived and executed
- 5 - Excellent** – conceived and executed to a high standard.

1. Artistic Assessment

Please evaluate the artistic quality of the event, with particular reference to the strengths and weaknesses of the following:

Artform	Criteria	Rating	Comments and key reasons for rating
All	Vision and imagination of work	3	<p>NO TIME TO LOSE - A SEARCH FOR WORK/LIFE BALANCE was a series of exhibitions and events curated by Milena Placentile for Peacock Visual Arts during June and July 08. The programme offered a potentially stimulating range of events and installations accessing different sites in the city, moving away from the static exhibitions.</p> <p>The temporary installation by Tobaron Waxman – Block of Ice +1/60 - took place over a five day period from 22 - 26 July. My visit took place on the third day.</p> <p>Block of Ice +1/60 developed as a piece of work, emerging from the artist's experience of acquiring a sleeping disorder that affected Waxman after many years of working irregular shifts. The disorder – circadian rhythm disorder dyssomnia – experienced by Waxman was introduced in order to explore the impact that enforced working schedules can make on personal and professional lives: our health, our wellbeing and our social interactions.</p> <p>The artist slept under a duvet in a hammock installed above our heads wearing a blindfold and earplugs. A large block of ice was suspended from the ceiling and tubes underneath the hammock slowly filled 18 bottles with ice-melt. 120 bottles were to be filled in total by the end of the run with labels attached that featured images from the projections.</p> <p>This work was originally shown in Canada (Waxman's country of origin) ten years ago and had been recreated at Peacock for the first time in the UK.</p> <p>Bottles were labelled by the artist as the installation progressed and were to be made available for sale to the public. The income from sales was to be rechanneled into supporting shift-workers. Toberman worked for many years as a shift-worker himself.</p>
All (if relevant)	Curatorial/ programming vision/ selection	4	<p>The installation & performance by Toberon Waxman was part of NO TIME TO LOSE, a series of exhibitions and events, curated by Milena Placentile for Peacock Visual Arts.</p> <p>Sutherland Library was used an additional venue with work by Canadian artist, Cathy Busby. Other artists involved were Saki Satoum (video installation), Abigail Schoneboom (multimedia installation), Anya Hertenberger & Anya Steidinger (2 multimedia installations) and Amy Alexander (performance).</p> <p>The programme of events was curated as a response to the decline of personal time and growing over-emphasis on work. The various artists' projects touched on issues including our constant availability and pre-occupation with work because of email, mobile technologies, etc. and the plethora of problems that arise from chronic overwork and fatigue.</p> <p>The exhibiting artists drew our attention to specific factors that have contributed in creating a climate in which people feel politically and socially disengaged. During my visit, there were various technical difficulties</p>

Artform	Criteria	Rating	Comments and key reasons for rating
			<p>with the installation at Peacock and we had to make several return trips (x 3) over the course of the afternoon until the installation was fully operational. This meant a time delay in accessing the artwork and the ripple effect of waiting for these problems to be resolved meant that the attempt to visit another part of the project (Cathy Busby's project at Sutherland Library) had to be cancelled. This was disappointing.</p> <p>Ironically, the pressures and traffic generated by daily commuters working in and around Aberdeen city meant the roads clogged up by late afternoon. This (along with the delayed access to the gallery) meant that we were unable to directly experience Cathy Busby's installation that was promoted to be an exploration of the pressures of current work-driven society!</p>
All	Success of event against stated aims	3	<p>The technical difficulties impacted on our entrance to the installation and meant that the artist was not fully asleep when we finally were able to enter the gallery. This awareness about the artist's sleep status initially affected the authenticity of the experience. Once we overcame this initial barrier, we absorbed the ideas associated with the project, the images projected at the back of the gallery, which were to be turned into labels for the bottles collecting fluid nearby.</p> <p>The creative & productive cycle of the artist was able to potentially develop uninterrupted over a 24hour period – water was collected & triggered by the artist's brain waves when asleep; when awake Waxman could affix bottle labels and generate a tangible output from his period of slumber.</p> <p>The relentless dripping of the fluid into the bottles and flickering images projected onto the back of the gallery visually reinforced the desires and pressures exerted on contemporary society to continually produce and communicate.</p> <p>The continuum of production was an intriguing and potentially fascinating theme. However, it was important to ensure that this message was conveyed with authenticity.</p>
All	Performers/tutors	3	Technically, the artist was the sole performer in the installation. Since this predominantly involved him sleeping, this was challenging to comment upon.
Dance, Theatre	Choreography/Use of choreography		N/A
Theatre	Script		N/A
Theatre, Dance	Direction		N/A
Dance, Theatre	Use of music		N/A
Dance, Theatre	Design		N/A
All	Quality of Presentation/Engagement	2	Installation was well presented when fully operational but had been hindered from the outset by technical problems. With a planned run of only 5 days, this was a significant issue and affected how many people were able to experience the installation.

