

THE FIRE STATION PROJECT



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ACME STUDIOS' WORK/LIVE RESIDENCY PROGRAMME

1997 – 2013

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Acme Studios is a London-based housing charity dedicated to supporting artists in economic need through the provision of studios, accommodation and professional support.

Acme manages 16 buildings providing affordable, long-term and high-quality studios (620) units and work/live space (20 units). Through this resource it helps over 700 artists each year.

Acme's Residency & Awards Programme adds to this core service of studio provision by awarding selected UK-based artists with studio residencies, bursaries, professional mentoring and exhibiting opportunities at the Acme Project Space, working with a range of partners. At any one time over 20 artists benefit from this support.

Acme's International Residencies Programme currently manages 23 annual London residencies on behalf of eight agencies together with an Associate Artist Residencies programme for international artists applying directly to the organisation.

Acme shares its research and knowledge through a national strategic advocacy, advisory and consultancy service.



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FOREWORD

This publication, *The Fire Station Project*, is about a work in progress. The evolution of this project has been determined as much by each successive intake of artists to the old Fire Station as by the support framework established there. Now, 16 years and 50 or so artists later, we feel it is time to take stock and celebrate what has been achieved so far.

Programme 1, in which 12 artists selected from a national open submission moved in within a few days of each other in December 1997, set the pattern for the three programmes that followed. The residency period, initially planned for three years, was extended to four and subsequently to five years. This increased the benefit to artists significantly, as well as maximising the use of resources by spreading selection and refurbishment costs over a longer period. Additional bursaries (rent-free space and grants) have also been awarded, extending the benefits further still, including for deaf and disabled artists. Accessibility and the principle of an integrated programme have always been at the centre of our aspirations for the project. A list of artists from the four programmes forms the final section of this publication. This gives an overview of each artist's practice and two images – one depicting work made during their residency, and the other more recently. Despite our

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best endeavours we were unable to make contact with five artists (Virgil Tracy from Programme 1 and Sonia Baka, Stevie Deas, Kevin Heavey and Stuart Parkinson from Programme 2) and therefore no details of them or their work could be included.

Our core charitable activity is the provision of high-quality, long-term and affordable studio space for artists in economic need. We have added value to that activity by establishing a Residency & Awards Programme which provides additional support for selected artists. The work/live residency project at the Fire Station was the first to build on this core activity and is at the heart of this expanding programme, which now includes studio awards for recent graduates and studio residencies (see pages 36 to 49). Each strand of the Residency & Awards Programme offers different professional development opportunities and support, but all have in common our concern to trust artists to make best use of what is provided with as few restrictions as possible.



Exterior of the Fire Station, E14. Photo: Acme Studios (2000)

A statement articulating the policies that underpin the Fire Station Project seems unnecessary here, since the artists themselves express so eloquently what the project has meant to them in the case studies that follow. These reflections by artists from each programme – Lindsay Seers, Erika Tan, Ben Cove and Briony Anderson – vividly reveal the Fire Station ‘experience’.

To complement these accounts, Martin Coomer’s essay, *Environmental Studies*, posits the particularities of the combined working and living set-up against the background of a popular understanding of the artist’s studio, imbued as it is with a sense of the ‘mystery of creativity’ and ‘the mythology of the artist’. Coomer’s knowledge of the practice of four ‘Fire Station artists’ – Ed Allington, Hayley Newman, Robert Holyhead and Haroon Mirza – allows him to identify the meaning of the experience for each one. Their conversations reveal not only the ‘complete break’ that the programmes afford, but also the opportunity, as Allington recalls, to ‘niggle’ with work at any and all times. While for Newman the routine of daily life became enmeshed in the work itself, for Holyhead there was the opportunity to reduce the domestic routine so that the space became ‘a machine for making art’. What Mirza describes as the ‘white noise’ that surrounds the building and its intensely urban location, somewhat isolated and on the edge of more settled locations, was a stimulus for them all.

The second essay, *The Old Fire Station*, charts the history of the development of the project and comments on the extraordinary suitability of the building for its new purpose. It celebrates the design of the original Fire Station, which reached the centenary of its formal opening in 2012. It is important to note that this new work/live project reconnects Acme Studios with its founding provision of combined housing and studio space using short-life municipal housing stock; the significant achievement of the Fire Station is its permanency, which guarantees the long-term security that the organisation and the artists it supports require. Two questions are asked throughout this publication. First, given the clear benefits to artists, why are there no similar projects elsewhere? Secondly, what plans does Acme have to expand this provision? The answer to the first question is complex, since it is dependent on planning restrictions and costs. The answer to the second is simple: yes, Acme intends to expand this vital form of support for artists. After all, this is how Acme started out some 40 years ago!

The launch of this publication will be one of the events marking our 40th anniversary year. The opening of the Fire Station coincided with our 25th



William Raban, *Firestation*, 2000, 16mm film still



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Commissioned plaque by Ben Cove to commemorate the building's centenary. Photo: Arantxa Echarte (2011)

anniversary, and to celebrate this and the award of capital lottery funding we commissioned artists to make new work. These included a performance by Station House Opera, *Snakes and Ladders*, staged across the rear elevation of the building over six nights in May 1998, a film, *Firestation*, by William Raban and a photographic essay charting the refurbishment and conversion of the building from John Riddy. Images from these works are included in the pages that follow.

There are very many people and organisations that we need to thank. The Acknowledgements section that follows says so much about how this project could not have happened without the encouragement and support of so many. Here we would like to thank all the artists who have contributed to this publication for their time and continuing support and Martin Coomer for his insightful and engaging essay. We are especially grateful to two current Fire Station residents, Briony Anderson and Paul McGee, who generously and enthusiastically designed and oversaw the production of this publication. Thanks are also due to Jennie Ryerson for her painstaking work to ensure that the publication includes current information about as many of the 'Fire Station artists' as possible.

Jonathan Harvey,
Chief Executive
Julia Lancaster,
Residency and Projects Manager



Left to right – Jim Fitzpatrick MP, Borough Commander Tower Hamlets Bruce Epsly, artist Ben Cove, Acme Directors Jonathan Harvey and David Panton
Photo: Aranxta Echarte (2011)



ACKNOWLEDGEMENTS

We would like to thank the following who contributed to the initial purchase, refurbishment and conversion of the Fire Station and the first work/live programme: the National Lottery through the Arts Council of England, The Foundation for Sport and the Arts, The Paul Hamlyn Foundation, Zuger Kulturstiftung Landis & Gyr, The Esmée Fairburn Charitable Trust, London Arts Board and the Arts Council of England.

We would also like to thank Robert Ian Barnes Architects who oversaw the capital project.

We are indebted to the many artists and individuals who made such a vital contribution as selectors; their names are listed in the Residency & Awards Programme section of this publication.



Detail of *Snakes & Ladders* – a performance by Station House Opera, to celebrate the opening of the Fire Station (May 1998) Photo: Bob Van Dantzig (1998)

ENVIRONMENTAL STUDIES

MARTIN COOMER

What image comes to mind when we think of an artist's studio? Do we conjure a vision of the creative chaos made famous by Francis Bacon's house and studio at 7 Reece Mews in South Kensington – the archetypal garret for the ultimate bohemian? These days we may be more inclined to summon forth pictures of vast warehouse interiors, variations on Andy Warhol's Factory model, populated by teams of assistants diligently attending to signature pieces destined for white cubes the world over.

Or maybe, in an age of cross-disciplinary, trans-global practice, our attention is drawn not to three-dimensional space but to the virtual realm, a place not of toil and turps, or even antiseptic production lines, but of infinitely proliferating imagery and information created with and accessed via computer. If this deliriously 21st-century vision carries a concomitant still image in its wake, it is that of the contemporary artist in a studio that looks a lot like an office, or perhaps bathed in the glow of a laptop, clocking-up air miles as they commute between biennales.

Type 'artist's studio' into Google image search and you will be greeted by a raft of pictures, ranging from 17th-century Dutch genre paintings – confections designed to point out various, shifting power plays between artist, model and

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patron – to photographic images accompanying advertisements for hobbyists' work spaces of the souped-up garden shed variety, selling the dream of creative fulfilment in kit form. In the mix, famous images of exalted studios, such as Hans Namuth's photographs of Jackson Pollock at work in his East Hampton studio-barn, serve to heighten the sense that, while an artist's studio accommodation can be reduced to a few cold facts, the image of the studio in the imagination is infinitely more complex and fluid, intimately bound up with the mystery of creativity and the mythology of the artist.

Between 2010 and 2011 the performance artist Hayley Newman made a number of videos under the title *My Studio* that humorously address the wandering concept of the artist's place of work, suggesting that it need not necessarily be a fixed space – with four walls, good light – but that it might be portable, a mental space or a state of mind – something which can be manifested internally – or, on the other hand, a private world capable of existing outside, in public space. 'Welcome to my studio, let me open the front door for you,' Newman says at the beginning of *My Studio (notebook)*, making a throaty creaking sound as she turns the cover of her notepad. The studio tour in miniature continues with the turning of pages, the artist apologising for the mess (a sheet of scribbles, which she partially erases). Newman then 'draws' up a chair for her visitor. 'This place is just full of memories,' she says of her studio-sketchbook-diary, adding that 'the dimensions certainly do make a difference in the way that I work.'

In *My Studio (Père Lachaise)* Newman guides us round the Paris cemetery of the title. 'Some of my neighbours are famous... at night-time we have a bit of a knees-up,' she deadpans amid the graves while admitting that her studio-tomb 'does feel a bit claustrophobic at times.' (And, as with most studios these days, the waiting list is a real killer.)

Newman's choice of the celebrated burial place of Apollinaire, Corot, Balzac, Géricault, Proust, Wilde and others makes for both a tongue-in-cheek, time-travelling exploration of creative impulse and a skit about the cult-like status of the deceased genius. Working space and final resting place become somehow interwoven in a perpetual present in which the (usually male) genius and their *agon* are parcelled up and dramatised as a spectacle to behold.

Paris itself remains bound up with an image of bohemian life almost as strongly today as a century ago when its ateliers drew artists from around the world. Functioning as home and workspace, these studios in the Bateau-



Hayley Newman, *The Daily Hayley*, Matt's Gallery, 2001. Courtesy the artist and Matt's Gallery. Photo: Terry McCormack

Lavoir in down-at-heel Montmartre became the locus of modernism, and in the hands of Picasso and Juan Gris, who took inspiration from their milieu, both its impetus and subject matter. The original Bateau-Lavoir may have burned to the ground some 40 years ago but Montmartre remains a place of pilgrimage. Less imagination is required to worship at Constantin Brancusi's studio, also in Paris, which is preserved behind glass and visited by hordes who shuffle past the artist's sculptures, photographs and drawings, his guitar and violin, as they might a dignitary lying in state.

Indeed, the mystique of the artist's studio fuels a heritage industry that can take you right round the world if you so choose, from the shrine to minimalism that is Donald Judd's Marfa, Texas, to Mallorca, where devotees of Joan Miró climb the scented hills above Palma to immerse themselves in the Spaniard's sunny world of life and work. Here, splashes of paint from his last, great canvases are preserved on the floor and unfinished works, as lively and free as any he produced as a young man, show us all the energy and optimism an artist is capable of flinging in the face of mortality.

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Closer to home, we can visit Bacon's studio, now permanently on display in Dublin, soak up the bucolic modernism of Henry Moore at Perry Green in Hertfordshire, where his studio is preserved as if he had just downed tools for the day, or imbibe some salty abstraction along with the sea air in St Ives as we poke our noses round Barbara Hepworth's Trewyn studios. The knowledge of Hepworth's death in her studio in 1975 only adds to the atmosphere of the place; though it's probably true to say that all studios are haunted in one way or another.

Paris in the 1900s, Manhattan in the 1940s... more recently Mitte in Berlin, or Dashanzi Art District in Beijing... the tale of how creative hubs are formed and sometimes fade is often one of nerve, inspiration and, in the end, market forces. Artists' uncanny knack for discovering an area and seizing upon opportunities for space usually instigates waves of gentrification that more often than not leave them priced out of the very neighbourhoods they helped to make desirable in the first place. London is full of such stories. That it retains any affordable studio space at all is largely thanks to Acme.

Across its 40-year history Acme's contribution to the cultural life of London has, at its core, been intensely practical – to provide working and living space for thousands of artists. Yet its understanding of and commitment to the needs of artists in a city of increasingly brutal real estate realities transcends the fundamentals of accommodation. It is guided by an implicit understanding of what goes on, and what needs to go on, in the studio – the periods of boredom and frustration along with those mysterious moments of inspiration that are essential to creative endeavour regardless of an artist's age, reputation or medium. The need for affordable space, which is of a piece with the need for time (and, yes, sometimes time to do nothing), is a concept that few business people would understand.

The sculptor Edward Allington puts Acme's contribution to the arts in London down to the 'real understanding of culture' of its founders, Jonathan Harvey and David Panton. In fact, Allington astutely describes the platform for artists created by Acme over the years as 'a different kind of art'.

In 1997, Allington was among the first 12 artists to be awarded a residency at Acme's newly created combined living and working spaces at the Fire Station Project. He took up one of the brilliantly designed work/live units converted from the original firemen's flats at the former London County Council Fire Brigade Station in Poplar, East London. While he already enjoyed a successful

public profile, Allington regards the opportunity as a 'complete break' – a chance to concentrate on his practice without distraction. Describing himself as a 'bit of a niggler at things', someone 'who works all the time but on and off', Allington likes to keep in close proximity to his work, to be able to set something up on the studio wall, or floor, or on a drawing board, for example, and come back to it, whether that's at eight o'clock in the evening or two o'clock in the morning. During the three years of his residency, he was able to do just that, tying together strands of life and work that over the years had become disconnected. Not that Allington's art is in any sense hermetic; some of his best-known works are public projects such as *Tree Ring/Engagement Tree* (2001), a permanent outdoor work comprising a band of gold leaf 'worn' by the bough of an old oak at Gut Hölzhausen, Germany.



