



Scottish Arts Council

ARTISTIC EVALUATION – VISUAL ARTS

Organisation/Venue: The Modern Institute
Title of Event: The Byrds – by Jim Lambie
Type of Event: (e.g. exhibition/workshop/screening/lecture) Exhibition
Date of Visit: 12th November

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).

My overall rating for this show was 46 out of a possible 80. I found this a thoroughly enjoyable and stimulating exhibition to visit. I particularly appreciate this artist's imagination and witty dynamic use of the gallery space. His adventurous style reminds me of a world where glam rock meets reclaimed and over scaled second hand junk shop finds (bird ornaments carrying mirrored hand bags) creating in a highly theatrical, vibrant and sensory installation. The strengths for me where:

The work was produced to a very high standard and highly imaginative, clever and fun. The date of this show was extremely well placed as Jim Lambie had just been nominated for the Turner Prize.

The weaknesses for me where:

Poor provision or apparent consideration by the Gallery for intellectual or physical access. No one present invigilating the exhibition, to supervise the artist's work or to welcome visitors. Poor representation of SAC support.

Name: Emma Nicolson Date: December 19, 2005
Specialist Advisor *Please circle the relevant title*

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.

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
Vision and imagination of artist's work ¹	5	Jim Lambie was born in Glasgow in 1964 and worked in the music industry before studying at Glasgow School of Art. He has exhibited widely and in 1998 he received a British Council award towards a residency at Triangle in Marseille. In 2000 he received a Paul Hamlyn Foundation Award for Artists. In the past year, as well as, being nominated for the Turner Prize in October, he has exhibited in Dallas Museum of Art and the Sadie Coles Gallery, London. Forthcoming projects include solo shows at Inverleith House, Edinburgh and at the Museum of Modern Art in Oxford. Lambie currently lives and works in Glasgow and New York. This exhibition was excellently executed, and created a visually stimulating dreamscape of theatrical proportions. The show was a celebration of Lambie's eclectic style and strong personal aesthetic. I saw undertones of references to the optical effects of op art, poetry and the surrealism of transformed found objects, pop culture and music. The artists use, sensitivity to and enjoyment of materials, colour, surface texture and space created a highly sensory experience for the viewer. I am familiar with Lambie's vinyl floor pieces and found The Byrds an exciting extension of his oeuvre.
Curatorial vision/ selection – also indicate if the event has originated from the exhibiting organisation, part of a festival, artist-led, or commissioned	5	This exhibition was organised by The Modern Institute and was very well timed given the high media profile this artist was receiving as Turner Prize nominee. There was no information available in the gallery providing background to the exhibition. Lambie's work is difficult to categorise, it is an eclectic mix of sculpture, installation, and collage and this show and the gallery space was used to full effect and illustrated this very well.
Events available/ groups targeted – workshops, artist's talks, discussion groups, pre-school/ primary/ secondary students, >18,>60 etc	1	The only event associated with this exhibition was the private view. The artist performed with music dec's for the guests.
Standard of Presentation – use of equipment, space and overall layout/hang	4	The presentation of the work was excellent and the installation of work created a dynamic and stimulating environment.

¹ Quality of ideas, skills in execution, if you've seen the work of this artist(s) before – particularly in relation to new work or second productions

Foot Traffic – number of visitors/ participants at the time of visit	1	There was only one other member of the public in the exhibition whilst I was there and she was there to enquire about another artist. I attended the exhibition with a friend who is a Principal Teacher of Art.
Audience Reaction – time spent, interest, activity, and visitors' books comments	2	I spent about 30 minutes in the exhibition during that time there were no other visitors to view the work. Comments in the visitor's book were positive and appeared to have been written by friends at the opening of the show.

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.

Criteria	Rating	Comment and key reasons for rating
Suitability of the venue for the event	3	The venue was very suitable for this event, as the exhibiting artists representing gallery and given the artists current high profile it seems more than appropriate that his home town should be exhibiting his work.
Information/ interpretive material at venue ²	3	There was no specific interpretation for this show except for the list of works. There was plenty of reading material available in the form of catalogues and press cuttings. There is very little background information on the artist on the Gallery website apart from the artists CV and photographs of past work.
Publicity/ pre-publicity ³	4	There had been quite a bit of press coverage for this show and with the artist being nominated for the Turner Prize I am sure that this must have raised the profile of the exhibition.
Ease of booking and payment		N/A
Location of venue	3	I would say that the Gallery is difficult to find unless you have prior knowledge of it or are an experienced and determined Gallery goer. It appears to be intentionally discrete; there are no obvious signs outside or within the building.
External signage and signposting	2	There was a private view card in placed on the glass door at the entrance to the building that houses the Gallery. Sign posting to the Gallery space within the building is there but it is quite difficult to find. My guess is that it is an intimidating space to visit for inexperienced gallery visitors.
Internal directional signage	2	As above – there was no signage within the exhibition space.
Access and provision for disabled people	3	There was no obvious provision for disabled visitors; however, there was lift to access the Gallery.
Opening times/ timing of the event	3	Opening hours are difficult to find and seem to vary, there are not available on the Gallery website. Monday - Friday, 10.00am - 5.00pm Weekend viewing by appointment although I went on a Saturday without making an appointment.

² These include wall panels, labels, catalogues, leaflets, artists CVs etc., assessing the range, quality and clarity

³ 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

Customer service - quality and efficiency of staff (e.g. welcoming/informed)	3	There was no one in the Gallery when I arrived, however whilst I was there a member of the public came in looking of information about Grayson Perry and a member of staff appeared and was very helpful. I then asked about events relating to the show.
Acknowledgement of Scottish Arts Council Funding ⁴	2	There was no interpretation material available to use to acknowledge SAC funding. The only evidence of this I found was illustrated on the website.

⁴ 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.