

acme

35 years supporting art & artists

OCTOBER 2008

This bulletin is also available in large print and on audio tape.



Visualisation of the Stratford High Street development with Warton House in the foreground, the location for 15 new studios. © HecticElectric

Two new affordable studio projects championed by London local authorities, Brent and Newham

Our new studio development in Leven Road, London, E14, the UK's first-ever mixed-use project to combine affordable housing and affordable studios, is due to open in December.

The scheme, consisting of 66 housing units for rent and shared ownership, and 21 artists' studios, is a partnership with Swan Housing Association.

The project was launched at the inaugural conference of the National Federation of Artists' Studio Providers, held at Spike Island, Bristol in November last year. In a key presentation with Swan, we set out how this ground-breaking model could be replicated elsewhere in the UK.

The particular circumstance which gave rise to this



Visualisation of the Harrow Road development with our studios on the ground floor to the left of the entrance

What is remarkable about the new schemes in Brent and Newham is that it is the local authorities themselves that have actively negotiated the inclusion of affordable artists' studios.

opportunity was the planning requirement that employment space must be provided within the new housing development because it had previously existed on the site. The challenges for Swan were whether they would be able to sell the units they had to build to satisfy this condition and, even if there was sufficient demand, whether the commercial activity that followed would be compatible with the largely residential use of the building. Swan soon realised that artists' studios provided the perfect solution as an alternative to business use, even though commercial sales would have generated higher receipts. Swan appreciated that what Acme and our artists would guarantee is not only 100 per cent continuous occupation from day one, but also quiet activity that could become, over time, a significant resource for residents and the wider community.

site to Swan with Acme as part of the package. The strong working relationship with Swan which soon developed was supported by the local council, Tower Hamlets, and the ultimate planning authority, London Thames Gateway Development Corporation. Both saw the value of including artists' studios in the scheme and made this a condition of planning consent, as part of the section 106 agreement. This ensures that our part of the development will continue to be used as affordable work-space in perpetuity.

It is a major development consisting of 123 housing units, two thirds of which will be for rent or shared ownership, the rest for sale, plus our 12 ground-floor artists' studios. The architects are Hester Associates. Construction has now started and the target completion date is January 2010.

The project in Newham at 150 High Street, Stratford, E15, on the edge of the Olympic Park, is on a much larger scale. Altogether there will be 655 residential units (of which just over a third will be for rent or shared ownership), a 153 bedroom hotel and over 13,000 square feet of retail and commercial space, of which 6,200 square feet will be studios. The development includes a 41 storey tower, the tallest yet in Stratford. The architects for the scheme are Stock Woolstencroft.

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The project in Brent is at 731-761 Harrow Road, NW10, close to Kensal Green Tube station.

Following the success of the Leven Road project, we are delighted to announce two further partnership projects with social housing providers. Creating 27 new studios in all, the first is with Catalyst Housing Group in the London Borough of Brent, the second with Genesis Housing Group in the London Borough of Newham.

Our introduction to Swan had originally been made by the land agent who had sold the



Visualisation of the Leven Road development. bptw partnership

Whilst the majority of the development is new-build, our 15 studios will be provided through the refurbishment of a landmark listed building on the site, Warton House, which will contain affordable housing and commercial workspace, with our units on the ground floor. The development overlooks the Waterworks River, which is part of the River Lee Navigation system. Work has started on the development which has a target completion date for our studios of February 2012.

Acme's relationship with the London Borough of Newham goes back many years. Our building in Carpenters Road, now at the centre of the Olympic Park, provided over 150 studios but came to an end, and was subsequently demolished, when the lease expired in 2001. Newham, through its regeneration department, has actively sought to help make good that loss, first with the short-term leasing to us of premises in Rowse Close nearby, and now with the incorporation of affordable studios as a planning-gain condition in this major new development.

Like the Leven Road project, the schemes in Brent and Newham are being built to our detailed design and specification, with long leases (75 and 125 years respectively) to be purchased by us at prices that guarantee affordable rent levels for artists. With the addition of these 27 new studios over half of our non-residential studio units, 217 out of a total of 431 across 13 sites, will be owned.

A number of other partnership projects are currently being taken forward, including 50 new-build studios as part of a major mixed-use scheme in Hackney and over 100 studios

resulting from the conversion of an existing building in Tower Hamlets, which forms part of a larger development.