Edward Allington in his work/live unit Programme 1 (1997–2001). Photo: Hugo Glendinning (1998)

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In 2001, a decade before her *Studio* films were made, Hayley Newman received an Acme Fire Station residency, taking her place in the second wave of artists at the Fire Station. Like Allington, Newman relishes what she describes as 'that access to work and the intertwining of work and life'. She finds her 500ft² home-studio the perfect place to explore the relationship between work and life, as she puts it 'working quite intensively and then cooking a meal, so there's this relationship between being nourished, feeding yourself and then reading, working, learning... and it is all happening in the same space.' The situation enabled Newman to make a number of significant works, including *The Daily Hayley*, a performance that took place over 16 days at the nearby Matt's Gallery, during which the artist responded to and re-animated the day's news stories (while applying fake tan, thus gradually becoming as saturated in hue as the celebrities featured in the tabloids).

If the approaches of Allington and Newman suggest a natural enmeshing of life and work, another response to the Fire Station brings to mind a more structured method, in which the studio becomes a kind of machine for making art, while 'life' is forced to fall into line. In 2005 the painter Robert Holyhead



Robert Holyhead in his work/live unit Programme 3 (2005–2010). Photo: Derek Brown (2008)

embarked upon a five-year residency at the Fire Station, using the time and the absolute control over the environment it afforded him to focus on the fundamentals of his art. Employing every spare bit of space to prepare and make paintings and drawings, Holyhead found himself slowly eliminating extraneous items – a sofa, a television – so that in the end the work/live unit became one of elimination, purely focused on art.

‘I don’t think I would be making the work I’m making now without having had that experience,’ Holyhead says. Looking at his work, in particular his recent show at PEER, in which paintings were shown alongside drawings displayed on shelves (a method of presentation that Holyhead developed at the Fire Station), the sense of the artist stripping things back to essentials is apparent, becoming part of a broader conversation about composition, tone, texture and temperature, the seemingly abstract works resonating playfully and often very beautifully with the architecture surrounding them. Holyhead echoes Allington’s claim that his creative breakthrough could not have occurred in more fractured work/live circumstances. Both cite the Fire Station as an ideal situation in which to make work – one that they aspire to recreate.

It is probably too early for current resident Haroon Mirza to discern the impact that the set-up of the Fire Station is having on his practice. Mirza explores the overlaps between noise, sound and music, finding creative mileage in the zones in which one thing becomes another and creating installations that use the organising registers, structures and systems – of entertainment, faith and so on – through which sound is mediated to shift perception. Mirza’s is a world where music and sculpture, sounds and objects meet, where the studio space itself becomes a kind of material – malleable, evolving, fulfilling shifting requirements. He says that these are as much psychological as practical.

Even if we no longer believe in the studio as ‘a laboratory in which ideas are melted down and boiled up and turned out on canvas by magic’, as *The Strand Magazine* put it a century ago, an aura of mystery hangs over these charged spaces. Just as an artist stamps their personality on the studio, with temperament and aesthetic held in delicate balance, the studio seems bound to leave its mark on the artist.

The Fire Station is perched on the edge of the A12 Blackwall Tunnel Approach. It makes for an unremittingly urban sort of working and living environment. Mirza, perhaps with an idea for new work in mind, refers to sound art pioneer Max Neuhaus’ observation that from a distance the sound of a waterfall and

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the sound of a motorway is exactly the same, that it is just, in essence, white noise. For Holyhead, the particularity of the place added to his focus – finding clarity and maybe even peace in painting as a counterpoint to the world outside. Allington describes the network of canal routes that line the East End as providing myriad, arterial opportunities for discovery. Newman, meanwhile, says she remains drawn to such ‘edge spaces’, those mutable, peripheral zones of the city.

In the end, such zones may mirror the poetic zone of the studio. They are both, by necessity, spaces of flux, evolving rhythmically side by side.

* * *





Former Fire Station artists at the building's centenary. Photo: Julia Lancaster (2011)



Exterior of Fire Station during renovation. Photo: John Riddy (1996)

THE OLD FIRE STATION

JONATHAN HARVEY

In 2010 the redundant fire station that Acme Studios had acquired in 1995 was awarded statutory protection and listed at Grade II. In English Heritage's *The London List Yearbook 2010*, the entry for the former Fire Station at 25–38 Gillender Street, Poplar, provides an appraisal of the building's architectural influences and merits, and concludes: 'In its scale, soaring verticality and the handsome bronze lettering above the engine house doors, the station announces its vital civic purpose with aplomb'. We certainly agree with this sentiment and aspire to the idea that its new-found 'civic purpose' – affordable living and studio space for artists – is equally vital.

How did a building so precisely and elegantly designed for one purpose become so happily adapted to another? And how was Acme Studios' ambition to operate a building that would have the maximum benefit for artists realised so effectively?

Making it happen

To put it simply, Acme Studios' early history as a housing charity, formed by recent fine art graduates to access short-life houses in East London in

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Exterior of Fire Station pre-renovation. Photo: John Riddy (1996)

1972, addressed the need for affordable and sufficient space to live and work. Terraced houses and sometimes shops, empty, boarded-up and due for demolition, provided suitable spaces in which these artists could sustain and develop their work. For many, this was not just a 'suitable' option, but the only one. The thought of being a 'cultural pioneer' into East London did not arise; this was a necessity rather than a choice.

This successful model – the temporary use of municipal housing stock programmed for demolition – was to become Acme's principal means of helping artists, with hundreds of properties from a range of sources becoming a remarkably active and well-used resource. The property supply faded at the beginning of the 1990s;¹ by then, ex-industrial buildings converted and managed as non-residential studio space had become Acme's main resource and method of operation.

The initial model of combined living and working space enabled two things to happen. Firstly, for many artists, then as now, it was simply not possible

to afford a London studio in addition to somewhere to live – but the ultra-low rent of a short-life house made such space affordable. Secondly, in a small terraced house destined for the bulldozers, artists could remove internal walls and expose roof voids to reconfigure the space to one that was finely tuned, often with great ingenuity given limited means, to their own creative and domestic requirements. In return for this opportunity the artist had to be 'hands-on' – the early days of Acme were very much about 'self-help' – and reconciled to the fact that this was only a temporary solution, with the actual date of 'hand-back' often imminent or uncertain.²

This extraordinary resource of combined working and living space, which artists used to such good advantage, does not suit everyone; many artists, for a variety of reasons, require a separation between the home and the studio. But space to work and live at no more than the price of either enables artists to maximise their studio time. An acute appreciation of the benefit to artists of this particular model of provision led Acme to consider how to develop such space once again. To this end a working party, which included artists, was brought together in 1993 and provided a blueprint for a new work/live programme. This embraced the type of spaces that should be established as well as what would be on offer to artists. Central to this vision was that the programme should be permanent. While Acme had become adept at turning short-term property to good use, such an investment of resources was ultimately wasteful.

It was clear that, for an organisation with little cash and few assets, achieving permanent affordable space, without significant subsidies and a planning framework favourably disposed to that aim, was a considerable challenge. In 1995 both those essential ingredients for the establishment of a sustainable resource coincided: the advent of an unprecedented level of capital funding through the new National Lottery and the availability of a building with planning constraints aligned in Acme's favour.

The building had originally opened as the Brunswick Road Fire Station in 1911 and it had seen active service during the Second World War. It closed when the A12 dual-carriageway linking to the Blackwall Tunnel was completed in 1971, effectively isolating the station from the area it had served. A number of temporary uses had been tried and failed, and when we first saw the building it was in a poor state of repair although, given its design and engineering, still structurally robust.

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Interior of Fire Station pre-renovation
Photos: John Riddy (1996)



A large banner across the front elevation announcing 'For Sale' had first drawn the building to our attention and led us to make enquiries. At £240,000 the building seemed under-valued, but the low price was not fully explained by the current slump in the property market. Further investigation revealed that the building was zoned for employment; it could not be developed as residential space. Discussions with the local authority, the London Borough of Tower Hamlets, suggested that consent might be granted for Acme's proposed use as studios, with the residential element incidental and ancillary to that purpose. Our status as a charitable housing association, and track record of studio provision in the borough, added weight to our 'work/live' proposition,³ and planning consent was achieved. This was made 'personal' to Acme i.e. we could not sell the building and pass on the consent for residential use, and should the employment use (as studios) be discontinued then the residential status would also fall away.

Securing the building was achieved in advance of National Lottery funding through a successful application to The Foundation for Sport and the Arts, and the building was 'moth-balled' awaiting access to funding for its repair and conversion. In 1997 we were awarded £1.2 million National Lottery capital funding through Arts Council England (out of total project costs of £1.8 million) to refurbish and convert the fire station and to purchase and complete



Detail of *Snakes & Ladders* – a performance by Station House Opera, to celebrate the opening of the Fire Station (May 1998)

the conversion of our studio building at 44 Copperfield Road.⁴ The award of National Lottery funding, which helped secure these first permanent buildings, laid the foundations for a successful capital development programme that would create the long-term security, for Acme and artists, to which we had aspired from the beginning.

Adapting the building

The Edwardian period was the heyday for fire station construction in London with around 50 new buildings, often of similar design, opening between 1899 and 1914. The Gillender Street building is five storeys high. The upper four storeys provided accommodation for the firemen and their families, with open landings and two drill towers overlooking the yard to the rear. The architects for London County Council introduced experimental methods evolved for new blocks of flats to the original fire station design; this building is as much influenced by domestic architecture as the specific requirements of a working fire station.

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The low price and sympathetic planning status were the over-riding factors in Acme's decision to acquire the fire station and adapt it to work/live use; its extraordinary suitability for that purpose is something that continues to be revealed to us. It is axiomatic that making good use of every inch of available space is critical to the achievement of affordable accommodation and the fire station lent itself well to adaptation. For example, making the building accessible was central to our vision and a fully-accessible lift serving all floors could be fitted neatly into one of the rear drill towers, with the other providing additional storage space for the work/live units. The high-ceilinged ground floor was simply sub-divided into six non-residential studios, with the 12 firemen's flats being cleared of internal partitions to create simple, open-plan work/live spaces (averaging 550 square feet) with small ancillary kitchens and bathrooms. The small single-storey buildings in the yard were redeployed for storage, a communal laundry, public WCs and a project space available to the resident artists. It is very satisfying that the refurbishment and conversion of the fire station necessitated no change to its external appearance, with one exception: red paintwork is strictly prohibited for fire stations no longer in service!

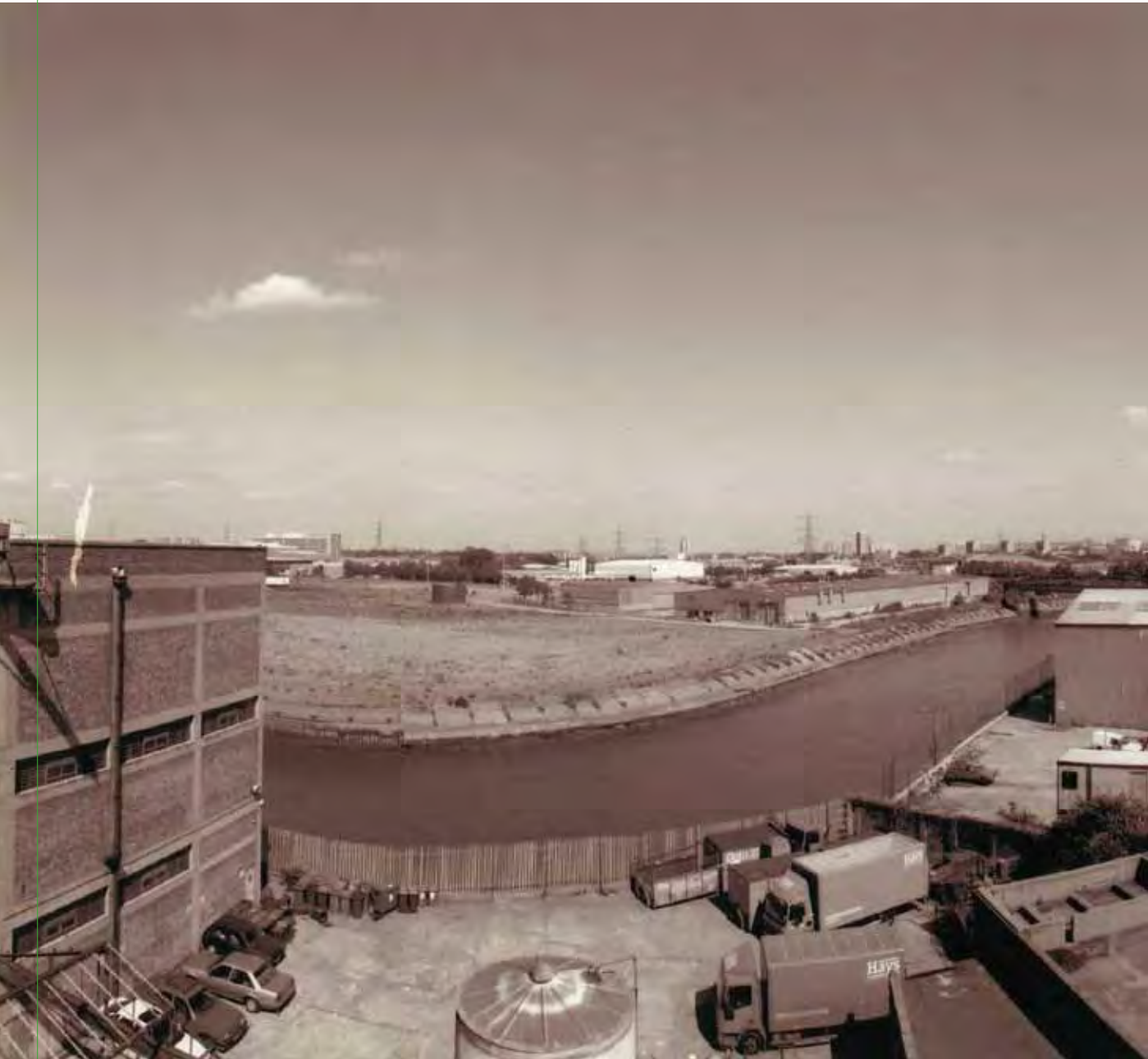
The 12 work/live units, which represent the core of the project, have shown themselves remarkably suited to the artists that use them and there has been an astonishing range of interpretations of the relationship between the working and the domestic space. While most artists have been able to sustain their practice within the practical limitations of the units, others have needed to use larger spaces elsewhere on an occasional project-by-project basis.