Artform	Criteria	Rating	Comments and key reasons for rating
All	Audience	3	<p>Four people arrived during the period of my visit, which was the majority of the afternoon. Numbers appeared to be modest for July.</p> <p>Visitors spent brief period of time in the installation after their initial surprise at the live presence of the artist lying above our heads in a hammock.</p>
All	Additional Interpretative	3	Free A4 brochure available in the gallery. Panel in gallery providing some background and staff were on hand to provide additional information.
All	Outcomes of education activity	3	Exhibition and installations took place out with term time. Advertised discussion session with the curator took place on Friday 13 June. Various videos had been shown in conjunction with the show on 8 July. All events were free to the public.

2. Management of Event

Please evaluate the way the event was presented/organised by the organisation and the venue, with reference to the checklist below, including additional comments/observations. Please try to view the venue and the services, and interpretative material as though you had never visited it before eg if you did not know the venue's location, how easy would it be to find your way there, and to find your way around once you had arrived?

Criteria	Comment
Suitability of the venue for the event	Venue was suitable scale and nature of the project.
Information/ interpretive material at venue	Free brochure available at the venue and blogsite with more info.
Publicity/ pre-publicity	Good level of press coverage in the Press & Journal, STV and The Herald (Calum Mackenzie) covering the programme. Information was displayed in the gallery about the Cathy Busby project although no map was supplied for visitors unfamiliar with the city. Could be useful to provide more detailed information or include a small map on the free brochure, if undertaking a project of this nature in the future.
Ease of booking and payment	N/A
Location of venue	Venue is well established and known to a wide arts audience. Not signed in a highly visible manner if the venue was unknown to visitors. However, a new venue is currently under development - these difficulties and issues will potentially be redundant once the new venue is operational.
External signage and signposting	Some external signage but venue not highly visible from distance. Familiar with the venue & this did not present any problems.
Internal directional signage	Gallery opposite main workshop space; hence internal signage not necessary. Gallery staff helpful and on hand, if anything required explaining, clarifying, etc.
Access and provision for disabled people	Lane with cobbles extends towards the gallery complex and workshop. Not an especially light or inviting entranceway, hence the need for new space and more generally welcoming environment. Issues being addressed through new gallery and workshop development. Model with information about this on display at Peacock.
Timing of the event	Project part of larger programme with 4 day run for installation. Duration of run determined by what fitted with the project.
Customer service	Staff very helpful and provided additional background on the project to everyone visiting the installation.
Acknowledgement of Scottish Arts Council Funding ¹	SAC acknowledged on print, website and internally in the gallery.

¹ In press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, company's website, notices display, exhibition materials, websites and advertising, recordings, publications, video, broadcasts, computer programmes etc.) Where the event is publicised in the programme brochure of another organisation (eg venue, gallery, etc) then SAC acknowledgement should appear against the particular programme entry for this event.

3. Organisation's Comments (optional)

This is the organisation's opportunity to respond to points raised within this assessment. Please do not feel obliged to fill this section in. In the spirit of the Quality Framework, we would ask that any comments are self-evaluating, providing an insight as to why, if there is, a major disagreement of response between the organisation and the evaluation, in a constructive way.

This will not alter the rating given by the assessment, but will allow the organisation the opportunity to give their opinion/feedback. The Scottish Arts Council reserves the right to edit comments if they are deemed to be libellous or defamatory.

As the Scottish Arts Council implements the Quality Framework internally, we intend to publish artistic evaluations on organisations that we support regularly on our website. The final artistic evaluation, including the organisation's response will be published on a quarterly basis on our website.

Please keep your response to max 500 words. If we do not hear from you in 15 days, we will assume that you do not want to respond.