



## 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:** Lotte Gerz @ Outpost, Norwich  
**Venue:** Shop unit, Anglia Square Shopping Centre, Norwich  
**Title of Event:** British & European Legs  
**Type of Event:** Visual Arts - Curated group show  
**Date of Visit:** 20 August 2007  
**Overall Rating:** 3.5

British & European Legs was initiated by Norwich's Outpost Gallery as part of Contemporary Art Norwich 2007. This off-site project comprised inviting artists nominated by 5 UK and 5 European artist-led spaces, held in vacated shop units in a 1970's shopping precinct, Anglia Square Shopping Centre, Norwich. Transmission Gallery, Glasgow, nominated artist Lotte Gerz as their represented artist. However, all organisation of the Lotte Gerz show was curated and managed by Outpost Gallery, Norwich, rather than Transmission Gallery.

The Lotte Gerz exhibition was held in a shop unit, converted into a temporary white cube and was adjacent to artists exhibiting in adjacent units. There was no site-specificity to the work, although this was not in the remit of the show. The work was wall based small scale and comprised work in paper, collage and drawing painting. The work is by an emerging Scottish-based artist with a growing reputation. The work was well presented, albeit challenging to a non-arts audience, particularly in this site. There were no other visitors during my visit. There was no wall interpretation, although the invigilation staff were helpful, informative and engaged with the work and the show in its entirety. This work was well presented and crafted, although personally, the work left me uninspired and disengaged.

Name: Stephen Beddoe Date: 9/08/2007

**Specialist Advisor** Scottish Arts Council Officer

*Please circle the relevant title*

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 - Quality of ideas, skills in execution; if you've seen the work of this artist(s)/ company before, please comment on the comparison.	3	As evaluator of this exhibition, I was not well acquainted with the work of Lotte Gerz prior to this exhibition, but understand the artist is a Glasgow- based emerging artist who has exhibited at Transmission. The artist is, I understand, one of a new generation of emerging artists in Scotland. I have not seen the artists work exhibited in London or England to date. The work is conceptual and challenging, more so to non-artists who were the daily 'audience' in this shopping centre. While well crafted and executed and no doubt of interest to many, I found the work to be relatively uninspiring. Some contextualisation and background would have helped somewhat. The Lotte Gerz exhibition was held in a shop unit, converted into a temporary white cube and was adjacent to artists exhibiting in adjacent units. There was no site-specificity to the work, although this was not in the remit of the show. The work was wall based small scale and comprised work in paper, collage and drawing painting. The work was well presented, albeit challenging to a non-arts audience, particularly in this site. There were no other visitors during my visit. There was no wall interpretation, although the invigilation staff were helpful, informative and well acquainted with the work and the show in its entirety.
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.	3	British and European Legs was a well programmed and presented concept, sited in 5 units in a 1970's shopping precinct. However, this is by no means a new concept and the works installed were not site specific. The public using the space seemed unaware that there were visual arts on show. It's debatable whether shows like this make any real difference in being shown in such environments. The 5 exhibits were well presented, invigilated and signposted, although this didn't seem to make any difference to users of the precinct. Transmission Gallery, Glasgow, nominated artist Lotte Gerz as their represented artist. However, all organisation of the Lotte Gerz show was curated and managed by Outpost Gallery, Norwich, rather than Transmission Gallery.
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	4	Exhibiting contemporary work in non arts spaces has a long and well documented history, although I am not sure that this group show of artist (nominated by artist led spaces in UK/Europe) will add anything to this way of showing and promoting contemporary practice to the wider public. The Director of Outpost, whom I visited, stated that the project was a success, with many visitors from the visual arts community. <i>In this context, it could be deemed a success</i> , but to site artworks in such a challenging environment and not make an impact with local people seems disappointing, especially if the works were simply sited, rather than being site-specific. This does not contradict, however, that the work was professional, challenging and contemporary.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	4	Well presented, invigilated to a high standard by informed and helpful staff. Information leaflet available, signposting average, not very detailed interpretive, educational and contextual material.

<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.

Artform	Criteria	Rating	Comments and key reasons for rating
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		n/a
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		n/a
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.		n/a
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.		n/a
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.		n/a
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>	4	<p>Good quality of presentation in the Lotte Gerz shop unit. Converted into a white space, with a comments book, project leaflet but no wall interpretation. Vinyl text on windows credited the artist, project, Transmission Gallery and Scottish Arts Council. Space was invigilated by an informative and helpful young member of staff. Would have liked more biographical detail of the artist.</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>Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc</p>	3	<p>Spent approx. 30 minutes in the space, viewing work and talking to staff. Also visited the other 4 shop units exhibiting work by artist/artist-led spaces. No other visitors to this or any other unit during my visit. As above, there was a comments book, project leaflet, text credits but no artists' biography information.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
All	Additional Interpretative activity – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.		There was no indication of any previous interpretive activity during my visit (the last day of the exhibition). There was no evidence of any previous or planned educational activity, artists talks etc.
All	Outcomes of education activity – 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)?		Unknown

## 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	Works all sited in vacant shop units as part of Contemporary Art Norwich 2007. Works were brought in by other artist led spaces so not site specific. Work was well presented, in this difficult environment. No doubt easy to locate if you're an artist or arts professional, but locals seemed no the wiser about 'contemporary art' being in their midst.
Information/ interpretive material at venue - programmes, displays etc.	Good signage and publicity materials, also crediting all the galleries and supporters involved. Lack of public education material, although this may have been a conscious decision by organisers/curators.
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.	Recognise the event was publicised in the art press, but no idea the extent of local publicity. The website page for the event, which I visited before going to Norwich, was very poor for contextualisation and general information. So poor, in fact, that I had to contact Outpost Gallery by phone to get information and directions. The Director and staff when I visited, however, were very informative and helpful.
Ease of booking and payment	Not applicable.
Location of venue – eg is it easy to find? Is it on a main transport route?	Challenging non-arts commercial spaces, which were all accessible and were invigilated by a helpful and informative member of staff. Debatable as to whether many users of the precinct new that art was being shown there.
External signage and signposting	All units being used for exhibitions/installation were well signposted, in comparison to the visual clutter and general dilapidation of the shopping precinct.
Internal directional signage	Not applicable
Access and provision for disabled people – what can you see?	Although the spaces were not traditional art spaces, they all had level access to the street. There was no (large print) interpretive material for the visually impaired available, as far as I could see. This may have been available on request.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Not applicable.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Staff met were extremely helpful, informative and well acquainted with the works and the context of the site.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Acknowledged with vinyl window text on shopfront.

<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.