In addition to the beneficial practical features of the fire station, there is the communal aspect. It is often assumed that the social 'performance' of a building – which at its best fosters a feeling of privacy and security while engendering positive social exchange – happens by default. We must recognise the deft design of the fire station's original architects, in which the relationship between private accommodation and shared open landings, staircase and yard has been carefully established to achieve a positive sense of community and common professional enterprise. It is a bonus that the building's architecture is so in harmony with Acme's vision for the Fire Station Work/Live Residency Programme, helping artists to focus on the development of their work in a wholly conducive physical environment.

* * *

NOTES

- 1 When the first artists moved into the Fire Station in December 1997 the number of houses managed by Acme had reduced to 50.
- 2 In some cases the redevelopment schemes that had destined the houses for demolition were cancelled and many artists had the opportunity to buy their homes as secure tenants and at a substantial discount.
- 3 Acme's choice of the term 'work/live' was carefully made to distinguish the residency programme from so-called 'live/work' schemes, which in many cases are an abuse of the planning system whereby developers achieve residential status, and thereby values, but where the employment element is not maintained and developments drift into purely residential use.
- 4 The four-storey building at 42/44 Copperfield Road, E3, which Acme had leased since 1992, comprised 57 studios on floors one to three, Acme's offices on the fourth, and premises leased to Matt's Gallery on the ground.





View from back of the Fire Station. Photo: Hugo Glendinning (1999)

ACME STUDIOS RESIDENCY & AWARDS PROGRAMME

Investing in artists' creative risk-taking is a core charitable purpose of our organisation. This is delivered principally through the provision of affordable studio and living space and, adding value to that core activity, through our Residency & Awards Programme. The programme was established in 1997 with the first work/live residencies at the Fire Station and has since expanded, providing major professional development opportunities for up to 20 selected artists each year. Since its inception over 100 artists have benefited.

The Acme Project Space in Bonner Road, E2, operates as an adjunct to the programme with artists having the option, but being under no obligation, to use the space to develop work and, if appropriate, to exhibit. The policy for the use of this space highlights our approach to the programme as a whole; this is about trusting artists to make best use of the opportunity we provide without anything specific required in return.

The following is a summary of the programme to date, describing each of the five strands – studio residencies, graduate studio awards, studio awards, work/live residencies, and exchanges and collaborations – and listing the selected artists. Each residency or award is a partnership with organisations

and individuals resulting from complementary aims and shared values. We are indebted to our partners and to the many others whose critical input, including as selectors or mentors, we greatly value.

Further information relating to each residency and award and the projects which the artists have created and presented, can be found on our website, including publications and case studies.

STUDIO RESIDENCIES

Southwark Studio Residency (Established 2006)

The Southwark Studio Residency is based at the Galleria in Peckham, SE15, a permanent new-build project consisting of 50 studios developed in partnership with Barratt Homes. The residency programme aims to extend the value and visibility of this studio building to the wider community.

The residency is awarded to Southwark-based artists, who receive a rent-free studio (worth £5,200) for 18 months, plus a stipend of £10,000. The residency is supported by Southwark Council and the South London Gallery. Southwark Council has provided £5,000 for each residency, as well as practical support and advice. The Senior Curator and/or Director of the South London Gallery visit the artist four times throughout the residency period. There is also additional help with marketing and programming. The partners aim to nurture and extend the relationship between the artist, their work and the wider community, and the artist is expected to achieve publicly visible outcomes at the end of the programme and encourage greater participation in arts practice.

Artists

Isa Suarez: 2006–2007

Selectors

Adelaide Bannerman (Artist)
Jonathan Harvey (Acme)
Margot Heller (Director, South London Gallery)
Anya Whitehead (formerly Culture Manager, Arts & Heritage, Southwark Council)

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Artists

Ana Laura Lopez de la Torre:
2008–2009

K. Yoland: 2010–2012

Funding Partners

Southwark Council

Selectors

Kit Hammonds (formerly Curator, South London Gallery)
Jonathan Harvey (Acme)
Erika Tan (Artist)
Anya Whitehead (formerly Culture Manager, Arts & Heritage, Southwark Council)

Coral Flood (Arts Manager, Cultural Services, Southwark Council)
Dryden Goodwin (Artist)
Jonathan Harvey (Acme)
Simon Parris (Programme Manager, South London Gallery)

Mentors

Margot Heller (Director, South London Gallery)
Simon Parris (Programme Manager, South London Gallery)
Kate Mason (formerly Director, Southwark Arts Forum)
Emily Druiff (Director, Peckham Space)

Tower Hamlets Studio Residency (Established 2009)

The Tower Hamlets Studio Residency is based at our new-build studio development in Leven Road, E14, consisting of 66 affordable housing units and 21 affordable studios; a ground-breaking partnership with Swan Housing Group. From the opening of the project we offered a rent-free studio worth £7,000 for two years plus a grant of £10,000 a year to an artist living or working in London.

The residency is an opportunity for an artist involved with socially-engaged practice to develop significant relationships, through their work, with local residents and the wider community. It also offers a significant financial and practical breathing space, allowing an artist to focus on the development of their practice.

Artists

Jan Hendrickse: 2009–2011

Selectors

Alethea Dougall (Head of Residents' Involvement & Community Development, Swan Housing Group)
Jonathan Harvey (Acme)
Grace Ndiritu (Artist)

Mentors

Robin Klassnik (Director, Matt's Gallery)
Sam Wilkinson (Director, InSite Arts)

Bow Cross Artist Residency

The Bow Cross Artist Residency naturally followed from our development partnership with Swan Housing Group at Leven Road, E14. The partnership with the Swan Foundation took the form of a 12-month residency for an artist to develop a project or projects centred on Bow Cross, E3, a large residential estate undergoing major regeneration. The partners shared the belief that by investing in an artist and supporting a process of consultation, participation and collaboration with local residents, work would emerge which would have meaning and value both for local people and for the artist involved. The selected artist received a bursary of £10,000 with a total project budget of £15,000.

Artists

Simon Terrill: 2010–2011

Selectors

Tressa Bates (Bow Cross Residents' Association)
Pamela Brown (Swan Foundation)
Brian Gregory (Swan Foundation Trustee)
Jonathan Harvey (Acme)
Abdullah Hossain (Swan Housing Group)
William Raban (Artist)

Funding Partner

Swan Foundation

Mentor

William Raban

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Hackney Studio Residency (Established 2012)

The Hackney Studio Residency began in October 2012 following the completion of 49 permanent new-build studios at Matchmakers Wharf, E9. The studios, which form part of a larger mixed-use development partnership with Telford Homes Plc, were built on the site of the Lesney Matchbox Toys Factory. The residency offers an opportunity to celebrate the site's history and its importance, both historically and currently, to the lives of people associated with it. The residency is awarded to a Hackney-based artist, who receives a rent-free studio (worth £7,500) for 18 months plus a stipend of £10,000. The residency benefits from support from Hackney Council's Cultural Development Team and the Hackney-based independent arts organisation, PEER, who provide additional professional support and mentoring to the artist.

Artists

David Murphy: 2012–2014

Selectors

Jonathan Harvey (Acme)
Lucy McMenemy (Culture Programme Officer,
Hackney Council)
Ingrid Swenson (Director, PEER)

Mentor

Ingrid Swenson (Director, PEER)

GRADUATE STUDIO AWARDS

Four graduate studio awards are permanently located in purpose-designed studios at our Childers Street building in Deptford, SE8. These adjoining studios encourage peer support, and the graduates benefit from tailored mentoring and studio visits from professional artists and curators. These awards are carefully developed with our partners to provide a valuable and effective bridge between college and professional practice. Each award provides a rent-free studio for 12 months plus stipends of between £2,500 and £6,000 a year.

Adrian Carruthers Award (Established 2002)

The Adrian Carruthers Award provides a free studio for a year, plus a bursary of £5,000, for artists graduating from the Slade School of Art. The award was created in memory of the artist Adrian Carruthers, who died in October 2001 at the age of 40. Adrian was a graduate of the Slade and his family, friends and fellow artists worked together to set up an award in his name, offering practical support to talented artists at the beginning of their careers. The studio space is at Childers Street where Adrian worked as an artist.

Artists

Sibylle Baltzer: 2002–2003
Matt Templeton: 2003–2004
Bryan Parsons, Corinna Till, Eddie Farrell, Gil Pasternak, Graham Hayward and Emma Hart: 2004–2005
Lorraine Neeson: 2005–2006
Nicola Wallis: 2006–2007
Terumitsu Hishinuma: 2007–2008
Revati Mann: 2008–2009
Janne Malmros: 2009–2010
Rose Davey: 2010–2011
Luke McCreadie: 2011–2012
Ninna Bohn Pederson: 2012–2013

Funders

Mary-Louise Hume
Sir Colin Lucas
The Andrew W. Mellon Foundation
Mr Michael Peagram
Paul Drew

Selectors

Slade staff including John Aiken, Edward Allington, Susan Collins, John Hilliard, Bruce McLean, Lisa Milroy, Jayne Parker and Estelle Thompson, with the following individuals:

Tim Marlow (Broadcaster/art historian)
Tim Marlow
Tom Lubbock (Artist/critic)
Paul Winstanley (Artist)
Dan Perfect (Artist)
DJ Simpson (Artist)
Elizabeth Magill (Artist)
Roger Hiorns (Artist)
Martin Coomer (Artist)
Cathie Pilkington (Artist)

Mentor

Peter Davies

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Chelsea Studio Award (Established 2009)

In 2009, Kiki Claxton and Harry Major, two second-year students at Chelsea College of Art and Design, approached Acme for support in providing more appropriate awards for graduating students. Aware of the difficulties graduates face and encouraged by Kiki and Harry's enthusiasm, Acme offered to provide a studio rent-free for six months.

The 2010–2011 Chelsea Studio Award was greatly enhanced by a grant from Chelsea Arts Club Trust, who encourage art and design education, and provide help and support for artists and designers. With the Trust's contribution the award holder also receives a cash bursary and professional mentoring. The role of co-ordinating the award with Acme is taken on by different second-year students each year, who gain valuable experience in working with an external organisation.

Artists

Sam Austen: 2009–2010

Amy Gee: 2010–2011

Anna Moderato: 2011–2012

Rafal Zajko: 2012–2013

Selectors

Chelsea College of Art and Design staff including Gill Addison, Dave Beech, Martin Newth and Mo Throp

Heather Deedman (Acme)
Lindsay Seers (Artist)

Julia Lancaster (Acme)
Lisa Panting (Co-Director, Hollybush Gardens)

Julia Alvarez (Director, BEARSPACE)
Jonathan Harvey (Acme)
Julia Lancaster (Acme)

Jemima Brown (Acme)
Julia Lancaster (Acme)
Sally O'Reilly (Artist/writer)

Funding Partners

Chelsea Arts Club Trust
Chelsea College of Art and Design

Mentors

Lindsay Seers (Artist)
Lisa Panting (Co-Director, Hollybush Gardens)
Graham Ellard and Stephen Johnstone (Artists)

Chadwell Award (Established 2010)

The Chadwell Award was established by Andrew Post and Mary Aylmer, philanthropist art collectors, in memory of Andrew's mother. It aims to provide a bridge between art school and practice as a professional artist.

A recent Fine Art MA graduate receives a rent-free studio at Childers Street, SE8, for 12 months together with a bursary of £5,000 jointly funded by Acme, and professional mentoring. The award is offered to students who are about to complete postgraduate courses, and different colleges are involved each year.

Artists

Sarah Poots: 2010–2011
Royal Academy of Arts

Joss Cole: 2011–2012
Wimbledon College of Art,
University of the Arts London

Maaïke Stevens: 2012–2013
Goldsmiths, University of London

Funding Partners

Andrew Post and Mary Aylmer

Selectors

Mary Aylmer and Andrew Post
Sam Chatterton Dixon (ex-Haunch of
Venison)

Jonathan Harvey (Acme)
Trevor Sutton (Artist)

Mary Aylmer and Andrew Post
Paul Hedge (Director, Hales Gallery)
Julia Lancaster (Acme)
Debbie Lawson (Artist)

Mary Aylmer and Andrew Post
Angus Broadbent (Director, Angus
Broadbent Gallery)
Jonathan Harvey (Acme)
Carol Robertson (Artist)

Mentors

Peter Davies (Artist)
Paul Hedge (Director, Hales Gallery)
Lisa Panting (Co-Director, Hollybush
Gardens)
Ceri Hand (Director, Ceri Hand Gallery)
Stephen Richards (Partner, Gillespies)

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Camberwell Studio Award (Established 2011)

In 2010, we began discussions with Camberwell College of Arts about ways of continuing to support graduating artists. From the outset the college recognised the significant value of our graduate award programme and committed support to a 12-month award, providing a bursary and half the studio rent.

The selected artist shares a large self-contained studio with the recipient of the Chelsea Studio Award. Both these awards are designed for BA Fine Art graduates, and sharing helps to reduce a sense of isolation, often experienced beyond the college environment, and ease the transition to establishing a studio practice.

Artists

Josie Cockram: 2011–2012

Renee Odjidja: 2012–2013

Selectors

Natalie Brett (Dean, Camberwell College of Arts)

David Cross (Artist, Cornford and Cross)

Julia Lancaster (Acme)

Tamiko O'Brien (Associate Dean, Camberwell College of Arts)

Jonathan Harvey (Acme)

Julia Lancaster (Acme)

Tamiko O'Brien (Associate Dean, Camberwell College of Arts)

Funding Partners

Camberwell College of Arts

Mentors

Julia Alvarez (Director, BEARSPACE)

Emily Druiff (Director, Peckham Space)

STUDIO AWARDS

Jessica Wilkes Award

This major professional development opportunity is the result of a legacy from the artist Jessica Wilkes who died in November 2005 at the age of 56. The award was established by Acme and Jessica's family and friends to celebrate her life.

The bi-annual award provides an artist with a free studio and grant to enable them to devote more time to their studio practice. The award, worth £10,000, is made to an artist selected from applications from current Acme studio tenants. Members of Jessica's family continue to support the award through a close involvement with the application and selection process.