Our mission to create a permanent network of high-quality and accessible studios for artists in need of affordable

space continues to be supported by Arts Council England. In addition to the support for Leven Road, we will be drawing down further funding from our £2 million allocation from their Grants for the arts – capital programme towards the project in Brent.

Artist in residence appointed for our new studio development in Tower Hamlets

Jan Hendrickse, a 42 year old sound artist from Lewisham, has been chosen as the first artist in residence for our new studio development in Leven Road, London, E14. The scheme, which has been developed in partnership with affordable housing provider Swan Housing Association, will be formally opened in Spring 2009. Jan, who gains a free studio in Leven Road, worth around £7,000, for two years along with a grant of £10,000 a year, takes up residence at the end of 2008.

Jan originally trained as a classical musician, and now works increasingly as a sound artist and composer. During the residency he intends not only to develop his own practice, but working with local residents and community groups, he plans to explore the acoustic

ecology of East London, employing listening as a way of investigating the sonic environment. Participants will be invited to take part in audio walks, recording sessions, workshops and discussions. The project aims to contrast personal and cultural histories in East London with the changing industrial use of the area. These sessions start in Spring 2009, and anyone who wishes to register an interest can contact Acme for further details.

Jan said: 'This residency represents an amazing opportunity for me to develop my work. The project involves getting people to listen and respond to their environment. I'm interested in how buildings function sonically and will be investigating sounds in the area, in locations like churches and mosques, power stations and the Olympic site.

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The interview panel was made up of: Alethea Dougall (Head of Residents' Involvement & Community Development, Swan Housing Association), Jonathan Harvey (Co-Director, Acme), Grace Ndiritu (Artist) and Isa Suarez (Artist and first artist in residence at the Galleria Studios). Choosing Jan was a unanimous panel decision.

Acme's Jonathan Harvey said: 'Not only will this residency help Jan to develop his work and give him a breathing space both physically and financially, but it will also give him the chance to forge significant relationships with local residents and the wider community. We are all excited by the prospect of working with him on the first residency.'

This project explores the rapidly changing acoustic environment of East London. It will investigate everything from the noisiest places to micro-sounds – empty buildings, places of worship, building sites and London City Airport are amongst the subjects for exploration. Residents of East London will be making field recordings which will be used as the basis for compositions and improvisations documenting the diversity of the sonic landscape. They will also be involved in discussions and workshops which will result in a mixture of live performance and installation.

Alethea Dougall of Swan Housing explained that as well as providing high quality affordable housing, Swan has a corporate responsibility towards the local community, and that they work with agencies such as Acme to achieve this. Alethea felt that Jan's sensitivity to the needs of the community along with the work he proposed made him the perfect recipient for the residency.

'What struck me about Jan was his warm, informal and engaging manner. And he has a real understanding of the social and cultural issues in the area. I was bowled over with the way he uses sound as art.'

Acme always endeavours to integrate artist in residence programmes into new studio schemes. Ana Laura Lopez de La Torre is currently artist in residence at our Galleria Studios in Peckham, where we have also developed partnerships with the South London Gallery and Southwark Council to support the residency. This provides not only significant benefits for the selected artist, but through the work of that artist, accumulating advantages to the local community and general public. We hope to explore similar partnerships with cultural agencies and community groups in the Leven Road area over time.

The Fire Station Work/Live Residency Programme – Update

Our work/live residency programme at the Fire Station, London, E14, has been running for nearly ten years and has already provided significant career development opportunities for over forty artists. The redundant fire station was purchased in 1996 and carefully restored and converted with funding from the National Lottery and other sources. Twelve purpose-designed combined working and living spaces were created on the upper floors and six non-residential studios on the ground floor.

The residency programme is one of the most supportive schemes for artists in the UK. Low-cost space to work and live enables artists to devote more of their time and energy to developing their work in a secure and supportive environment. We are now mid-way through our third residency programme which began in April 2005. Artists selected for the programme were:

Kate Broad, Lisa Cheung, Ben Cove, Maggie Hills, Robert Holyhead, Lizzie Hughes, Riccardo Iacono, Samson Kambalu, Damien Roach, Jack Southern and Ming Wong.

Artists are selected for each programme from a national open submission. Working with a panel of independent artists and curators we try to assess which artists will make best use of this particular opportunity; often a difficult judgement to make when the majority of applicants are so deserving of support.

