



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.

**Artists:** Zoe Hatziyannaki, Peter Oetzmann, Indre Serpytyte, Paul Winch-Furness

**Venue:** Stills Gallery, Edinburgh

**Title of Event:** Jerwood Photography Awards 2006

**Type of Event:** Exhibition

**Date of Visit:** 16 August 2007

**Overall Rating:** 5 - Excellent

*(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – i.e. the particular strengths and weaknesses. If the management of the event affects the overall enjoyment of the event, please comment, but the overall rating should be based on the artistic merit of the event.)*

### summary

A formal exhibition of high quality photographs by four individual artist/photographer's at an early career stage and joint winners of the Jerwood Photography Award 2006.

The exhibition promoted a successful collaboration between the Jerwood Charitable Foundation, the Edinburgh based Portfolio Magazine and Stills Gallery.

Each artist's portfolio had its own integrity and presence, an acute focus and power of association with subject matter as selected. Collectively, the impact of four individual groups of photographs worked well together to give a rather chilling resonance and interpretation of public realm surveillance, new town urban planning, renaissance landscape and private grief.

Name: Alastair Snow

Date: 22.08.2007

Specialist Advisor

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:

	Criteria	Rating	Comments and key reasons for rating
All	Vision and imagination of work - Quality of ideas, skills in execution; if you've seen the work of this artist(s)/ company before, please comment on the comparison.	Excellent	The work of four winning artist/photographers were exhibited: <b>Zoe Hatziyannaki</b> tracks public use of regenerated urban space under surveillance. <b>Peter Oetzmann</b> presents large painted scenic backdrops to compare by way of illusion, references to Renaissance landscape and early photography. <b>Indre Serpytyte</b> presents still life images of objects associated with her father with the claim of his arranged death in Lithuania in 2001. <b>Paul Winch-Furness</b> highlights urban design in Milton Keynes. The exhibition was well presented at Stills, of high technical quality and featured formal works associated with the great 'canons' of photographic subject matter e.g. still life, historical landscape and contemporary urban architecture. The interface between public and private, public realm and personal tragedy made for a successful, emotional mix of images with political intrigue and environmental focus that challenged the banality of the everyday with an ever-present dimension of illusion.
All (if relevant)	Curatorial/ programming vision/ selection Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.  If the event is part of a Festival, please say how it contributes to the overall programme.	Excellent	Zoe Hatziyannaki, Peter Oetzmann, Indre Serpytyte and Paul Winch-Furness were joint winners of the Jerwood Photography Awards in 2006. A fifth winner, Paul Plews was eliminated after it was discovered that he had produced work with a stylist Marieta Tsenova. The remaining winners were profiled in an exhibition at the Jerwood Space in London to 9 December 2006 prior to a national tour in 2007 and featured in (Edinburgh based) Portfolio Magazine in the December 2006 issue. This was the fourth series of awards organised and managed by Portfolio Magazine in association with the Jerwood Charitable Foundation. The value of each award is £2500. The award is open to artists of any age who have graduated from visual art degree courses in the UK within a previous three year period. 670 submissions were made in 2006 judged by David A Bailey, Senior Photography Curator at Autograph, Sian Bonnell, visual artist, Gloria Chalmers, Editor of Portfolio Magazine, Francis Hodgson, Head of Photographs at Southeby's and Russell Roberts, Ffotogallery Senior Research Fellow in Photographic Curation at the University of Wales in Newport. Stills presented the exhibition of four winning photographers from 12 May to 15 July 2007. The gallery had also presented a winners exhibition in 2004. Touring shows of this form i.e. open photographic exhibitions from artist/photographer's at an early career stage are not normally included in Stills' year-round programme. But Stills enjoys a close working relationship with Portfolio Gallery and is keen to continue a close association in the future also with the Jerwood Foundation in the presentation of a winners exhibition in Edinburgh.
All	Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes.  Education events – see <sup>1</sup> below for guidance	Good	The Jerwood exhibition met the criteria and principle aim of Stills as stated in its' corporate objectives: <i>Scotland's leading centre for research, production and exhibition of contemporary art focusing on lens-based and digital technologies.</i> Clear, concise information as background to the exhibition was featured on <a href="http://www.stills.org">www.stills.org</a> and printed information within the gallery throughout the exhibition.

<sup>1</sup> Education is a bridge between artform excellence and increased access and participation, and it is people centred. Providing opportunities for learning and progressing in an artform or using an artform to address other, non-artistic, outcomes are equally valid; in either case a high quality strategic approach is required in order to benefit the participants and the organisation. Delivery can be through workshops, post/pre-show discussions, outreach work, etc aimed at any age group.