Artists

Howard Dyke: 2008–2009

Stephanie Kingston: 2009–2010

Andro Semeiko: 2010–2011

Clare Price: 2012–2013

Selectors

Selectors

Jonathan Harvey (Acme)
Joanna Hewison (Sister)
Jock McFadyen (Artist and friend)

Melissa Appleton (Niece)
Jonathan Harvey (Acme)
Joanna Hewison (Sister)
Clyde Hopkins (Artist and friend)
Julia Lancaster (Acme)

Melissa Appleton (Niece)
Jane Colling (Artist and friend)
Jonathan Harvey (Acme)
Laura Hewison (Niece)

Alice Appleton (Niece)
Jonathan Harvey (Acme)
Joanna Hewison (Sister)
Julia Lancaster (Acme)
Alexander Wilkes (Nephew)

Funders

The Estate of Jessica Wilkes
Mrs Margaret Wilkes
Joanna Hewison and Chris Hewison
Jan Golann
Paul Sheren

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WORK/LIVE RESIDENCIES

Fire Station Work/Live Residency Programme

The subject of this publication, full details are provided throughout. The following lists the selectors for each programme.

	Selectors
PROGRAMME 1	Jonathan Harvey (Acme) Tracy McKenna (Artist) Cornelia Parker (Artist) Adam Reynolds (Artist)
PROGRAMME 2	Angela Kingston (Curator) David Panton (Acme) Damien Robinson (Artist and Administrator) Lindsay Seers (Artist)
PROGRAMME 3	Jonathan Harvey (Acme) Tessa Jackson (Arts Consultant) Hayley Newman (Artist) Erika Tan (Artist) Julie Umerle (Artist)
PROGRAMME 4	Gayle Chong Kwan (Artist) Jonathan Harvey (Acme) Cath Hawes (Artist and Educator) Julia Lancaster (Acme) Hannah Rickards (Artist)

Sugarhouse Work/Live Residency Programme

Based on the model of the Fire Station programme, we established a similar scheme in a former sugar warehouse in Stratford, E14. A ten-year lease was taken on the eight purpose-designed and converted units.

As in the case of the Fire Station, this project was designed in response to the lack of affordable space in London for artists to work and live in. The project was developed in partnership with Solon Co-operative Housing Services and the Boss Group and received funding from the Housing Corporation and Stratford Development Partnership.

Eight artists were selected from a national submission to take up the first work/live residencies, ending in February 2007:

Artists

Neil Exeter
Louisa Fairclough
James Fisher
James Grant
Al Holmes
Brigid McCleer
Gail Pickering
Akiko Usami

Selectors

Naomi Dines (Occupation Studios)
Sarah Greengrass (Acme)
Jonathan Harvey (Acme)
Jane Leighton (Acme)

Other artists subsequently joined the programme as the original artists took up opportunities elsewhere: Ruth Caig, Ignaz Cassar, Maria Fusco, Max Goodchild, Jenny Hamblett, Harold Offeh, Jochen Holz, Tania Rowlings and David Smith.

The building was returned in 2011 to make way for the redevelopment of the site.

Acme / WASPS Studios Exchange

Acme has a long relationship with the major artists' studios provider in Scotland, WASPS. As well as sharing expertise and experience, we looked at ways we could work together to create projects of direct benefit to our artists. In addition to providing affordable studios, we both manage work/live spaces and it was decided that offering a residency in a work/live unit would

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be most beneficial to artists. Run as an exchange programme, artists have the opportunity to spend time working in a new and supportive environment.

Artists

Moray Hillary / Agnes Nedregard: 2010 (WASPS)
Maggie Lil: 2010 (Acme)

Selection Panel

Heather Deedman (Acme)
Alison Fullerton (Fundraising and Communications Manager, WASPS)
Julia Lancaster (Acme)
Helen Moore (Communications and Tenant Liaison Officer, WASPS)

Funding Partners

WASPS Studios, Scotland

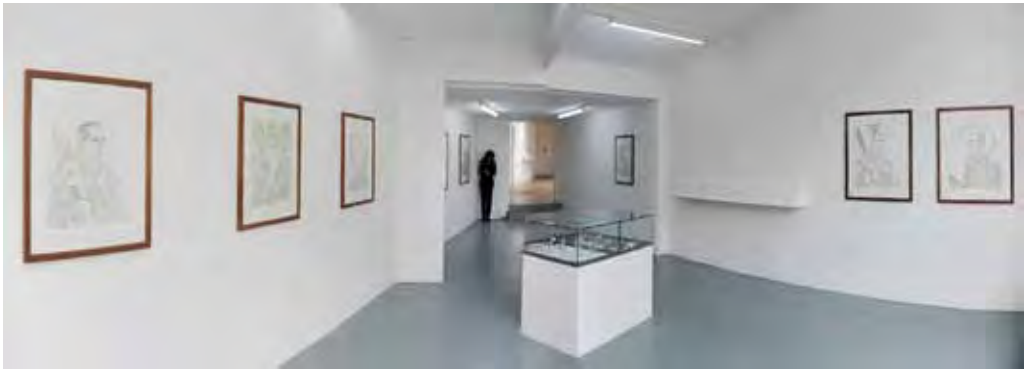
Curating Contemporary Art MA, Royal College of Art

In 2009 we approached the Royal College of Art, Inspire MA, Curating Contemporary Art course to explore how the use of the Acme Project Space would both benefit the expanding number of artists selected for our awards and residencies and support the aims of this innovative course by providing the opportunity for young curators to develop their skills and ideas in a practical context. The students work together to select artists from our Residency & Awards Programme whose work is then presented at the Acme Project Space.

The Inspire MA programme closed at the end of the 2012 academic year. However the collaboration with Acme continues as part of the interim practical projects for first-year students on the college-based MA Curating Contemporary Art course overseen by Clare Carolin, Deputy Head of Programme and Soraya Rodriguez, Visiting Tutor. The annual project operates under the guidance of Victoria Walsh, Senior Tutor, RCA CCA and Kit Hammonds, Course Tutor, RCA CCA, working with Julia Lancaster.

Funding Partners

Royal College of Art



FROM TOP

Acme Project Space, 2010. Photo: Julia Lancaster

Gemma Anderson, *Portraits: Patients & Psychiatrists*, 2010, Acme Project Space. Photo: Nick White

CASE STUDIES

PROGRAMME 1
(1997 – 2001)

PROGRAMME 2
(2001 – 2005)

PROGRAMME 3
(2005 – 2010)

PROGRAMME 4
(2010 – 2015)

LINDSAY SEERS
PROGRAMME 1 (1997 – 2001)

The following edited transcript is taken from an audio interview with Lindsay Seers conducted in 2010 by Julia Lancaster

JL: You were at the Fire Station from December 1997 to the end of February 2001. Can you remember what your situation was when you applied and what made you think about applying?

LS: It was two years since I had completed my BA in Fine Art and I had come back from a residency in Ireland. I found it difficult to get any paid work on returning to the UK. I was living in a shared house in Clapton. I like to live alone and the shared house was difficult. I couldn't see how I was going to carry on being an artist. It seemed untenable. I was applying for jobs like cleaning, bar work, etc. That was very soul-destroying because I couldn't get an ordinary job; I wasn't qualified for them or people would say I was over-qualified. I saw the advert for the residency at the Fire Station and it was ideal for me.

JL: You had just finished the residency at the Irish Museum of Modern Art?

LS: Yes, it was an amazing time in Ireland, pivotal, but coming back with nothing in place was hard. I can suffer from depression; living with hardly any money and in freezing damp places that could be frightening and insecure didn't help this. The house in Clapton was broken into and anything of any value was taken – all of my equipment.

When I finished at art school I had no idea how to make being an artist happen in any practical terms, how to live from it. Between the IMMA residency and officially finishing at the Slade I stayed on for a year as a 'research assistant', which meant that I did some teaching there but didn't earn any money from it. In return I could use the video editing and darkroom facilities and I produced a lot of experimental work – I had the keys! I also had a free studio from ACAA

for a year through a project called First Base. But I still wasn't earning, which was very problematic, debt was mounting up and I wasn't exhibiting.

I was at IMMA for about eight months and that was an incredible experience – being in a museum with a stipend, having a fantastic studio and living space, having a talented set of people around me who I'm still very close to, and loving Dublin. But also having all the time in the world to experiment and read. I particularly worked with my idea of being a camera. There were lots of failures – having the chance to fail is important. But when I came back to England, as I said, I found myself having to find somewhere to live, not having a studio space, not having a job, not really knowing what was going to happen – I needed some help.

JL: Do you think the residency at the Irish Museum of Modern Art gave you a taste of what the Fire Station residency might be like?

LS: The work/live arrangement is absolutely ideal for me, and since living at the Fire Station I have always had a work/live space. I need a private, quiet space to both work and live in. But my ideal is to have a community that's associated with that work/live space. This is what you often get on a residency when there are other people, other artists or practitioners involved. You can have a sense of autonomy, a private space, but then also a social space too and you can choose between them. So you're not completely isolated, but you can be if you want to be. That really suits me and I have that again now.

JL: And was that the case at the Fire Station? Did you find yourself having much to do with the other artists?

LS: Yes, very much so, socially and to do with the work. There was lots of knocking on doors and sharing things... there were some very good people there. It was really fun and we had great parties but I also had some important conversations, talking about work and help with making some works.

JL: For us at Acme it felt like a pioneering project; the whole work/live ethos was very much a departure. Do you think you or the other artists were aware that this was a 'pilot' programme, that you were almost like guinea pigs? Were you aware of that at all?

LS: There was a strong sense of trying to make it work, with Acme making

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adjustments when any difficulties arose. I think the nature of the project as a pilot was reflected in the behaviour of other people; when they came to visit they were very curious about it, they always liked it. I was incredibly proud of having that space. There are two levels of affirmation from this type of opportunity: one is the internal one of actually being allowed to do the things you need to do to achieve your goals, to have the practical facilities, it is like being given permission. And then there is the other level, that sense of external affirmation that helps your confidence; this is very important – the fact that you have been chosen. Like most people, I had many rejections. But to get some affirmation helps a lot with confidence and you need that to enable you to exhibit effectively and take some knocks.

I went from trying to get a job from the job centre, living in a battered house in Clapton where everything of any worth would be stolen, and wondering 'How am I ever going to be an artist?', to getting a beautiful, dry, warm space with the privacy I needed, that I could work in and invite people to visit. Suddenly things seemed to click. I got gallery representation from Laure Genillard Gallery and a job at De Montfort University in Leicester teaching on the Foundation course. And I started to do a part-time MA at Goldsmiths. So many things came together at that moment, and all were interrelated. A dedicated physical space allows you to have the necessary mental space that you need to operate in. If I hadn't had this, I really wonder what would have happened particularly in regard to my mental health. I know I wouldn't have given up struggling to be an artist, as I was absolutely determined, but [being at the Fire Station] was a very happy and good time for me and it made things more possible.

JL: There are some artists who have been at the Fire Station who can specifically point to how the residency has significantly changed or developed their practice. This is partly about having their own space and having more time. Did this happen with your work?

LS: Yes. I definitely started to make more objects – the ventriloquists' dummies come to mind, Candy Cannibal was born there [a negative, automated, photographing ventriloquist's dummy]. It is 12 years later now and I am still working through the same kind of questions about the lens but the questions have become more complex. I don't think there would have been a massive sea-change as I have always been working to the same impulses, but definitely possibilities opened up by being in an affirmative and supportive environment.



Lindsay Seers in her work/live unit Programme 1 (1997–2001). Photo: Hugo Glendinning (1998)

JL: Acme's policy for the programme has really not changed a great deal since it started. We have a 'hands-off' approach, by which I mean that we've always felt we don't want to impose things on the artists, we want to create a breathing space. And I suppose my question is: did that work for you? Would you have liked Acme to have had more involvement?

LS: My feeling wasn't that Acme was very 'hands-off' because I had a great relationship with Heather, Jonathan, David and you. It felt family-like to me; it seemed everything was done to help us, to make it run smoothly and problem-free, it was caring. Acme had organised a social get together for all the Fire Station artists at the point when everyone moved in. We also had the big opening event with the Station House Opera performances and William Raban was making his film. So there were a few things that brought us all together. We were always happy to be having barbeques on the roof and dinners in the units. And also the resident artists were supportive, going to each other's events, and some people showed together. That seemed quite natural as part of a community. I am not saying it was conflict-free, and some people

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were less keen to be involved with each other but there was room for that resistance.

JL: Something we continually ask ourselves is: 'Are there ways we can support the artists on the programme more, without it being an imposition?' From time to time we have offered support through open studios, Open House or Arts Unwrapped. We always find ourselves coming back to the same position: it's about trusting artists to get on with it. Our responsibility is actually selecting the right artists for the residency and maybe that's as far as it goes, I don't know...

LS: Thinking back over the residencies I've done, each of them, except the Acme one, had a show associated with it and a talk. Sometimes I didn't need to show at the point it was required. At the Irish Museum of Modern Art we didn't have a formalised show, but we could do something in the Reading Room. That show was optional. I think it was 1996 when I showed my mouth photographs there. Someone stole my work off the wall, but I felt quite flattered by that. I did organise another piece myself in the cellars of the museum, which they helped me with. This was a camera obscura room on wheels which I turned into a projector, in which I was hanging upside down. Inverted by the lens – it made a strange ghostly image on the wall as I dropped objects that flew upwards. The audience were invited to view the piece, one person at a time, and it lasted several days.

I long to not have to do something to a deadline, then you can take some time to think about methods or basic conceptual frameworks, or play around with formal elements, without having to have an outcome. Generally my work has been very driven by deadlines set by institutions. By contrast, the residency periods have been times when I've wanted time to feel free. Whereas usually I have a list of practical tasks which come from doing the job of an artist, which requires you to do the work of multiple professionals simply because there is no money to pay anyone to do the work.

But perhaps ideally an artist at the Fire Station could propose to have a supported exhibition at a time that was good for them – an individual show supported by an institution, that would be an important opportunity and it's something that is hard to get. Shows that are supported by an institution/organisation often mean that the people who should see your work do see it.

JL: And you now operate in a work/live space....

LS: I'm addicted.

JL: Do you think that the Fire Station work/live residency converted you to the necessity of having a work/live space? Did you feel when you finished at the Fire Station: 'Yes, this is the way I need to work?'