Two of the artists joining the programme in 2005, Ming Wong and Ben Cove, were awarded additional bursaries, providing each with a work/live space free of charge for two and a half years, plus a stipend. Ming Wong completed his residency in September 2007 and moved to Berlin to take up a one-year Künstlerhaus Bethanien residency.



Ben Cove

Ben Cove has just completed his bursary but will carry on renting his unit until the end of the current programme in February 2010.

Ben explained that, 'when I applied to the Fire Station programme I was in need of some focused time to rethink the direction my practice was taking and what sort of artist I actually wanted to be'. He felt that, 'the programme offers physical space, time and financial help, but with no pressure to fulfil specific criteria. This is the great strength of the residency. I have felt supported and invested in as a practitioner, and Acme has trusted me to explore the avenues most appropriate for my professional development'.

Ben relocated to London for the residency and to undertake the part-time MFA at Goldsmiths. He believes that, 'the combination of a stable base provided by Acme and the critical input from study over the last two and a half years has pushed my practice forward dramatically. The bursary has allowed me to

The Fire Station

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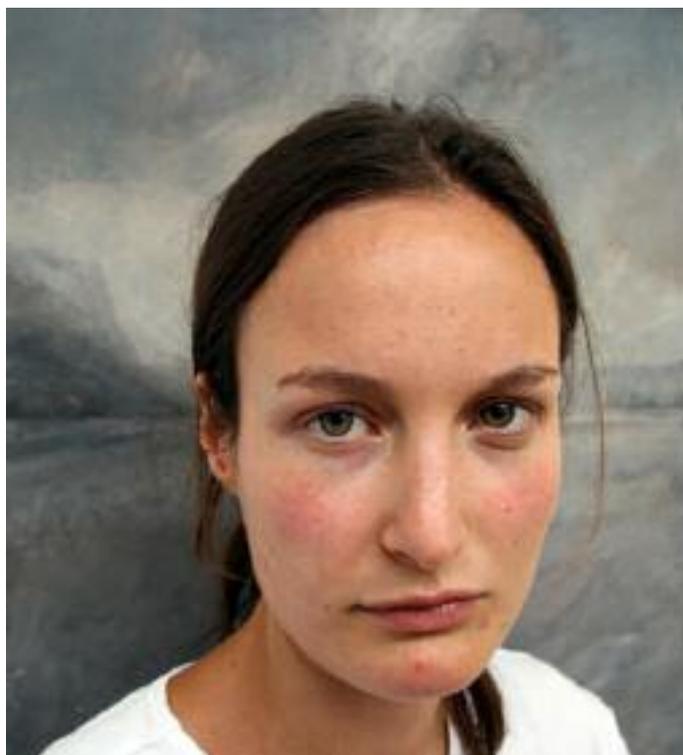
Ben Cove

invest financially in new work which has no specific destination, and I have been able to employ technical support when necessary. This period in my practice has at times been difficult, but as the residency comes to an end I can already see the benefits of two years of focused development’.

Ben is one of 11 Goldsmiths MFA graduates selected by Gerard Hemsworth for an exhibition at a private ministerial venue. At Goldsmiths he also received a Warden purchase award. In October he exhibited at the Fieldgate Gallery, London in a show titled: *Don't Open This Door If You Can't Close It*.

When Ming Wong left his unit this provided an opportunity for us to offer a shorter residency, again through open submission, from May 2008 through to the end of the current programme in February 2010. The new residency was awarded to Briony Anderson who works across a range of media. She graduated with an MA in Fine Art from the University of Edinburgh and

A stand-in for the minister (oil on board, 38 x 54 cm with me in foreground, after Raeburn) (2008).
Briony Anderson.
© AndersonMacgee



Edinburgh College of Art in 2005, subsequently working in the north-east of Scotland where she realised projects at Peacock Visual Arts, Limousine Bull, and Aberdeen Art Gallery. Whilst drawing and painting occupy a prominent place in her work she has extended her practice to include a series of collaborative performances. Recent projects include, *Dances for Landseer* (2006) – performative responses to selected paintings by the Victorian painter Landseer, and

Two (2007), a text and gallery intervention at AirSpace Gallery, Stoke-on-Trent.