	Criteria	Rating	Comments and key reasons for rating
All (Dance, Theatre ?)	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.		
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.		
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/ recorded) to the production.		
Dance, Theatre	Design – costume, set, lighting. Take into account how appropriate the design is in relation to the venue and, where appropriate, the touring schedule.		
All	<p><b>Quality of Presentation/Engagement</b></p> <p>Performing Arts - technical presentation of the production (eg lighting and sound cues, etc).</p> <p>Crafts/Visual Arts - Use of equipment, space and overall layout/hang</p> <p>Education events - relevance/ appropriateness of presentation and teaching methodology (one to one, group, child centred); details of participant group and activity, including genre.</p>	Good	<p>The Jerwood exhibition, wall-based, was modest in scale and easily accommodated within the main ground-floor and lower ground floor areas of Stills. Each artist's group of framed photographs was presented collectively within respective areas. Each group of works had their own integrity and worked well together assisted by the relative association of themes as evident in the judge's selection of works. Frances Hodgson, one of the judges defined this closeness of association: <i>They share an ambition to forego the relatively easy business of making pictures of things, to tackle the more difficult one of making pictures about things.</i></p> <p>This may also have been influenced by a declared belief of the Jerwood Charitable Foundation that <i>the visual and performing arts make an important contribution to the fabric of a civilised society.</i> For the issues and references contained in much of the work implied a certain degree of compliance within an ordered urban society and gave the exhibition as a whole an element of tension, fragility and chill.</p>
All	<p><b>Audience</b></p> <p>Performing Arts - appropriateness of the production for the audience/participants; estimate the size and reaction</p> <p>Crafts/Visual Arts – time spent, interest, activity, and visitors' books comments, number of visitors/ participants at the time of visit</p>		<p>4453 people attended the Jerwood Photography Awards exhibition at Stills between the 12 May and 15 July 2007. This is an above average attendance figure for the Gallery compared with other exhibitions. 10,000 people are anticipated to visit the Gallery during the Edinburgh Festival held July to August each year.</p> <p>Very detailed statistics are maintained for each exhibition to detail attendance levels across the timeframe duration i.e. time of day, day of the week, between men and women and perceived age.</p>

	Criteria	Rating	Comments and key reasons for rating
	Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc		39 entries are recorded in the visitors book; a fairly general and predictable range of comment with perhaps one exception: <i>I am from Russia, where photography is outlawed.</i> <i>So this is nice.</i>
All	<b>Additional Interpretative activity</b> – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.	Good	An Exhibition Open Day was held on Saturday 12 May 1-3pm attended by circa 60 people mostly from the 'photography community'. The event gave people the chance to meet all four exhibiting artists and <i>discuss their work and the impact the award has had on their careers</i> . This discussion was chaired by Gloria Chalmers, Editor of Portfolio Magazine. About 40 people attended the talk by Paul Winch-Furness on Monday 14 May, presented in partnership with Edinburgh College of Art.. Complementary to the Jerwood Photography Awards exhibition was a Stills Focus Space and local artist's platform given to Susanne Norregard Nielsen which presented a series of photographic kites inspired by the Russian painter Malevich, re-created by constructing North Japanese style fighter kites.
All	<b>Outcomes of education activity</b> – what learning/skills development took place? What did participants take away with them? Are education resources being provided for follow up work? Is it strategically linked to the curriculum (formal or informal)?	Good	Complementary also to the Jerwood exhibition were a series of education and participation events not directly linked to the main exhibition but ranged from a Stills & Beyond Words Reading Group on 4 June to discuss <i>Setting Sun – Writings by Japanese Photographers</i> ; a monthly screening of innovative short films 27 June; an <i>uncorked your own creativity day</i> on 14 July; and a range of evening, weekend and one day classes.

## 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	Stills was a suitable venue to present the Jerwood Photography Awards 2006 Exhibition in association with the Jerwood Charitable Foundation and (Edinburgh based)Portfolio Magazine
Information/ interpretive material at venue - programmes, displays etc.	A concise exhibition guide produced by Stills complemented a main feature about the award published in the December 2006 edition of Portfolio Magazine.
Publicity/ pre-publicity – leaflets, posters, websites, etc. What is produced, is it easy to understand and where can you get the information? Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.	The exhibition was promoted on <a href="http://www.stills.org">www.stills.org</a> and the following: Exhibition review in The Scotsman 8 June 2007 A photography review in Metro 11 June 2007 Press Release and statement on <a href="http://www.jerwood.org">www.jerwood.org</a> Review in the British Journal of Photography 10.01.07 Review in an magazine December 2006 Review in HotShoe Fresh Perspectives on Contemporary Photography, Dec/Jan 2007 (Susanne Norregard Nielsen) Review in Source issue 46
Ease of booking and payment	
Location of venue – eg is it easy to find? Is it on a main transport route?	The central location of Stills on the lower end of Cockburn St near Edinburgh Waverley Station and Princess Street are visually located on maps contained on the gallery website and exhibition cards.
External signage and signposting	Visible and high profile
Internal directional signage	Very good
Access and provision for disabled people – what can you see?	<i>We welcome everyone and are fully accessible by wheelchair. Staff are always available to help visitors. If you prefer, please phone in advance to arrange a guided tour.</i>
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Excellent – from front of house staff, gallery assistants and Director
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Visible on all main exhibition material, guides and website

<sup>2</sup> 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.