LS: Yes, it was quite hard finding another affordable work/live space. Afterwards I was in an abandoned warehouse for a while but I eventually found something liveable, actually with Acme's help. My tenure here ends soon, though. Again I am not sure how I will continue – money and art making are just not compatible in the way I work – but then it becomes part of the creative problem to resolve this.

JL: Was it just about not having to travel to and from a studio?

LS: No, although that saves time. I think it's because I don't really do 'live', I only really do 'work'. In recent years I have wondered does this mean that I'm just permanently in work mode? There's no real delineation of leisure time or leisure space: I work in the live space too. I don't even have a sofa. But working is what I enjoy, that's what I do, I work/work but need somewhere to eat and sleep alongside that.

JL: Looking back now, how important do you think it was doing that residency?

LS: It's hard to unpick. Getting a job teaching at an art school was essential and it came when I was living at the Fire Station – I think that because I was more grounded, clearer, positive, it made getting the job possible. I am bad at interviews and I can be quite introverted and shy so teaching was a big journey for me. The Fire Station was a very, very good part of my story. Environment has a big impact on me: the room itself made me feel good – the light pouring in through the windows and the sense of order. The other people and the happiness there – it can be quite difficult to find that lightness. I think it was just such a good time of my life. I had a lovely place to live and work, there were some great people and I found it very positive, it made things possible.

* * *

ERIKA TAN
PROGRAMME 2 (2001 – 2005)

The following text/script by Erika Tan was created in response to an invitation to comment on the experience of the Fire Station Project

'PREVIOUS EPISODE'

INT. LONDON EAST END ARTIST STUDIO - NIGHT 4AM

Dark room, lit solely by the ambient flickers of street lighting coming through windows on each side, and a small seam of fluorescent light coming through the crack underneath a door. There is enough light to make out the shapes of bedding on the floor, a standing shower in the middle of the room, pipework hanging from the ceiling, some tables, a make-do kitchen area, some kind of a sofa, boxes, bags, canvases, tripod, and a gentle flapping on the windows of plastic sheeting.

POLICE

(Banging loudly on the other side of the door)

Open up! Open up! Police!

INT. STUDIO - CONTINUED

We see two bodies stirring in the heap of bedding on the floor.

ARTIST (V.O.)

We held our bodies still so as not to make any unnecessary noise, or to let in any of the cold air under our warmed duvet.

Footsteps retreat, banging and shouting is heard further down the corridor. A figure gets out of bed and walks to the window.

ARTIST (V.O.)

We got out of bed and without putting on the lights took a peep out the window to see what was happening outside. Nothing we could be interested enough in, to stay up and in the cold.

The figure returns to bed.

This wasn't a weekly occurrence, but all the same, a bit familiar. Most nights we'd usually go to sleep to the humming vibrations from the machinery the man upstairs used to grind glass. We never saw the end results of this nocturnal industry, but took some comfort from knowing someone else besides the local dealers inhabited this huge rambling old factory building at night with us.

INT. STUDIO - SHOT CONTINUES - FADE OUT

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The 'Previous Episode'

The scene: an artist-run studio space in an old factory. Cracked windows, no heating, £400 a month, no secured tenancy, but a place to work, and live, albeit the last part illegally. The archetypal 'artist garret' perhaps? The decision to live this way was in part choice (open living, lots of light, room to work flexibly), but one also born out of financial necessity and pragmatism. But when I applied for an Acme Studios Fire Station work/live space, I had grown tired of this situation, and similar situations which had preceded this one. What had started as an exciting lifestyle choice had really shown itself to be unsustainable. The studios went into receivership; we lost our deposits, and came back one night to boarded-up doors. The independent curatorial practice I was running with my then partner had imploded on us, living and working together in the same space 24/7, ill health, stressful living conditions... it was all taking its toll.

Moving to the Fire Station at that moment in time was a great relief. A space of my own, a secure tenancy and a legal resting place each night. In addition, there were personal postboxes that on the whole worked, a communal washing machine, a further project space, a working lift, a door buzzer, double glazing, an en-suite bathroom and subsidised rent which included electricity and heating! I no longer had to live with a hot water bottle permanently stuffed up my coat to keep warm.

So when Acme asks me now, in retrospect, why I applied for a space, what did work/live mean and whether it still is important to have such schemes in existence, I would say without a doubt 'yes'. I knew what 'work/live' meant, but I hadn't dreamt it might be comfortable, secure, supported, legitimate and affordable. At the time I saw it as a way out of my situation and the next place to live. But in reality it was more than that. Everything at the Fire Station was geared towards supporting us; even the hands-off approach was designed to make it very clear that we could get on with our lives, as we needed to. Further to this, the standard set by Acme in terms of the actual provision of a home and studio, the contractual aspect of tenancies and the ongoing maintenance of a space, is something I had not come across prior to this, or in fact since. For the first time, it felt as if being an artist didn't necessarily mean constantly having to be compromised. In fact, the Fire Station set-up reflects the value Acme attributes to all artists, whatever their practice, and an understanding and respect for the issues we face.



Erika Tan in her work/live unit Programme 2 (2001–2005). Photo: Hugo Glendinning (2004)

This kind of support is very rare.

The five years I spent at the Fire Station were some of the most productive in terms of making my own work. Since leaving the Fire Station I haven't managed to find anything as productive in terms of a work/live space, but life has moved on too. I juggle teaching, family and practice and for the moment, this means a space at home is all I can afford in terms of time and money. The studio I did have ended up not being used. Whilst it was 'cheap', it was too cold and too far away, it leaked – and it came with lots of strings attached.

Now that I have sat on two of the selection panels for further Fire Station rounds, it is very clear that there is still a great need, if not more so now, for affordable space to both work and live in London as an artist. For many it becomes a stepping-stone to find a way of managing in this city, others a timely respite from the arduous effort to sustain themselves and their practice. Everyone needs a bit of validation, support and encouragement at some point. For me, the Fire Station Project was, and remains just that.

* * *



Ben Cove in his work/live unit Programme 3 (2005–2010). Photo: Ben Cove (2006)

BEN COVE
PROGRAMME 3 (2005 – 2010)

The following is an email exchange over a period of weeks in 2012 between Ben Cove and Julia Lancaster

BC: I applied for the Fire Station residency after five years of practising from a studio in my home town of Manchester. The residency didn't just allow me a relatively painless way to relocate to London and an affordable, stable base for four years. Perhaps just as importantly, it provided me with a sense of investment as an individual, to be given the chance to develop my work on my own terms without the need to meet predetermined deadlines and to tick boxes.

JL: You say it was 'painless' but I am sure it wasn't a decision you took lightly. After all, completely removing yourself from an established support network is a fairly major risk. Were you aware when you applied that the Fire Station Project had been developed with an underlying ethos of integration? And that Acme felt strongly that here was an important opportunity to redress the imbalance (albeit a blip on the larger scale of things) of a lack of opportunities enabling both artists with and without disabilities to develop their work? Did the fact that the Fire Station lent itself quite well to being converted with access in mind make you more confident about the move?

BC: I believe it was significantly less painful than relocation would have been had I needed to find a suitable home and studio from a distance of 200 miles! It certainly wasn't a decision I took lightly. I had established myself fairly well in Manchester after finishing my BA, but after five years I had reached a point at which I felt that throwing everything up in the air would ultimately be a good thing. I also wanted to return to an educational environment that would allow rigorous reevaluation of my practice. I'd always thought this would probably be at Goldsmiths, so I knew relocation was inevitable. The Fire Station opportunity came at the right time for me and certainly proved to be a good move.

As for the access issues – yes of course this was vitally important for me when considering whether to apply to the residency programme, and I was aware

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that access was a key consideration in the Fire Station redevelopment. I had to be sure not only that the building was viable for me, but also that there was a good chance that things could be changed if necessary. The attitude of an organisation is as important as the actual physical access, and from what I had experienced from my contact with Acme, I felt assured that I would receive all possible support. Obviously I would hope to get this from any organisation or opportunity open to artists – that a level playing field is established – but this is still rarely the case. There are a number of complex issues around the targeting of opportunities and as someone who tries not to be defined by their disability, and who hopes that that their practice is assessed on its own merits, this is a problematic area for me to negotiate.

JL: I understand. Coming back to your comment about ‘a sense of investment’ – I think there are so few opportunities for an artist to receive any validation at all, and if they do, it’s often with strings attached. There are, I’m sure, situations where parameters can be helpful, but often an artist has their most productive period when they are free from constraints and feel liberated to experiment. Was the residency a productive time for you?

BC: Yes, the parameters or obligations that come with many opportunities can feel restrictive, a series of hoops that need to be jumped through. In looking for projects, I am drawn, like many artists, to those that allow freedom and relevant support, although some structure can be beneficial in some instances. I guess these parameters are often either prerequisites of funding streams, or put in place to reduce the risk that in a period of experimentation, an artist comes out with little or no tangible end product. I undertook a residency in 2003 in which I proposed ambitious work that on the surface seemed to fall flat in production. Yet for me this was a significant move forward in my practice over a relatively short period of time, allowing me to test an approach, learn from it and progress. I can appreciate that from an organisation’s perspective, offering this type of opportunity carries risk, especially if none of your artists ever seem to come up with the goods!

My time at the Fire Station was very productive. I was offered a show at Cell Project Space shortly after moving in, which meant that the first six months was a very intensive development and production period as I made new work for the show from embryonic ideas I’d worked on prior to moving. Immediately after the show came down, I began a two-year part-time MA at Goldsmiths. The show at Cell marked a significant shift in my practice and (dare I say)

seemed quite coherent, but I entered the MA with specific issues I wanted to address in the work. Consequently, the work that I produced for my MA show was somewhat different to the work at Cell. This comes back to the point of artists being trusted to tailor their own development to an opportunity. Undertaking an MA during my time at the Fire Station was exactly what I needed at that point to move the work on, and I feel very fortunate to have been able to do this from a stable base.

JL: I know what you mean, but isn't it funny to talk about an artist 'coming up with the goods'? What exactly does that mean? Sometimes an implied expectation can be more of a burden than an explicit one. There have been quite a few occasions on which I have felt the artist doesn't quite believe that it's actually ok not to be producing and exhibiting work every other week in a very public way, and I think this stems from an acute awareness of their peers, many of whom might be struggling just to continue their practice in any way at all. I think that it is completely unnecessary and unhelpful for Acme to put any pressure on artists, as they do a very good job of this themselves!

BC: You're right, an implied expectation can be more awkward to negotiate than an opportunity that sets clear parameters and expected outcomes. Some of the residencies I have undertaken are billed as research and development, but they often end with 'let's see what you've come up with after X number of weeks with X amount of money' and this tends to loom over the whole process. Again, it is understandable that some concrete outcome is expected by the organisations who support artists, but from personal experience, I know that this has sometimes forced me into a less than satisfactory resolution that actually needed more time.

As you say, most artists put more than enough pressure on themselves to deliver, and it is difficult not to compare yourself with your peers, especially the ones whose careers seem to go stratospheric almost overnight. At the end of the day, I try to keep in mind that the measure of success comes down to how you honestly feel about the work, whether it is right or not. Professional validation is something we all seek but, unfortunately, it is not necessarily an accurate measure of the quality of the work.

JL: The Fire Station Project has been going for 15 years now. How relevant do you think this model still is in the way it supports artists?

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BC: I guess your application numbers will tell you this! I don't see that it is any less relevant now than it was when it began. After all, offering a practitioner physical space, reducing their living and working expenses over a number of years and consequently allowing more focus on the work will always be an inviting prospect. Perhaps the Fire Station isn't suitable for all artists. The physicality of the spaces and the location will not be suitable for everyone; it may be particularly attractive to younger artists without familial responsibilities, but such individuals are often struggling on their own to keep a practice going so this type of support is often more than welcome.

JL: Does the fact that you've chosen to remain in London, albeit a challenge in numerous ways, both personal and professional, mean you don't regret taking the opportunity to make the move?

BC: I have no regrets about relocating. As I've said, it wasn't a decision I took lightly, but with a long-term residency and a place on an MA here, it was really a no-brainer. Obviously, I had to start almost from scratch in establishing new networks in London, which takes time, but the move has certainly raised my game. I've taken part in some great shows and have started showing overseas more regularly since working here. Understandably, there are many people outside the capital who bemoan the exodus of creative practitioners to London, for obvious reasons. London sometimes feels like another country, not another city, and I am still amazed at the quantity and quality of activity here. Fortunately, the networks I made in the North West still present opportunities, and I have continued to show outside London regularly over the last six and a half years. This is often rewarding and sometimes feels quite different to showing in the capital so it is something I hope to continue doing. I try to stay in touch with what is happening nationally as there are so many interesting shows and projects, which I think people in London are sometimes oblivious to.

There are times when I have reconsidered staying in London, and my personal circumstances (marriage and divorce in a three year period!) have been significant in this. However, there are so many good opportunities here that I have no plans to leave at present. It takes a while to make London work for you rather than feeling overwhelmed, as I think I did in the first few years. Aside from all that it offers culturally and professionally, I never tire of the constant discovery of unexpected buildings and spaces seemingly around every corner.

JL: It only remains for me to ask whether now, looking back, you think the

residency had any impact on improving your circumstances?

BC: The answer would be yes, without a doubt. Although my four years at the Fire Station seemed quite chaotic because of everything that was happening, looking back, it acted like a kind of breathing space. It offered a level of security, in terms of space, finance and support that was invaluable at that time. In fact, it would be welcome again: can I apply twice?

* * *

BRIONY ANDERSON
PROGRAMME 4 (2010 – 2015)

The following is an email exchange in early 2013 between Briony Anderson and Julia Lancaster

JL: Why did you apply for the Fire Station residency? What made you think it would be an improvement to your circumstances or of benefit to your work?

BA: I had been living in London for about a year and working through projects that had been set up previously. Although I had a studio share, for some reason I didn't find the space that easy to focus in. This may have been partly down to adjusting to being in London, as I moved here after living and working in a quiet seaside town in the north-east of Scotland, but because renting is more expensive in London I was also finding it hard to cover my living costs and this was consuming time and energy. When I saw the residency advertised at the Fire Station, it seemed that it would make living and working here possible. I had begun to question whether I could manage to continue to work in London long-term, or realise the projects I had undertaken. It seemed that the programme was established to make living and working in London a possibility, and to encourage and support artists with that need. When you award a Fire Station residency, how much of your decision is based on how you think it will benefit the artist? As the residencies are for a five-year period, this must be a serious consideration?

