



**Artistic Evaluation – Visual Arts**

**Organisation/Venue:** Edinburgh Printmakers  
**Title of Event:** The Seeing Field – Graeme Todd  
**Type of Event:** (eg exhibition/workshop/screening/lecture) **Exhibition**  
**Date of Visit:** 2nd November 2005

**Overall Rating:** (Please rate the production 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)

**4+**

**A strong exhibition which showcases a valuable element of the Edinburgh Printmakers' activity – namely working with leading contemporary artists to push the boundaries of printmaking, and expand their own practice at the same time.**

**The organisation as a whole adopts a public-friendly approach, which ensures the gallery is well signposted, and seeks to overcome the practical difficulties of an old building.**

**There perhaps needs to be a balance found between catering for children within the gallery and ensuring that serious work is presented in an uncluttered environment.**

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named below. 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 may be made available to Scottish Arts Council Officers, Council and Committee members, and specialist advisors as appropriate. It will 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 Council to report on the overall performance of its Core 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.

This form is available electronically. Please word process/type response.

Assessment will depend of nature of event/exhibition reviewed but we anticipate it should take between 30 - 45 minutes to fill this form in.

## 1. Artistic Assessment

Please evaluate the **artistic quality** of the exhibition/event and assess the strengths and weaknesses with specific reference to the following:

### 1.1 Vision and imagination

	Rating	Comment and key reasons for rating
Artist's Work <i>(include quality of ideas, skills in execution, if you seen the work of this artist/ artists before - particularly in relation to new work, or second productions)</i>	5	Fascinating to see the development in Todd's work since his stay in Japan, and also to see him tackling printmaking for the first time. His new paintings are characterised by fluctuations between geometric and biomorphic, architectural and gestural, representational and decorative, and these tensions are retained in the prints. While the accumulated layers of the screenprinting technique are particularly apt for Todd's way of working, he has also used the particular characteristics of screenprinting to extend some of his motifs – the large black forms have acquired a new animated quality.
Curatorial Vision/Selection	4	Rewarding and important, I think, to have some paintings next to the print work. They act as a counterpoint to, and context for, the prints.
Please indicate, as far as you are aware, if the event has been originated by the exhibiting organisation, hired, a collaboration, part of a festival, artist led	n/a	The exhibition shows a new suite of prints made at the invitation of Edinburgh Printmakers, who offered to work with the artist in developing screenprints that might complement his practice as a painter.

### 1.2 Clarity of communication

	Rating	Comment and key reasons for rating
Please indicate range, quantity, clarity, tone and level of Interpretative information/ material provided at the venue <i>(wall panels, labels, catalogue, leaflets, artists CVs)</i>	4	Photocopied handouts contain brief biographical information and a statement from the artist outlining the background to the works' production and indicating some of their themes and sources. Although not extensive, this handout is mainly for taking round the exhibition, and it is complemented by inspection copies of three previous Graeme Todd catalogues which are well illustrated and contain further analysis.
Please indicate events available and groups targeted <i>(workshops, artist's talks, discussion groups, primary, pre-school, secondary, students, over 18, over 60, other)</i>	3	An artist's talk took place three weeks into the run, open to all, although places needed to be booked.

### 1.3 Quality of production

Suitability of the venue for the exhibition/event	4	Purpose built gallery space, with views of the printmaking workshops
Standard of presentation <i>(include use of equipment, use of space and overall layout/hang)</i>	3-4	Discreetly numbered exhibits relate to a list on the back of the photocopied sheet. The hang juxtaposed prints and paintings in a coherent way. My only concern is that the children's facilities (table and chair, crayons and worksheets, feet stickers across the floor) are quite distracting. Although I understand, and in many ways applaud, the impulse to accommodate children, I have to admit my enjoyment of the work was a little compromised by the intrusion of a 'messy' area directly beneath two small paintings. I wonder if it is necessary to have these out all the time, when there is a cupboard off the gallery space that is used to store yoga mats and so on? The feet are also very visually prominent/ distracting, but seem to be a permanent feature, so there is maybe less flexibility there.
Please indicate the number of visitors/participants at the time of your visit	n/a	There was one other visitor in the 30 minutes that I was there.
Please indicate the audience reaction <i>(please include time spent, interest, activity and visitors' book comments)</i>	4	The visitors' book had a number of very enthusiastic comments, that seemed to come from youngsters, professionals and Edinburgh visitors alike. No negative comments.

## 2. Management of Event

Please evaluate the way the event was presented/organised by the organisation and by the venue. Please answer, where relevant, with reference to the checklist below adding any other comments/observations you may have.

	<b>Rating</b>	<b>Comment and key reasons for rating</b>
Publicity/ pre-publicity <sup>1</sup>	4	Colourful leaflet/invite issued in the run up to the opening.
Accessibility of venue	3	A small step up, but a ramp is available if necessary for wheelchair users
Ease of payment (if applicable)	n/a	
Location of venue	n/a	Union Street, steep hill

<sup>1</sup> Publicity/pre-publicity (leaflets, posters, etc), including the range, content, and when and where available. Please be alert to the publicity available prior to your visit to the event. Please also view and comment on the company's website where one is advertised. Comment on the ease of use, and quality of content and presentation, and currency of information

External signposting and signage	5	Prominent banner saying GALLERY, as well as board on the street with the details of the exhibition and opening times.
Internal directional signage	5	Clear that the exhibition continues upstairs, and little blue feet lead the way.
Access and provision for disabled people	2	Edinburgh Printmakers are aware of the problem catering for wheelchair users – there is no access upstairs – so they endeavour to show copies of the prints, and also smaller works by the artist, in the main space upon request.
Opening times/ timing of the event		10- 6 Tues - Sat
Attractiveness for children/families	4	Edinburgh Printmakers commission a children's worksheet from each principle artist that exhibits, and places a little table and chair and crayons in the gallery for young kids to use. The little blue feet stickers come up the stairs and across to the bench in front of the window overlooking the workshop.
Customer service - quality and efficiency of staff (eg welcoming/ informed)	4	The assistant in the space was working at a monitor, and therefore did not acknowledge me, although she tried to be helpful once I asked a question. She passed me on to her colleague in the office, who was in turn very open and helpful.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	5	Prominently displayed on all items of publicity and external notices.

Name:

Date:

Advisor

Scottish Arts Council Officer

<sup>2</sup> The following is an extract from the Scottish Arts Council's conditions of grant for funded organisations:

“The company should acknowledge Scottish Arts Council funding in press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, notices display, exhibition materials, websites and advertising). Acknowledgement of the Scottish Arts Council grant must also be made in any secondary or indirect products arising from the revenue funding such as recordings, publications, video, broadcasts, computer programmes etc.”

Please comment on whether these conditions of grant were met, including use and prominence of the Scottish Arts Council logo on the company's website.