We continue to be committed to funding this nationally important residency programme which provides artists with significant practical and financial support when they most need it. Our fourth work/live residency programme, and associated bursaries, will be launched in June 2009, with 12 selected artists in occupation from April 2010.

Ana Laura Lopez de la Torre – progress report on Southwark Studio Residency

Ana Laura Lopez de la Torre is the second recipient of the Studio Residency in Southwark based at our Galleria Studios in Peckham, SE15. Working with Southwark Council and the South London Gallery, the Acme residency provides an opportunity for an artist involved in socially-engaged

practice to develop their own practice whilst building significant relationships with cultural agencies and the wider community. The residency is awarded to a Southwark-based artist, who receives a rent-free studio for 18 months plus a cash stipend of £10,000.

Now half-way through her residency, Ana Laura reflects on her experience to date:

When I applied for the Studio Residency in Southwark back in 2007, I was at a moment when I had decided that I needed to make some pretty dramatic changes to the way I worked. For the previous four years I had been working mainly on public commissions that were typically short term and framed by ambitious briefs with aims and objectives not specific to arts practice, and working in pre-determined locations or with pre-determined groups of people. In the best of cases I got paid for a third of the time I actually worked on the projects. In order to make a living I could well end up working on 10 separate projects over just one year. I was feeling that I had walked myself into a dead end, and was looking for an alternative through which I could exercise more creative freedom, and work with much longer time frames in a context that was meaningful to me personally. Then the Studio Residency came along with a package that was a perfect fit for my needs, including financial respite, physical space to work with other people, practical support and critical feedback.

I was particularly interested in the possibility of working for an extended period within my local area. There is much stigma attached to the term 'local artist', with ensuing associations of amateurism, nostalgia, and an absence of engagement with critical discourses. When an artist's profile is so dependent on their international availability (either in the art fair or biennales circuit) as it is nowadays, to work locally can cajole an artist into a position of invisibility and restrict opportunities to get the work examined and discussed with a wider set of references. Yet the idea of locality has always had a strong pull for me, as it connects with an idea of immediacy, a sense of working on the here and now that is central to my interest and involvement in grassroots activity – whether cultural, social or political.

Half-way down my tenure as artist in residence, this seems a good point from where to take stock of the distance travelled.

My proposal for the residency was based on the theme of Night Time. I thought it was a poignant trigger for conversation, which could take the project into all sorts of directions, from the very public and current media obsession with street crime to the private

space of dreams. After a few months of informal meetings and encounters, psychogeographing my way around the borough and being inspired by people's stories and experiences of the night, I developed three loose strands of work.

The Night Salons are a series of events held at my studio, with speakers making short presentations for an audience of 25 to 30. Each Night Salon informs the following one, and creates a growing web of themes and people. Previous Night Salons looked at women's experience of the night, media representations of night time in the inner city, and personal tales of journeys through the night. The speakers are a mix of artists, community leaders and local residents with interesting stories to tell, and the atmosphere is very informal, with lots of open discussion and informal networking. There are two more Night Salons planned to complete the series, shifting onto more metaphorical ground by looking at darkness and how it is understood in fields such as philosophy, religion or psychiatry.

Talking about the night often led to talking about territory, where and under what conditions people felt comfortable or safe to be out at night. Ideas of territory were particularly relevant for me as they linked back to my interest in locality, and brought to the fore the particular constraints and scope defined by my role as Southwark Artist in Residence. Under the banner title of *Beating the Bounds* I embarked on an exploration of personal territories using maps, drawings, walks and rides done in collaboration with individuals who have a particular interest or stake in the urban fabric of the area. Sometimes I am taken on a private guided tour



Visitors at open studio working on a map drawing of their collective territory



produced for distribution through Internet public access video channels, bringing the home back into the home.

Finally I need to refer to the mentoring from Margot Heller and Simon Parris at the South London Gallery: the intangible element of the Studio Residency. Artists working beyond traditional art spaces, formats and audiences, often get absorbed by the dynamics and necessities of the 'real world'. It is thus a great luxury to be able to talk about my work in purely artistic terms with my experienced, inspiring, supportive and thoughtful mentors. This is having a very profound impact on the ways I think about the future of my practice, and has taken me into an exploration of new formats and platforms for the production and distribution of my work.