JL: Yes – how we think it might benefit the artist is a big consideration and at the same time probably the most difficult to gauge, without making a number of assumptions. We try, both in the initial application and subsequently at interview, to give people as much opportunity as possible to present a clear picture of how it might benefit them. We want to avoid making assumptions, both in the short term (bearing in mind that so many people's accommodation is obviously far from adequate in London) and also in the longer term. Sometimes it is clear that an artist is already on a trajectory and this kind of opportunity is going to significantly assist that trajectory. Equally, this can sometimes mean they have less need for such an opportunity, over and above another applicant for whom a trajectory



Briony Anderson in her work/live unit Programme 3 and 4 (2005 – 2015). Photo: Derek Brown (2008)

might not be so clear. Thus there is an element of the selection process that is influenced by the 'group' effect, i.e. two applicants might be equally placed in terms of their commitment, their ability to make good use of opportunities, the 'quality' of their work, but one has a greater degree of need which in the end returns us to our charitable objectives of 'assisting artists in need'. It is hoped that the five-year period is a good length of time to allow an artist to improve their situation by the time they leave, but of course there is no science to this!

What do you think? You have been at the Fire Station longer than other artists – have things changed for you during your period there? While it is still a way off, is it possible to envisage sustaining your practice beyond the Fire Station?

BA: Yes, when I leave the Fire Station I will have been there seven and a half years! It has been a formative time, in terms of how my work is developing, and this length of time in such an environment has been really precious. In terms of practice, the time has allowed me to settle in the studio, to figure out how best to use it, and to work and live in it. It has also made it possible to build relationships with other artists in the building; this has contributed hugely to the feeling of being within a supportive, creative and critical environment. Another positive is

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that, while Acme actively works to support and encourage the artists here, it also allows the artists to work and live very much on their own terms, not stipulating that anything in particular must be made or done during this time.

I remember a video work, *Mapping the Studio I (Fat Chance John Cage)* (2001), by Bruce Nauman in which he filmed his studio when he wasn't there working. It ran for hours and hours. The film made me think about the specific work and live nature of the space at the Fire Station, and how the work/live situation has been one of the most beneficial aspects for me. When Nauman showed the work he talked about the video going on all the time – it is always there, even when you are not in the room looking at it. By working and living in the same space I feel as if I have built a closer relationship with my own work, as a result of being constantly in its presence. In another video work Nauman's own bodily movement in the studio space formed the work. Day by day the most mundane things happen in the studio, both directly and indirectly affecting the work. I think the location and nature of the studio space can impact significantly on production.

My residency at the Fire Station has allowed me a much greater degree of freedom to pursue my own work than I would have had otherwise in London, and I feel that this has provided a solid foundation to build on when I leave.

The Fire Station has been the only Acme work/live studio space in London until now. There is a similar set-up in Dublin, but other than that it doesn't seem to be that common. In some ways that seems surprising. Obviously a work/live space doesn't suit every artist, but do you have any thoughts as to why there aren't more set-ups of this kind?

JL: It's a question Acme gets asked constantly. I think the answer is multi-faceted. Firstly, it's not easy to get planning consent for work/live on a building that previously has been designated a different use. Different planning authorities have differing attitudes to the concept of work/live and often an application can be complex. In fact the changed use of the Fire Station and planning consent for work/live is specific to Acme Studios. This means that if the building were ever to be transferred to different owners it would not retain its work/live status. Secondly, the cost of maintaining the building is high, partly because it is one hundred years old but also because it has to continue to meet certain regulations that wouldn't apply to purely commercial premises. Thirdly, new build requires less maintenance but more initial outlay. The rents do not reflect the true cost of the building or what the rent level would be if they were rented on the open

market. Acme knows how few opportunities like this there are and yet how much of an impact they can have for an artist, so since the project's inception it has ring-fenced the rent, to ensure it remains low.

It is also important to recognise the distinction we make with work/live as opposed to live/work. The work element is not seen as an add-on, purely to enable someone to legitimise running a commercial business from home (as is the case with some agents), but instead as a crucial means for an artist to pursue a practice that does not presume financial reward. There are many other reasons too complex to cover, such as the way the work/live element changes the relationship between landlord and tenant, or the fact that developers are aware of the difficulties lenders have with work/live developments. All these things require time and effort, so it is perhaps not surprising that organisations choose to go down a slightly more straightforward route of one or the other, housing or studios!

There is a famous story about the Belgian surrealist artist Renée Magritte, who lived and worked in the same space. He would leave 'the house' in the morning, putting on his hat and coat, walk round the block and arrive back at the same space, remove his hat and coat, to start the working day in 'the studio'! It begs the question – when does your working day finish?

BA: I suppose it can mean that you don't leave your work behind at the end of a day, but I didn't before, even when I had a separate studio space, so I find it easier now knowing that it is there if I need to keep working. I appreciate the flexibility of being able to work without the expense or time spent travelling (unlike Magritte – I love that story)! I like the flexibility of the space too – the work/live set-up allows for as much working or living as you need, depending on what you are working on at the time. For a lot of artists their work is a way of life, so this kind of space makes sense.

Do you find that this sort of space is in more demand than before because many artists now have a more contextual practice – where the studio is maybe more of a meeting place, or a base, and they don't need a studio space as it would have been defined in the past?

Despite the complexities of setting up work/live spaces, they can help artists financially. I also wonder if Acme has to consider how studios impact the wider community? It would seem that only charitable organisations like Acme can provide work/live spaces for the benefit of artists alone (without commercial gain)

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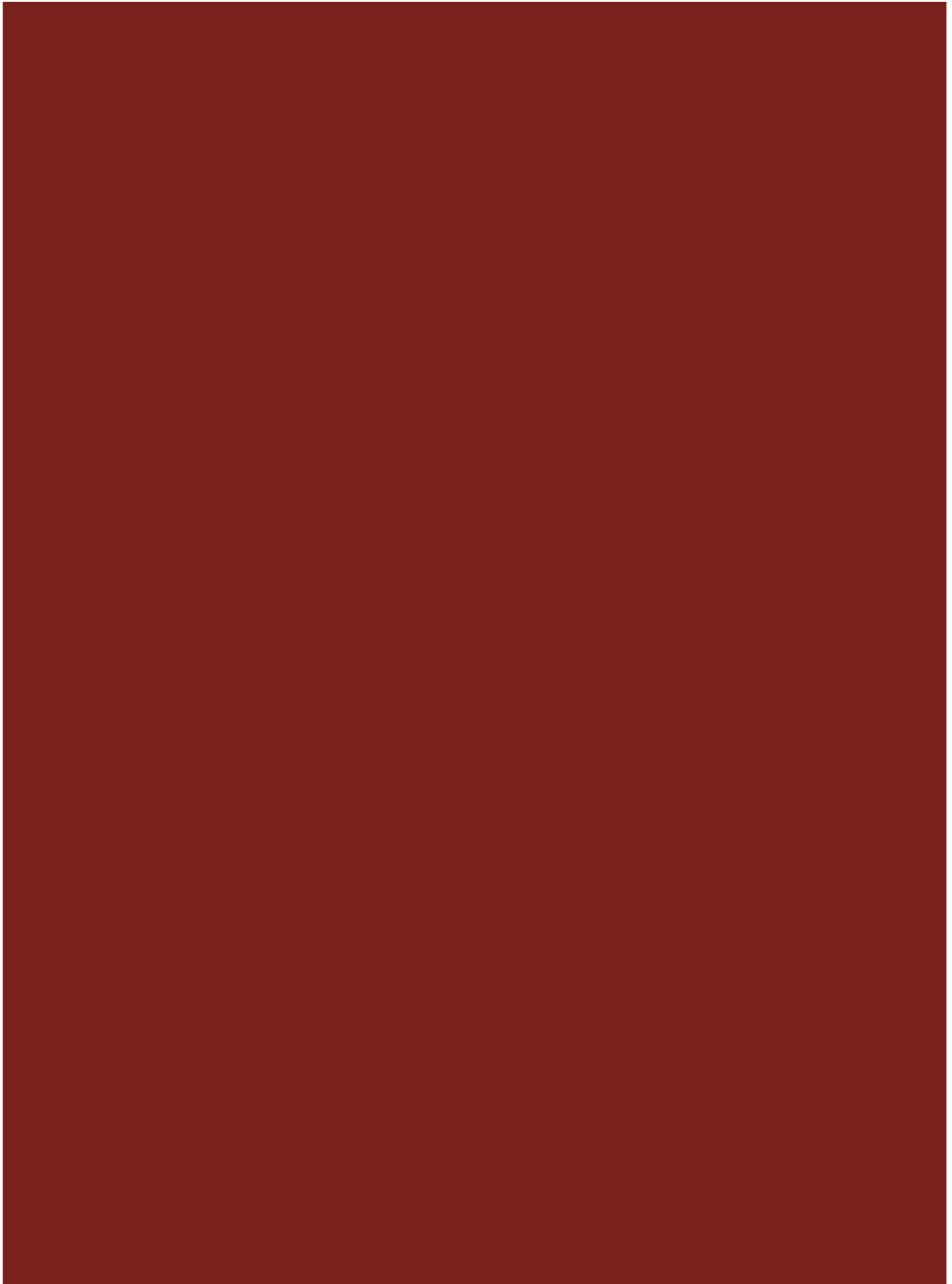
– other organisations often focus on artists as ‘cultural workers’, offering some sort of benefit to the local area. Can your focus be purely on the artist’s work?

JL: I think there has always been a demand or need for this kind of space and historically artists have found themselves, out of necessity, working in a way that does not differentiate between their ‘domestic role’ and their ‘working role’. Perhaps in recent years this way of working has become more public and therefore more recognised. The artist’s studio used to be a very private space, behind a closed door with the occasional visit from a curator or patron. In many ways it still is and the act of ‘making’ is a very private thing, but with constraints of time and conflicting demands, artists sometimes adapt their practice to suit their situation. Louise Bourgeois stopped going to her atelier in Brooklyn for the last ten years of her life, in favour of working entirely from the living room of her brownstone townhouse in Chelsea, New York. Her chief assistant of 30 years, Jerry Gorovoy, later remarked that her ‘whole house was a studio, Louise was not into domesticity at all’ (*The Economist*, 23 Sept 2010).

Acme does have to consider how studios impact the wider community, not only for the sake of those people already living and working in the vicinity prior to Acme’s arrival but also for the benefit of the artists who then occupy the studios. With new-build studio developments this is particularly important, as it can take a long time for the new use of a site to become established and an accepted resource within a community. One of the aims of our studio residencies in new developments is to do just that, and as soon as the building opens. By involving other key art partners who already work in the community and selecting an artist whose practice will – either directly or indirectly – create points of engagement with those communities, Acme can foster good relations in a way that is wholly appropriate and does not detract from the purpose of the artist developing their practice. What we cannot and would not want to do is set up the expectation that an artist somehow becomes a ‘cultural worker’ whose role is to ‘make things better’.

Acme’s work continues to be based on the belief that, ‘left to get on with it’, artists will find ways of demonstrating the value that art plays in understanding the world around us.

* * *



The Fire Station Acme Studios, 30 Gillender Street, Poplar, London, E14 6RH

PROGRAMME ONE
1997-2001

THE FIRE STATION PROJECT

EDWARD ALLINGTON

Edward Allington was educated at the Lancaster College of Art (1968–71) and The Central School of Art and Design, London (1971–74). Allington is currently Professor of Fine Art and Head of Graduate Sculpture at the Slade School of Fine Art, University College London.

Since the late 1970s, Allington has exhibited in museums and galleries throughout the world, in major international survey and solo exhibitions at Serpentine Gallery, London (1976, 1983, 1984, 1987, 1991); Arnolfini, Bristol (1981); the Institute of Contemporary Arts, London (1981, 1983–84, 1987); Hayward Gallery, London (1982, 1983); Whitechapel Gallery, London (1983, 1992); the San Francisco Museum of Modern Art (1986); the Institute of Contemporary Art, Boston (1987); Bonner Kunstverein, Bonn (1989, 1992); Ikon Gallery, Birmingham (1993); the Henry Moore Institute, Leeds (1993, 2007); the Irish Museum of Modern Art, Dublin (1995, 1996, 2002, 2003); Yorkshire Sculpture Park, Wakefield (1997, 2000); the Peggy Guggenheim Collection, Venice (2002); Jerwood Space, London (2002, 2004); the Estorick Collection of Italian Art, London (2006); the British Museum, London (2008) and the Victoria and Albert Museum, London (2009).

Allington has been commissioned for numerous public works and site projects including Propped Channel, Olympic Sculpture Park, Seoul (1988); The City of the Eye, Le Théâtre Rex, Paris (1993); Three Doors, One Entrance, Milton Keynes Theatre and Gallery (1999); Monument to the Origins of Medicine and Algorithm, University College London Hospitals and National Health Service, London (2005) and three works for the Mardyke Bridge Project in Purfleet,

Commissions East, Cambridge (2010).

His awards include the John Moores Liverpool Exhibition, Walker Art Gallery, Liverpool (1989); The Gregory Fellowship, University of Leeds (1991–93); The Sargant Fellowship at The British School at Rome (1997); as well as residencies in France, Ireland, the USA and the UK. Allington is represented in major collections internationally including Tate Britain, London; the Victoria and Albert Museum, London; the Henry Moore Institute, Leeds; Fondation Cartier, Paris; the British Museum, London; Aichi Prefectural Museum of Art, Nagoya and the Wadsworth Atheneum, Hartford.



FROM TOP: *Column of Rails*, 2008, Workington, UK, steel. *Cyprus Tree*, after Kano Eitoku, 2011, ink and emulsion on ledger paper.

HELENA BEN-ZENOU



LEFT: *Eagle Centre (shopping town)*, 2005, 183x167 cm, mixed media on canvas.
RIGHT: *Social Polyester No 1*, 2001, 183x165 cm, mixed media on canvas.

Helena Ben-Zenou received her BA Fine Art (Hons) degree from the University of Lancaster (1992) followed by an MFA from the Slade School of Fine Art, University College London (2002). She was course leader in Fine Art at the University of Nottingham (2006–12) and has also taught at the University of Lincoln (2006–2007) and Illinois State University (2007).

