



ARTISTIC EVALUATION: Visual Art and Crafts

This evaluation is intended to represent an objective aesthetic judgement. **Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences wherever possible.**

Artist:	Jane & Louise Wilson
Venue:	Talbot Rice Gallery, Edinburgh
Title of Event :	<i>Unfolding the Aryan Papers</i>
Type of Event:	Film installation and exhibition
Date of Visit:	25 th August 2009
Overall Rating:	Very good

(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie 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.)

It is the integrity of the work that scores so highly, presented to move a screened audience to recall a family tragedy in wartime, interpreted so graciously and glamorously by an actress denied the opportunity to complete what would have been Stanley Kubrick's thirteenth film. The chronology of the installation with original rushes and more recent photographs of the actress are caught in time and cinematic form by '43 studies Unfolding Aryan Papers' from the Kubrick archives, wardrobe trials and filmic props immortalised in bronze.

Name: **Alastair Snow**, Specialist Adviser Date: 3rd September 2009

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 on 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 future 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:

Very poor- standard falls well below what is acceptable.

Poor - not well conceived and executed

Satisfactory

Good - well conceived and executed

Very Good – well conceived and executed to a very good standard

Excellent – Inspiring and executed to an exceptionally 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
<p>Vision and imagination of work</p> <ul style="list-style-type: none"> Quality of ideas, execution of work and installation if you have seen other work of this artist(s) before, please comment on any relevant comparisons 	Very good	<p>Jane & Louise Wilson have achieved a dignified reprise of a subject that so moved Kubrick himself that the film as planned was abandoned. The artists completed extensive research at the Stanley Kubrick Archives where they became interested in the actress Johanna ter Steege selected to play the role of Tania in Kubrick's film <i>Aryan Papers</i>. The character, a Polish Jewish woman assumes the identity of a catholic to save her family during World War 2 . The story was based on Louis Begley's novel <i>Wartime Lies</i>.</p> <p>The 16mm film transferred to HDCam was conceived and directed by Jane & Louise Wilson and produced by Pinky Ghundale. '<i>Unfolding the Aryan Papers</i>' is as much about a film that never happened as it is a portrait of the chosen lead actress Johanna ter Steege. Jane & Louise Wilson</p> <p>The film combines images of the actress taken by Kubrick in 1993, film stills and other material from the Ealing Studios Archive of Interiors shot in 1939/40 and film by Jane & Louise Wilson made in 2008 <i>recreating stills from the original shoot</i>. It also includes historic documentary wartime footage.</p> <p>This cinematic montage is toned very subtly which creates high emotion and great integrity – to the original subject, the undeniable stage presence of the actress and the period features of site and locations across time.</p> <p>The eloquence of the film matches other projects undertaken by the artists where historic dimension is given contemporary reference often architectural – e.g. to Victor Pasmore's 1958 Apollo Pavillion in Peterlee.</p>
<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> How does it fit within the artistic vision of the organisation? If the event is part of a Festival, please say how it contributes to the overall programme. 	Excellent	<p>At the Talbot Rice Gallery, <i>Unfolding the Aryan Papers</i> by Jane & Louise Wilson was a fine complement to <i>The Reference Room</i> by Joseph Kosuth presented in the adjoining Georgian Gallery as part of the Edinburgh Art Festival 2009.</p>
<p>Success of event against stated aims of exhibition</p> <ul style="list-style-type: none"> How does it relate to information contained in the programme, the website or other printed material? How well did it communicate the artistic themes? How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission? 	Excellent	<p><i>Unfolding the Aryan Papers</i> is commissioned by Animate Projects and the BFI with the Stanley Kubrick Archives, University of the Arts London.</p> <p>The Talbot Rice and Animate Projects websites give concise background, artist's statements and recorded conversations by way of introduction to the exhibition.</p>
<p>Quality of Public Engagement</p> <ul style="list-style-type: none"> Use of space and overall layout/hang? What interpretation or support materials were available? Were labels/maps available and how appropriate were they? Was a Visitor Book available or opportunities for audiences to comment/interact? What were the comments like overall? What activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info? 	Very good	<p>The installation had an acute, broadened resonance as presented within a diaphonous box in the main gallery space. Documentary, archive photographs from the Stanley Kubrick Archives plus specially commissioned bronzed yardsticks were displayed in the upper gallery.</p> <p>The installation and exhibition is richer and extends beyond the tight academic rigour as defined by the accompanying essay published on the occasion of the exhibition.</p> <p>136 entries in the visitors book had been made in response to the exhibition by 25.08.09. For example: <i>Terrible, pointless and very passé.</i> <i>Utter brilliance – an incredibly poignant interpretation of the Fatherland.</i></p> <p>Over 50 people attended the artists' talk on 15 August. A discussion event on Artist Film and Collaboration was held with doggerfisher on 16 August.</p>

Criteria	Rating	Comments and key reasons for rating

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																
Location and suitability of the venue for the event <ul style="list-style-type: none"> Is it easy to find? Is it on a main transport route? Are the spaces clean? How suitable was it for the exhibition? 	<p>Talbot Rice Gallery is situated within the University of Edinburgh on South Bridge, on main transport routes and easy to find.</p> <p>Spaces were clean, well appointed but with 'squeaky' floorboards which could have been carpeted around the film installation area to offset distraction.</p> <p>It was a suitable venue for the exhibition.</p>																
Information/ interpretive material at venue <ul style="list-style-type: none"> Are there programmes, posters and displays about the event? Is there information on the venue's website? 	<p>Background information and related publications were available at the venue together with interpretative material on the website.</p>																
Publicity/ pre-publicity <ul style="list-style-type: none"> What leaflets, posters, websites, did you see the event listed in? What publicity materials are produced? Is it easy to understand/appropriate to the intended audience? Where can you get the information? Is there Acknowledgement of Scottish Arts Council Funding¹? <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	<p>In addition to Talbot Rice publications and website the exhibition was profiled in the essential guide to the Edinburgh Art Festival 2009, the ArtLate guide for 27 August and the website of Animate Projects.</p> <p>Publicity and programme information was readable and accessible to encourage a broad audience to an exhibition created by visual artists centred on film.</p> <p>Acknowledgement to the Scottish Arts Council is made on all publications produced by the Talbot Gallery and in the essential guide to the Edinburgh Art Festival.</p>																
Signage and signposting <ul style="list-style-type: none"> Is the entrance clearly marked? Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	<p>Entrances to the Talbot Gallery are visible from South Bridge and Chambers Street and also from the ground floor lobbies below the Gallery.</p> <p>Braille signage and audio material available as required on request.</p>																
Access and provision for disabled people <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional comments below the table</p>	<table border="1"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td>Yes</td> <td>Audio description</td> <td>Yes</td> </tr> <tr> <td>Captioning</td> <td>Yes</td> <td>Lift/ramp</td> <td>Yes</td> </tr> <tr> <td>Accessible toilets</td> <td>Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>Yes</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	Yes	Audio description	Yes	Captioning	Yes	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes
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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.