If there is one downside to the residency it must surely be that it will inevitably come to an end. It is such a pertinent and well-thought through model of supporting process-based and collaborative practice with a social edge that one hopes it will be taken up by other studio providers, art institutions and local authorities.

by my local guest. Sometimes these lead to a public activity, such as my collaboration with artist Amy Sharrocks on a walk following the course of the buried Neckinger River, or a night ride with Southwark Cyclists patrolling the political boundaries of Southwark to celebrate the longest night of the year.

The financial respite and freedom I am enjoying as artist in residency has allowed me to take my experience of working with people into a much more focused and personal way of relating to them as individuals. Having use of such a fantastic purpose-built studio has been instrumental to the devel-

opment of my thinking about what kind of infrastructure my practice requires. My experiments with the uses of the studio as a multi-functional space are the starting point for the series Neighbours in which people who have been my guests invite me into their homes. These visits are primarily social. They are about getting to know each other better but they also are an opportunity to examine the role of the home as some sort of studio where people exercise their creativity and develop their personal aesthetics. During the visits I made a short low-resolution video of my hosts giving me a tour of their homes. The videos are

Update on Howard Dyke, current recipient of Acme's Jessica Wilkes Award

Howard Dyke, the current holder of Acme's Jessica Wilkes Award has a studio in our Orsman Road building in Hackney. The results of his labours so far this year were seen in a major group exhibition in London called *Fresh Air Machine*. Along with his fellow artists Geraldine Swayne and

avor Lubomirov, Howard was invited to curate the show in Calvert 22, a significant new art space in Shoreditch. For six weeks in September and October, Howard and 20 other painters, filmmakers and sculptors took over the 7,000 square feet to show their work.

Howard, who studied at Central St Martins and Goldsmiths, presented a set of his paintings inspired by images of veiled women, intermixed with gestural abstraction. He uses photographs and found images which he re-works through drawing and then translates into highly-charged paintings.



Burkatic! (2008)
190 x 230 cm,
acrylic on canvas.
Howard Dyke.

able to spend many more hours in his studio, reducing paid work to an absolute minimum. At the time the award was announced, Howard described it as, 'a real kick start to my career and a massive confidence boost'.

Acme's work is dedicated to supporting artists who cannot afford to rent studio and living space on the open market and this award helps to extend the value of what we do. Worth £10,000, the Jessica Wilkes Award is open to all Acme studio tenants. Artists who apply need to demonstrate that they are in need of financial assistance and that this award will make a significant difference to the development of their practice. Acme works with the recipients to promote their work and the results of their year's award. The next recipient will be announced in February 2009.

Other works he helped select for the show included Liz Neal's sculptures and embroidery inspired by the 18th century pleasure gardens of Vauxhall; Geraldine Swayne's dreamlike and disturbing paintings inspired by early Victorian photography; Lyle Perkins' work which derives from hazardous and warning pictograms that depict scenarios of danger or elements of a prohibitive nature; and Penelope Lamb's monumental piece in which she converted the building into a stomach, with lengths of digestive tract running along the interior conduits of the building linking the basement to the ground floor, every organ cast from tripe.

The annual Jessica Wilkes Award has been established through a legacy from the artist Jessica Wilkes, an Acme tenant who died in 2005 at the age of 56. The award was established by Acme and Jessica's family to celebrate her life, her work and her generosity. Howard is the first recipient of this award, set

up to provide an artist with a free studio and grant to enable them to devote more of their time to their practice. Thanks to the award Howard has been

Adrian Carruthers Studio Award 2008/09

The Adrian Carruthers Studio Award for 2008/09 has been awarded to post-graduate student Revati Mann. Revati was selected for the award by Slade professor John Aiken and heads of departments John Hilliard, Edward Allington and Estelle Thompson. Artist DJ Simpson was this year's external selector.

For her final show at the Slade Revati's installation included painted wood and paper pieces, a 'stained glass' window made from deconstructed transparencies and a range of coloured weather balloons.

This is the seventh year of the award which was set up as a memorial to the artist Adrian Carruthers who worked at Acme's Childers Street studios and who died in 2001 aged 40. The award offers a free studio partly funded by Acme and a bursary of £5,000 to support the research and development of new work. Revati will start her occupation of the studio in October 2008.

Revati was delighted to be selected: 'I do feel very blessed and lucky to have been awarded the studio and grant. What more could I ask for really?'