Working predominantly in painting her multi-media work investigates architecture, urban spaces and the city's relationship to contemporary art practice. She has undertaken several residencies including *Bridge 98 – Semi-Subterranean*, Scottish Sculpture Workshop, Huntly (1998), *Year of the Artist Residency*, Tower Hamlets Local History Library and Archives, London (2000) and *The Architecture of Pleasure*, Blackpool Arts Department (2008–10). She also participated in Arts Council England's Outward Mission to Southwest China (2008). Selected group exhibitions include *The*

Land Beyond the Blue, The approach, London (1999); Natwest Art Prize, Lothbury Gallery, London (1999); *We're Not in Kansas Anymore*, Poplar Baths, London (2000); *East International 2002*, Norwich Gallery (2002); *A13*, the Wapping Project / Architecture Foundation (2004) and Royal Academy Summer Exhibition, invited artist (2012).

Solo exhibitions include Mappin Art Gallery, Weston Park Museum, Sheffield (2000); Vickers Art Award, Derby Museum and Art Gallery and Buxton Museum and Art Gallery (2006) and Blackpool Arts Department (2010).

Ben-Zenou has won a number of awards including the NatWest Art Prize (1999) and the Vickers Art Award (2005), and she has works in a number of private and public UK collections including museums in Nottingham, Derby and Walsall.

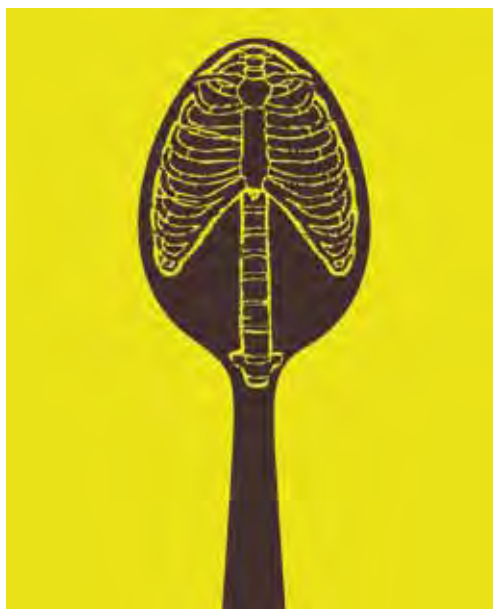
THE FIRE STATION PROJECT

GILLIAN BLEASE

Gillian Blease was educated at Manchester Polytechnic (Foundation, Art and Design, 1988–89) and the University of Newcastle upon Tyne (Fine Art, 1989–93). She has worked at the University of Manchester's Whitworth Art Gallery (1995–97). She is currently based in Manchester.

Since the completion of her residency at the Fire Station in 2001, Blease has worked as a freelance illustrator designing images for clients including *The Guardian*, *The Economist*, the Trades Union Congress, *Money Magazine*, Random House Publishing, the *Financial Times*, *Waitrose Magazine*, Southbank Centre and *Management Today*.

Blease's transition into illustration commissions was spurred by an October 1998 PEER project featuring unattributed illustrations by Drew Milne, Richard Wentworth and Blease herself in *The Spectator* and *The New Statesman*. Titled 'Political Homeopathy', this short series of published print interventions observed the presence of art and artifice in political discourse by covertly inserting images as subtle commentary into widely-read news media outlets.



FROM TOP:

From *The Guardian*, 2011, digital illustration.

From *The New Statesman*, 1998, photograph.

Text written by David Toop, first published 5 March 2007, reproduced with kind permission of *The Guardian*.

In the mid-1960s, free improvisation in Britain was invented by musicians from one of two different streams: either those schooled in jazz, such as John Stevens and Evan Parker, or the post-John Cage school exemplified by Cornelius Cardew. Within five years, however, a new generation emerged, bringing diverse influences: from record collections of avant-rock, traditional and folk music, for example, and from film, dance, poetry and performance art. Paul Burwell, who has died aged 57, was one of the pioneers of this hybrid approach.

As a teenager he studied drums with dance band legend Max Abrahams; though conventional techniques were always evident in Burwell's work, no matter how outlandish the context, the impact of American free jazz drummers such as Milford Graves, Sunny Murray and Ed Blackwell proved stronger. Their concentration on the tone and physicality of the drums revealed a way to liberate percussion from its customary role of rhythmic accompaniment.

Perhaps best known for his work with the Bow Gamelan Ensemble, formed by Burwell, performance artist Anne Bean and sculptor Richard Wilson in 1983, his choice of performance venue gravitated from clubs and pubs to the great outdoors, preferably in water and on a panoramic scale. From the beginning of his career he developed new percussion instruments, but Bow Gamelan opened up opportunities to build surreal,

monstrous junk-sculptural creations from blow torches, tin baths, tumble driers. These constructions were integrated into a sometimes dangerous spectacle of noise, light, fire and explosions, described by the *New York Times* as 'an industrial strength racket'.

He had attended Merchant Navy College at Greenhithe aboard HMS Worcester. Burwell maintained a love for boats and rivers throughout his life, at one point keeping a fishing boat, the *Leo*, on which characters such as writer Iain Sinclair explored the backwaters of the Thames. Bow Gamelan Ensemble performed on the Thames, Lee, Danube and Liffey, under the Brooklyn Bridge, and memorably for those who were there, Burwell engaged the leader of the famous Kodo Drummers in a drum battle that traversed the entire harbour area of Sado Island, Japan.

Born in Ruislip, Middlesex, he took odd jobs - strip club musician and gravedigger - after leaving school in order to continue playing drums. I met him in 1969, during a jam session at Chalk Farm's Roundhouse, and quickly we formed two groups: an improvising duo of drums and guitar, and a trio with sound poet Bob Cobbing. Burwell applied to Ealing College of Art and was accepted there as a student. A friendship with the head of music, Christopher Small, led to drummer John Stevens hosting his innovative improvisation workshops in the music room at Ealing.

As we were weekly devotees of these classes, Stevens gave us our first BBC radio broadcast, in the company of jazz



Paul Burwell, *Beating the Bridges*, 1997, 16mm film still. Film by William Raban



THE FIRE STATION PROJECT

cont. and improvisation luminaries such as Stan Tracey, Lol Coxhill and Derek Bailey, and invited us to perform our debut gig at the Little Theatre Club in London.

After Ealing College, Burwell continued his studies at the Royal College of Art; he was more interested in using the facilities to produce public work, rather than private research. During the 1970s he performed with artists from many disciplines: poet Carlyle Reedy, independent filmmaker Annabel Nicolson, pyrotechnic artist Stephen Cripps, theatre director Steven Berkoff, Japanese Butoh dancer Mitsutaka Ishii and sound sculptor Max Eastley.

With the dissolution of the original Bow Gamelan trio in 1990, Burwell briefly continued the group with the American percussionist, Z'ev. As an antidote to the Dome, redevelopment, and what Sinclair termed 'the money lake', his solo performances, broadcast on television and radio, served as reminders of the Thames's deeper history.

As artist-in-residence in 1992 at the Midland Arts Centre, he inspired a new generation, including Ansuman Biswas, Jony Easterby, and Kirsten Reynolds of Project Dark. Then in 2000, he was awarded a year of the artist grant to create artworks related to the River Hull. He purchased the boat shed of Kingston Rowing Club, set in the middle of a park in Hull. His vision was to establish a centre in which to present collaborative projects with both local and invited artists. Manic energy and an infectious laugh often masked both stubborn integrity and a fatal streak of self-

destructiveness; until his death in Hull he pursued a deeply felt need to situate radical work within a specific place and community.

He is survived by two sons.

Paul Dean Burwell, percussionist and performance artist, born April 24 1949; died February 4 2007.



Firestation, 2000, 16mm film still. Film by William Raban.

MARTIN CREED



Educated at the Slade School of Fine Art, University College London (1986–90), Martin Creed is a fine artist and musician who has exhibited and performed extensively throughout the UK and internationally since 1989. In 2001, Creed won the Turner Prize for his *Work No. 227: the lights going on and off*. Creed's nationwide participatory project, *Work No. 1197: All the bells in a country rung as quickly and as loudly as possible for three minutes*, was commissioned as part of the London 2012 Festival.

Selected solo exhibitions include Camden Arts Centre, London (1995, 2000); The British School at Rome (1997, 2003); Victoria Miro Gallery, London (1997); Bluecoat Gallery, Liverpool (2000); Tate Britain, London (2000, 2008); Gavin Brown's Enterprise, New York (2000, 2003, 2005); The Wrong Gallery, New York (2002); Hauser & Wirth, London (2004, 2006, 2007, 2009); Stedelijk Van Abbemuseum, Eindhoven (2005); Ikon Gallery, Birmingham (2005); Tate Modern, London (2006); Hiroshima City Museum of Contemporary Art (2009); Scottish National Gallery of Modern Art, Edinburgh (2009); Southbank Centre, London (2010); Nasher Sculpture Center, Dallas (2011); Museum of

Contemporary Art Chicago (2012) and Tate Liverpool (2012).

He has also shown as part of group exhibitions at the Musée d'Art Moderne, Paris (1995); South London Gallery (1998); Whitechapel Gallery, London (1998, 2000, 2009); Museum of Modern Art, New York (2002, 2007, 2009); Palais de Tokyo, Paris (2004); Tate Modern, London (2006); Serpentine Gallery, London (2004); the Institute of Contemporary Arts, London (1999, 2004, 2006, 2007); Gertrude Contemporary, Melbourne (2008); Mori Art Museum, Tokyo (2008); K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2010); Folkestone Triennial, Kent (2011) and Singapore Biennale (2011).



LEFT: *Work No. 1092 – MOTHERS*, 2011, white neon, steel, 500x1250x20 cm.
RIGHT: *Work No. 1137*, 2011, acrylic and oil on canvas, 30.4x25.4 cm. Courtesy the artist and Hauser & Wirth
© Martin Creed. Photos: Hugo Glendinning.

THE FIRE STATION PROJECT

PERMINDAR KAUR

Permindar Kaur received both her BA (1986–89) and MA (1990–92) in Fine Art at Sheffield City Polytechnic.

Kaur's solo shows include *Cold Comfort 1*, Ikon Gallery, Birmingham and *Cold Comfort II*, Mead Gallery, Coventry (1996); *Independent Thoughts*, Castle Museum & Art Gallery, Nottingham (1998); and *Comfort of Little Places* at Fabrica, Brighton (1998) and Aspex Gallery, Portsmouth (1999).

Her group exhibitions include *The British Art Show 4*, Hayward Touring, London (1995); *Pictura Britannica, Art from Britain*, the Museum of Contemporary Art, Sydney and *Krishna, The Divine Lover*, Whitechapel Gallery and Hayward Touring (1997); *Alice*, Cornerhouse, Manchester and *Claustrophobia* at Ikon Gallery, Birmingham, UK tour (1998) and *At Home with Art*, Hayward Touring, London (2000).

Kaur has undertaken public commissions for Hakata Riverain, Fukuoka (*Playtime*, 1999) and Port of Tyne International Ferry Terminal, Newcastle (*Dudes*, 2002). In 2000, Chelsea & Westminster Hospital, London commissioned her to create *Comfort in Case of Emergency*, part of a group show titled *Don't Worry* alongside Fire Station artist Martin Creed. For *Comfort in Case of Emergency*, Kaur used textile-based installations to conjure the conceivable emotional and psychological states of those in hospital.

Publications: Richard Cork, *The British Art Show 4* (exhibition catalogue), Hayward National touring exhibitions, London (1995); Claire Doherty, 'While you were sleeping', *Cold Comfort Exhibition*

Catalogue, Ikon Gallery, Birmingham (1996) and Eddie Chambers, 'Cold Comfort', *Third Text # 36*, (Autumn 1996) pp. 91–94.



FROM TOP: *Playtime*, 1999, fibre reinforced plastic, seven pairs of figures in two courtyards, approx. 190 cm high, public sculpture for Hakata Riverain, Fukuoka, Japan. Photo: Hajime Inoue.

Untitled, 2010, polar fleece and copper. Photo: Peter Lundh von Leithner.

THOMAS KILPPER

Thomas Kilpper studied Fine Arts at the Staatliche Kunstakademie in Nuernberg, Düsseldorf and Frankfurt am Main, Germany; he lives and works in Berlin where he has run an exhibition space, after the butcher since 2006. Kilpper uses art to comment on the changing state of the fundamental rights of European civilians within the context of contemporary history. He is known for working with different local histories to provoke political and social dialogue.

From 1999 to 2000, Kilpper lived and worked in London at the Hessische Kulturstiftung studio as part of Acme Studios' International Residencies Programme, where his project *The Ring*, a 400m woodcut into the flooring of the vacant 'Orbit House', was shown in Southwark, London.

Other solo projects include *Drowning Hercules*, London (2001); *He, who has the money, has the power!*, Frankfurter Sparkasse (2002); *Ulrike Meinhof*, Rosa-Luxemburg-Platz, Berlin (2004); *PIGISBACK*, Pump House Gallery, London (2006); *State of Control*, Stasimuseum Berlin (2009); *Anemonevej Surprises*, Tumult Festival, Nakskov (2010); *SPEECH MATTERS, Pavilion for Revolutionary Free Speech*, Danish Pavilion, 54th Venice Biennale (2011) and *Venetian Prints*, *dispari&dispari* project (2012).

Group shows include *Independence*, the South London Gallery (2003); Nordic Biennial of Contemporary Art, Moss (2006); IABR – the 4th International Architecture Biennial, Rotterdam (2009); *Philagrafika – The Graphic Unconscious*, Temple University, Philadelphia and

Encuentro de Medellín MDE11 (2011).

Thomas Kilpper is represented by Galerie Christian Nagel (Cologne/Berlin) and Patrick Heide Contemporary Art, London.



FROM TOP

The Ring, 2000, a section of the floor-cut at Orbit House, London SE1 – (Alfred Hitchcock).

The Ring, 2000, installation view of the floor-cut and printing project at Orbit House, London SE1

© the artist and DACS 2013.

Photos: Marcus Leith. Courtesy Galerie Christian Nagel, Cologne, Berlin and Patrick Heide Contemporary, London.

