



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:	Hilary Lloyd/ Lara Favaretto
Venue:	Tramway 5/ Tramway 2
Title of Event :	Sculpture/ The End of Motion
Type of Event:	Visual art exhibition
Date of Visit:	Saturday 12 December, 2009
Overall Rating:	Lloyd - Satisfactory/Favaretto - Very good

Lloyd

- The strengths lay mainly around the presentation, which was of a high standard.
- The artist was an appropriate choice for Tramways programme
- There was a relative difficulty in engaging with the work.
- The work was understated and would have benefited from the Guide bringing it more to life.

Favaretto

- This was a bold and imaginative use of the space.
- The work was engaging, it involved its audiences on many levels and was well supported by the Guide.
- This is a great example of the kind of major work that should be brought to Glasgow.

Name: Maureen Finn

Date: 14 January 2010

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 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 	<p>Lloyd- Good</p> <p>Favaretto- Very good</p>	<p>Lloyd This installation of video, film and slide work developed themes long present in Lloyd's work - particularly around portraiture, technologies of viewing and peripheral spaces.</p> <p>The use of art school cast collections has been a feature of a number of bodies of work since the 1970s that have sought to rediscover traditional teaching models and canonical sculptures in contemporary contexts. The installation <i>Sculpture</i>, for the Tramway show, fits this approach. I did not find it particularly compelling, though some might have found it more engaging.</p> <p>The quality and technical execution of the work was highly professional.</p> <p>Favaretto The main works themselves, consisting of paired car-wash brushes, seemed clearly to build on existing strategies in modern and contemporary art, in particular the various machines of Duchamp, certain elements of <i>arte povera</i> (itself a movement that was founded in her current home city), and kinetic art of the 1960s and 70s, such as Rebecca Horn or Jean Tinguely. It was both incredibly simple in concept and installation, yet contained many possible avenues of interpretation and engagement. The themes that seemed to be addressed included futility, entropy, dance, obsession, interpersonal interaction and social space.</p> <p>The compressed blocks of black and star confetti made interesting use of the middle areas of the gallery that also seemed to offer a partial image of interactivity - passing visitors or the wind from the car-wash brushes destroying the square. (However, my visit was made towards the very end of the exhibition and it was noticeable how little 'erosion' there was over the seven-week showing from the initial cubic form.)</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. 	<p>Lloyd – Good</p> <p>Favaretto – Very good</p>	<p>Lloyd The Tramway clearly has a role to show early-mid generation artists of national and international reputation, particularly of interest to specialists and students. Lloyd's exhibition certainly fits with this strand of Tramway's programme.</p> <p>Favaretto Given the increasing prominence of this artist in worldwide commercial and museum spheres, it seems a curatorial coup to have this exhibition in Glasgow.</p>

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																
<p>Location and suitability of the venue for the event</p> <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>Tramway is easily accessible from Glasgow City Centre by bus or a short train journey. It is on the doorstep of the train station. There is on-street parking outside the venue.</p> <p>In the past Tramway has sometimes struggled with exhibition layout due to the scale of its proportions. Both of these exhibitions were well accommodated in their spaces.</p>																
<p>Information/ interpretive material at venue</p> <ul style="list-style-type: none"> Are there programmes, posters and displays about the event? Is there information on the venue's website? 	<p>There was information on the gallery entrance walls. The Tramway pocket guides are available for most exhibitions and are well designed, usually containing images and text.</p> <p>The venue website provided general exhibition information, associated events listings, location and contact details.</p>																
<p>Publicity/ pre-publicity</p> <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 Funding²? <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>I hadn't seen any printed promotional material before arriving at the venue but do not live in Glasgow.</p> <p>The website is well-designed and interesting. I enjoyed looking through past and future programmes which would also help visitors contextualise the work in term of the overall programme. There was useful information on the artists, the exhibitions and the accompanying events.</p> <p>SAC was acknowledged on the website and interpretative and promotional material.</p>																
<p>Signage and signposting</p> <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>The main entrance signage is not road-facing but on the side wall panel of the entrance. However, it is still fairly obvious. Internal signage is in keeping with the overall design of venue.</p>																
<p>Access and provision for disabled people</p> <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>N</td> <td>Audio description</td> <td>N</td> </tr> <tr> <td>Captioning</td> <td>N</td> <td>Lift/ramp</td> <td>Y</td> </tr> <tr> <td>Accessible toilets</td> <td>Y</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td></td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	N	Audio description	N	Captioning	N	Lift/ramp	Y	Accessible toilets	Y	Accessible marketing materials eg website or alternative formats eg large print, Plain English	
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² 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.

Criteria	Comment
<p>Customer service</p> <ul style="list-style-type: none"> • How was the quality and efficiency of staff (invigilators etc) • If possible, comment on how responsive they were to the needs of disabled customers? 	<p>Staff was professional and helpful. One invigilator was keen to engage in conversation about the Favaretto.</p>

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.