Revati Mann. Postgraduate Slade Show, June 2008

The artist Terumitsu Hishinuma, recipient of the award for 2007/08, presented an architectural installation at Woburn Place as part of the Slade's Research Development Programme, and completed his occupation of the studio in September.

With support from Adrian Carruthers' friends, family, and

fellow artists more than £35,000 has been raised supporting seven years of the scheme. However the award needs further funding to continue. If you would like to help support a young artist at the start of their career please send donations made payable to: 'The Adrian Carruthers Memorial Fund' c/o Acme Studios, 44 Copperfield Road, London E3 4RR.

New manager appointed to run Acme's expanding International Agency Programme

Our International Agency Programme is the largest of its kind in the UK. Established in 1987, the programme enables cultural agencies and foundations from all over the world to send artists to London on major residencies. Funded by the agencies and managed by Acme, these residencies provide living and studio accommodation, and grants, for periods of between three months and a year. Over 250 artists have now benefited from these professional development

opportunities. All the residencies are based in East London, an area which has become an international centre for the visual arts and which can now boast the largest concentration of artists anywhere in the world.

Our agency work began when we were approached by the Swiss-based foundation, Zuger Kulturstiftung Landis & Gyr which was seeking to establish a residency programme in London. An ambitious

programme evolved with the purchase of four houses in Smithy Street, Stepney, E1, followed in 1995 by the development of a new-build studio complex on an adjacent site. Our management of this significant resource has already enabled residencies for over 150 visual artists, curators, writers, musicians and composers.

The mutually beneficial relationship forged with Landis & Gyr soon became a template for how we might work with other agencies wishing to send selected artists to London. At its simplest our role is to secure and manage suitable property and to act as a host for the visiting artists. For the agencies, based in some cases on the other side of the world, what Acme delivers is not only a practical service, but also peace of mind. They know that all the day-to-day management of the residencies is being taken care of and that their artists are located in a supportive environment, close to other artists, and in a socially and culturally stimulating area of London.

Word soon spread about the success of the Landis & Gyr programme, leading to the establishment of other similar residencies. In 1992 we began working with the Australia Council for the Arts. Australian artists currently use one of our large work/live units at The Sugar House in Stratford, E15,

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‘Acme operates with supreme professionalism, managing simultaneously to be rigorously business-like and sensitively aware of the needs of artists.’

Sian Ede, Calouste Gulbenkian Foundation

alongside our own work/live programme. In 1995 we organised the purchase, renovation and conversion of a house in Bow, E3, on behalf of the German foundation Hessische Kulturstiftung, which sends artists for a year at a time. IASPIS (Visual Arts Fund of the Government of Sweden) followed in 1996 and, with the addition of Aargauer Kuratorium, Switzerland in 1999 and the Swiss Federal Office of Culture (BAK) in 2004, we now operate six residency projects with ten artists visiting at any one time.

We are delighted to announce that the programme is soon to expand further with the addition of two new contracts. The first, with the Calouste Gulbenkian Foundation, Portugal, is an annual residency based in Bethnal Green, E2, starting in October. Fine art photographer Margarida Gouveia will be the first recipient of the award. Sian Ede, Deputy Director of the UK branch’s Arts Programme, was closely involved in the choice of Acme to manage their new residency for a visiting Portuguese artist. Sian commented that, ‘Acme operates with supreme professionalism, managing simultaneously to be rigorously business-like and sensitively aware of the various needs of artists’.

The second, an ongoing six month residency, with the



Ministry of International Relations of the Quebec Government, Canada, is due to start early next year.

Following a review of our agency work, and with the potential for further expansion, we have now appointed a full-time manager to run and develop the programme. Lea O’Loughlin, who was previously Studio Manager at The Florence Trust, London, joined us in September. Lea comes to us with just the right experience. At The Florence Trust, in collaboration with the Director, she managed their residency programme which offers up to twelve annual studio residencies a year for UK and international artists. Originally from South Australia, where she

Landis & Gyr studio at 5 Smithy Street, E1
Photo: Esther Ellard

completed her BA in Visual Arts in 1997, she was Curator and Studios Co-ordinator at Adelaide Central Gallery. In August 2002 she relocated to London for study and professional development and undertook an MA in Contemporary Art at Sotheby’s Institute of Art, as well as taking on a variety of roles (both paid and voluntary) at Tate, Gasworks, and Cubbitt Gallery and Studios.

