



**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.**

<b>Artist:</b>	<b>Pavel Buchler</b>
<b>Venue:</b>	<b>Street Level Glasgow</b>
<b>Title of Event :</b>	<b>Small sculptures</b>
<b>Type of Event:</b>	<b>Exhibition</b>
<b>Date of Visit:</b>	<b>22/5/09</b>
<b>Overall Rating:</b>	<b>Very Good</b>
	<b>- high quality work by internationally respected artist</b>
	<b>- enhances the strengths of the gallery's programme</b>
	<b>- modest yet appropriate interpretation, including insightful use of artist's text for labelling</b>
Name: Maureen Finn	Date:3/7/09
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"> <li>Quality of ideas, execution of work and installation</li> <li>if you have seen other work of this artist(s) before, please comment on any relevant comparisons</li> </ul>	Excellent	<p>Buchler has been at the forefront of conceptual art in Eastern Europe and the UK for a number of years. He is recognised for his searching and original take on contemporary culture and ideas, executed with an unerring lightness of touch. It was interesting to see large-format works that have been seen before as postcards (sent as greetings at Christmas, for example).</p> <p>The simplicity and elegance of presentation of these larger pieces demonstrated that the switch of scale introduced new conceptual directions into the existing pieces (for example, hinting at the power of the monumental and the mural as against the intimacy of the postcard series).</p> <p>The large wall work, documenting each of the artist's cigarette breaks over a few months' period, had some interest, particularly if you knew the venues and some of the individuals, but was perhaps less conceptually and formally satisfying than the main body of works on display.</p>
<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	Very good	<p>The gallery has a strong track record of lens-based work that forms most of its programming. The collapsing of each of Buchler's pieces into photographic prints was an elegant and appropriate way to display these works, in line with Street Level's focus. As Buchler has, and continues to have, a strong relationship with the city of Glasgow, there would have been many visitors keen to see this body of work firsthand.</p>
<p>Success of event against stated aims of exhibition</p> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup>below for definition</p>	Very good	<p>Small Sculptures fits well with Street Levels aim of showing artists of international significance, working with photography and critical ideas. The work communicates the artistic themes at several levels from the quirky manipulation and representation of found objects to humorous 'in jokes' for art specialists.</p> <p>No doubt the work originated, in part, through Buchler's longstanding connection to the city. That has no doubt been assisted through the strong ties between Glasgow and Manchester.</p>
<p>Quality of Public Engagement</p> <ul style="list-style-type: none"> <li>Use of space and overall layout/hang?</li> <li>What interpretation or support materials were available?</li> <li>Were labels/maps available and how</li> </ul>	Good	<ul style="list-style-type: none"> <li>The exhibition was minimal, elegant and well presented and the hang was professional.</li> <li>I enjoyed David Bellingham's text in the small publication. It provided an informative, stimulating and a highly focused distillation of</li> </ul>

<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.

Criteria	Rating	Comments and key reasons for rating
<p>appropriate were they?</p> <ul style="list-style-type: none"> <li>• Was a Visitor Book available or opportunities for audiences to comment/interact? What were the comments like overall?</li> <li>• What activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</li> </ul>		<p>Buchler's interests as an artist.</p> <ul style="list-style-type: none"> <li>• All works were labelled, including short poetic texts by the artist, which enhanced the viewers' experience, and which were repeated in the publication.</li> <li>• There was a visitors' book, which contained some mainly positive comments at the time of the visit.</li> <li>• Buchler, having lived and worked in Glasgow, will have an enthusiastic following. It was therefore appropriate that he gave a free exhibition tour and talk. I was unable to attend the event.</li> </ul>

## 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																
<b>Location and suitability of the venue for the event</b> <ul style="list-style-type: none"> <li>Is it easy to find?</li> <li>Is it on a main transport route?</li> <li>Are the spaces clean?</li> <li>How suitable was it for the exhibition?</li> </ul>	<p>The venue is temporary (awaiting the development of new premises) and has suffered for some time from street level building works. If you hadn't visited before it might be difficult to find.</p> <p>The stairwell entrance route is initially daunting but once inside the space is clean and welcoming. The venue was highly appropriate to the exhibition.</p>																
<b>Information/ interpretive material at venue</b> <ul style="list-style-type: none"> <li>Are there programmes, posters and displays about the event?</li> <li>Is there information on the venue's website?</li> </ul>	<p>There was an excellent foldout publication with a poster on one side, which is one of a series (26 to date). In gallery there was a press release and various exhibition reviews, as well as postcards for sale.</p>																
<b>Publicity/ pre-publicity</b> <ul style="list-style-type: none"> <li>What leaflets, posters, websites, did you see the event listed in?</li> <li>What publicity materials are produced?</li> <li>Is it easy to understand/appropriate to the intended audience?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding<sup>2</sup>?</li> </ul> <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>The website had a section dedicated to the exhibition containing artist's cv, documentation of the gallery talk, the press release and a link to an information page on the artist at Manchester Metropolitan University, where he is a Research Professor.</p> <p>All Street Level information is accessible and easy to understand by a range of audiences.</p> <p>Scottish Arts Council is acknowledged on the website and publication.</p>																
<b>Signage and signposting</b> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	<p>As mentioned above it would be difficult to site signage due to the building works at street level. The gallery is signposted on the stair walls.</p>																
<b>Access and provision for disabled people</b> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <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>No</td> <td>Audio description</td> <td>No</td> </tr> <tr> <td>Captioning</td> <td>No</td> <td>Lift/ramp</td> <td>No</td> </tr> <tr> <td>Accessible toilets</td> <td>No</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>No</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	No	Audio description	No	Captioning	No	Lift/ramp	No	Accessible toilets	No	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
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<b>Customer service</b> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (invigilators etc)</li> <li>If possible, comment on how</li> </ul>	<p>The staff member who opened the door was welcoming and offered advice about available interpretation.</p>																

<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.

<b>Criteria</b>	<b>Comment</b>
responsive they were to the needs of disabled customers?	

### 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.