Julia Lancaster, our Residency and Projects Manager, who had been responsible for co-ordinating the agency contracts, will now be able to focus exclusively on the management of our Residency and Awards Programme.

New Communications Officer appointed

We are delighted to announce that Jack Fortescue has been appointed as our new full-time Communications Officer. His last position was as Publications, Website and Marketing Officer with engage, the membership organisation representing gallery, art and

educational professionals in the UK and 15 countries worldwide. Before joining engage, Jack was a freelance communications officer working for Nottinghamshire County Council Social Services. His background is in acting, publishing and teaching English.

ACME STUDIOS is a London-based charity that supports fine art practice by providing artists with affordable studios and living space. We help artists who cannot afford to rent space on the open market.

Acme was formed by artists in 1972 and is the largest organisation of its kind in the United Kingdom. We have helped over 5,000 artists with this fundamental means of support – investing in the development of art at the level of research and production. Acme is recognised as the leading development agency for artists' working and living accommodation.

Through an expanding residency and awards programme we support the development of artists' careers by providing artists, selected from open submissions, with a financial, practical and creative breathing space. Through these programmes we also deliver community and public benefit by working with artists whose projects naturally evolve from wider social engagement.

Acme continues to pioneer new models for developing affordable, high-quality, accessible and permanent studio space through the use of planning gain and partnerships with commercial and affordable housing developers. We promote these models for the benefit of the affordable studios sector as a whole.

Acme helped establish the National Federation of Artists' Studios Providers. We work closely with the Federation to promote the strategic development of the studios sector and to provide advice to studio groups and organisations throughout the UK.



Supporting artists – non-residential studios and work/live space:

- We provide 390 studios in ten studio blocks throughout east and south-east London at inclusive rent levels averaging £8.50 per sq. ft. per annum
- We provide six studios in Porthleven, Cornwall
- We provide work/live space for eight artists at The Sugar House in E15
- We provide five units which combine studio and living accommodation
- We are currently developing new studio projects in the London Boroughs of Brent (12 units), Hackney (50 units), Tower Hamlets (100 units) and Newham (15 units)
- We are working in partnership with a number of commercial and affordable housing developers, local authorities and development agencies to create new affordable studios across London and the Thames Gateway

Supporting artists – residency and awards programme:

- We provide a five-year work/live residency programme for 10 artists at our fully accessible Fire Station building in Gillender Street, E14
- We provide two work/live bursaries (rent free for two-and-a-half years plus grants) at the Fire Station building, including a bursary for an artist with a disability
- We provide an artist in residence programme (rent-free studio plus grant for 18 months) for a Southwark-based artist, in partnership with Southwark Council and the South London Gallery, at our Galleria Studios in Peckham, SE15
- We provide an artist in residence programme (rent-free studio plus grant for two years) for a London-based artist, in partnership with Swan Housing Association, at our Leven Road Studios in Poplar, E14
- We provide a free studio and grant for an artist in an Acme studio through the annual Jessica Wilkes Award
- We provide a free studio and grant for a graduating MA student from the Slade School of Art at our Childers Street studios in Deptford, SE8, through the annual Adrian Carruthers Award
- We are developing further residency and awards programmes in our existing buildings and new developments in partnership with local authorities and other cultural agencies

Supporting the sector:

- We work with the National Federation of Artists' Studio Providers, Arts Council England and other agencies to help develop the affordable studios sector nationally
- We provide a nation-wide free advisory service to individual artists and studio groups and organisations on all aspects of property negotiation, development and management

Supporting other cultural agencies and artists:

- We manage a major international residency programme on behalf of eight foreign agencies from Australia, Canada, Germany, Portugal, Sweden and Switzerland (three), in 13 properties in East London, providing living and working space for visiting artists on three, six and twelve month residencies
- We provide space for two important publicly-funded galleries: Matt's Gallery and The Showroom
- We manage eight work/live units at our studio site in Orsman Road, E1

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acme

35 years supporting art & artists

Acme Studios consists of three exempt charities registered under the Industrial and Provident Societies Act 1965:

Acme Studios Housing Association Limited

Reg. No: IP28377R

VAT Reg. No: 680 7763 03

Acme Artists Housing Association Limited

Reg. No: IP27215R

Acme Housing Association Limited

Reg. No: IP20468R

Member of the National Federation of Artists' Studio Providers

Member of the National Housing Federation

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