THE FIRE STATION PROJECT

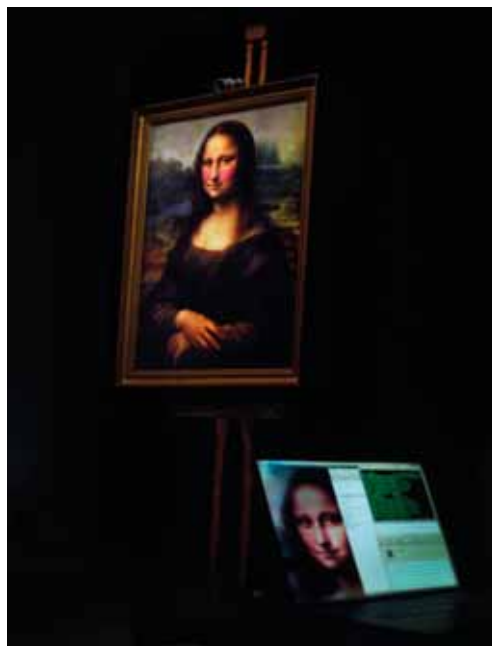
KYPROS KYPRIANOU

Kypros Kyprianou studied at the University of Humber, Hull (BA Hons, Fine Art, 1992). He works in London both as a solo artist and in several collaborations.

Selected exhibitions, installations and commissions include *Visions in the Nunnery*, The Nunnery, London (2000); *Scientific Accident Investigation Group Report Into the Invisible Force Field Experiment*, the Institute of Contemporary Arts, London (2005); *New Forest Pavilion*, 51st Venice Biennale (2005); *Figuring Landscapes* at Tate Modern, London, FACT, Liverpool and Ivan Dougherty Gallery, Sydney (2008); *C-words*, Arnolfini, Bristol (2009); *Paths Through Utopias*, Museo d'Arte Moderna di Bologna (2011) and *Art Platform - Los Angeles* (2011).

In 2008, Allenheads Contemporary Arts commissioned *A Car Boot Sale of the Elements* from Kyprianou. He was commissioned again, together with Simon Hollington to show *The Allenheads Findings* at The Old Post Office and Heritage Centre, Northumberland (2011).

Selected publications and academic papers: *IFFE, Science Fiction(s)* (with Simon Hollington), Institute of Film and Television Studies, University of Nottingham (2005); *Scientific Accident Investigation Group Report Into the Invisible Force Field Experiments* (with Simon Hollington), Artsway (2005); *Technology & the Uncanny*, EVA, London (2007); *Transmission: Host-Hollington & Kyprianou*, Artwords Press and Art and Design Research Centre, Sheffield Hallam University (2010) and *Bang*, Nuclear Industry Research Group, University of Toronto (2012).



FROM TOP: Hollington & Kyprianou, *McGuffin*, 2000, installation (smoke box, piping, revolver, film projector). Photo: Kypros Kyprianou.

Tom Keene & Kypros Kyprianou, *Blushing Mona Lisa*, 2011, installation (interactive painting, camera, lightbox, customized software, printer). Photo: Tom Keen.

NOEL PAINE



FROM TOP:
The Red Gate, Summer, 2011, 140x140 cm, oil on canvas.
Blackwall View, 2001, 160x160 cm, oil on canvas.

Noel Paine studied at the City & Guilds of London Art School (Foundation, 1990–91), the University of Wales, Cardiff (BA First Class Honours, Art and Aesthetics, Painting, 1991–94) and the University of Kent, Canterbury (MA, Fine Art, 1996–98).

While studying, Paine travelled to the USA; this proved to be an influential time for practical development and research in his early career. Upon returning to London in 1996, he began to work on paintings that extended into the work he makes today, focusing on scenes from the environment he inhabits. These resulted in his 'East End' series. Since 2008, Paine has been living and working in Rome, developing his painting practice with historical and stylistic influences from the region.

Selected solo exhibitions include *Bricks & Mortar*, the National Trust at Sutton House, London (2003); *Intense City*, Trinity Buoy Wharf, London (2006); *Circled Seasons*, Menier Chocolate Factory, London (2008) and *Il Tempo Rivelato*, National Archaeological Museum, Naples (2011).

Selected group exhibitions include *Art '95*, Gallery 54, New York (1995); *BP Portrait Award*, the National Portrait Gallery, London and Aberdeen Art Gallery (1996); *Staff 2000*, the National Gallery, London (2000); *Little Enigmas*, the National Trust at Sutton House, London (2001); *Shapes of London*, London Chamber of Commerce, City of London (2003) and *London and Londoners*, the Greater London Authority at City Hall, London (2010).



Martin Creed, *Work No. 204 – Half the air in a given space*, 1999, red balloons, multiple parts, each balloon 40.6 cm diameter; overall dimensions variable. Courtesy the artist and Hauser & Wirth © Martin Creed



THE FIRE STATION PROJECT

MARTY ST JAMES



LEFT: *Antarctica Mandala Performance Action*, 2010, still frame, single channel video, colour, sound, 18 min. Cameraman: Nicolas Riccio, Produced by Myart&co.
RIGHT: *Harry and Rosemary*, 1998, still frame, single channel video Portrait Diptych, colour, sound, 22 min. Produced by Myart&co.

Marty St James was educated at Bournville Further Education College and School of General Art Studies (1970–72), Salford College of Technology (1972–73) and specialised in Time Based Media at Cardiff College of Art (1973–76).

His practice is based in performance, video art, photography and drawing. Among his time-based works, *St James' Video Portraits* (1990s) are in the National Portrait Gallery's permanent collection.

Solo exhibitions include shows at Aberystwyth Arts Centre (1979); Aspex Gallery, Portsmouth (1985); Arnolfini, Bristol (1987); Scottish National Portrait Gallery, Edinburgh (2000); National Centre for Contemporary Art, Moscow (2003); Chelsea Art Museum, New York (2005, 2007) and most recently, at the Chi-Wen Gallery, Taipei (2011).

His work has been included in many international group exhibitions in Argentina, Denmark, France, Italy, Mexico, Russia, Spain and the USA, including *Painting the Century*, National Portrait Gallery, London

(2000–01); the *Lux Video Open*, Royal College of Art, London (2003) and *Analogue*, Tate Britain (2006). Other exhibitions include shows at FACT, Liverpool; Norwich Castle Museum and Art Gallery, Norfolk; CCA Ujazdowski Castle, Warsaw; St James Cavalier Centre for Creativity, Malta and Fieldgate Gallery, London (2007).

In 2008 and 2010, screenings of his film *Upside Down World* were held simultaneously across the UK and internationally (including 17 BBC Urban Screens in the UK) as part of The Streaming Museum programme (New York), *Artists and Innovators for the Environment Part Two*.

LINDSAY SEERS

Lindsay Seers studied at the Slade School of Fine Art, University College London (BA Hons, Fine Art, 1991–95) and Goldsmiths College, University of London (MA, Fine Art, 1999–2001).

Her work is based in film and installation; it explores narrative constructs in combination with filmic imagery to trace personal histories and memories through a subjective lens.

Seers' film installations and photography have featured in many recent solo exhibitions including *It has to be this way*, Matt's Gallery, London (2009); *It has to be this way 1.5*, Aspex Gallery, Portsmouth (2010); *3 Minute Wonder*, Broadcast commission, Channel 4 (2010); *It has to be this way 2*, the National Gallery of Denmark, and Mead Gallery, Warwick (2010); *BALTIC*, Gateshead (2011); *Extramission 6*, Gallery TPW, Toronto (2011) and *Nowhere Less Now*, Artangel, London (2012).

Commissions and group exhibitions include shows at The Auditorium, Rome (2007); White Box, New York (2007); Royal Academy of Art, London (2008); *Altermodern*, 4th Tate Triennial, London (2009); FACT, Liverpool (2010); Nikolaj Art Centre, Copenhagen (2010–11); Kunstmuseum Thurgau, Switzerland (2010–11); Athens Biennial (2011); Lofoten International Art Festival, Norway (2011) and Salamanca Art Centre, Tasmania (2011).

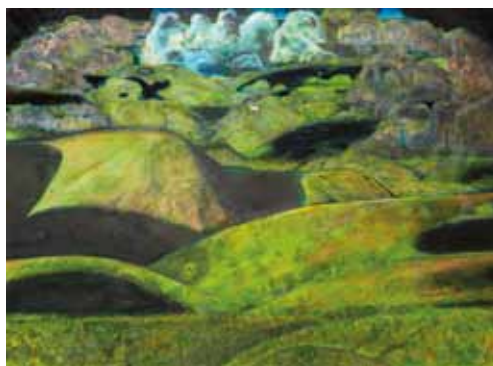
Seers is also the recipient of several grants, awards and residencies including the Triangle International Artists Workshop, Mauritius (2004); the Artists' Residency Programme at the Irish Museum of Modern Art, Dublin (1997); the Wingate Scholarship, The British School at Rome (2007–2008); the Jarman Award (2009) and the Paul Hamlyn Foundation Award (2010).



LEFT: *Candy Cannibal*, 1999, R-Type colour print with one image cross processed © Matt's gallery and the artist.
RIGHT: *It Has To Be This Way*, 2009, video installation, HD video, 5.1 surround sound, 22 min, masked projection onto elevated circular screen, cardboard, wood, steel platform, monitor, plinth, novel © Matt's gallery and the artist.

THE FIRE STATION PROJECT

BARBARA TYRRELL



LEFT: *The Alchemy of Insanity*, 2011, oil on canvas, 82x112.5 cm.

RIGHT: *Portrait of William Blake*, 2011, oil on canvas, 107x147.5 cm. Photos: Nigel Young.

Barbara Tyrrell studied at St Martin's School of Art, London (Fashion and Textile Design, 1975–78), Chelsea College of Art and Design (Fine Art, Painting, 1990–94) and the University of East London (Postgraduate Diploma, Psychotherapeutic Counselling, 1995–97). She was a part-time Life Drawing lecturer at Chelsea School of Art, London (1979–84) and a Practical Courses Tutor at the Victoria and Albert Museum, London (1995–97).

Tyrrell's multi-interest career as a creative practitioner has included work in design and nature conservation. In 2004 she created a permanent four-acre Wildlife Site and Community Open Space in Hertfordshire. As a painter, she predominantly works in landscape, attempting to explore expressions of the numinous, the divine and extraordinary, mystical and visionary human conditions and experiences. Her interests in psychotherapy and counselling were coupled with her design experience when she worked as part of a team of clinicians

and architectural designers to redesign part of an NHS mental health hospital in Hertfordshire between 2005 and 2007, supported by The King's Fund. Painting continues to be Tyrrell's main creative activity and she is working towards her next show.

Tyrrell's work has been featured in the following solo exhibitions in London: *The Alchemical Journey*, Lamont Gallery (1989); the Tavistock Clinic (1990) and Sadler's Wells Best London Degree Show Graduate (1994).

Selected group exhibitions include *The South Bank Show* at Royal Festival Hall, London (1991); Blue Gallery, London (1994); Piccadilly Gallery Cork Street (1994–95); *The Hunting Art Prizes*, Royal College of Art, London and Glynn Vivian Gallery, Swansea (1994–95); *Fresh Art 95* in association with the Piccadilly Gallery (1995); Rinus van de Sande Contemporary Art, Oirschot (1995) and Gallery Trace Alexander, Maastricht (1995).

JOANNA WOODWARD

Joanna Woodward ('JoWonder') is a performer, fine artist and animator educated at St Martin's School of Art and at The National Film School. She was also formerly a Fellow in Animation at Bristol University.

Exhibitions featuring her paintings include a solo show at AQFFIN Gallery, London (2008), NO:ID Gallery, London (2009–10) and the Limelight Club, London (2011).

6 Days Goodbye Poems of Ophelia, an interactive video installation funded by the Wellcome Trust, was shown between 2006 and 2009 at the Fresh Abstractions Film Festival, SF World, Bangkok and in *Ghost 11* at the church of St John, London. Her video installation, *Flatlanders*, was shown in The New Future, District of Columbia Arts Center, Washington DC (2007); at Guildford Cathedral as part of *The Surrey Debate 2007*, supported by the British Council and at BachModern Project, Bashimi Art House, Salzburg (2011). Between 1996 and 2004 her work has been shown as part of a number of other film festivals, screening events and broadcasts in the UK, Europe and North America.

Residencies and awards include Winner of the Grand Prix at the World Festival of Animated Film, Zagreb and the Cardiff Festival New Directions Award, for *The Brooch Pin* and the *Sinful Clasp* (1990); The Federico García Lorca prize for a fantasy film, for *The Weatherhouse* (1992); BFI and The London Production Fund screenwriting awards (1995–96); Artist in Residence at Lewisham College (2006) and the SEGRIO Young Artists Award (2010).



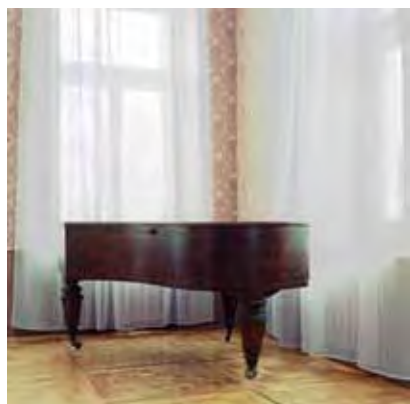
FROM TOP:

6 Days Goodbye Poems Of Ophelia, ongoing, still from high definition video of time-lapsed bacterial painting. *Don't Submit to a Moments Passion With A Stranger*, 2000, stop frame animation film with melting sugar and wax shoes.

PROGRAMME TWO
2001-2005

THE FIRE STATION PROJECT

JOHN ASKEW



LEFT: *Untitled*, photograph from the series *Four Square Photographs*, 2002 (1996).
RIGHT: *Untitled*, photograph from the series *Three Sisters* 2011 (1996–2011).



John Askew was educated at The University of Manchester (BA, Economics and Post Graduate Certificate of Education); Newcastle University (Higher Diploma, Education); University of Sunderland (BA Sculpture, First Class); and Goldsmiths College, University of London (MA, Fine Art).

'At the centre of my work is the desire to pay homage to the things I photograph; a person; a teapot; a tree; a cat. To show them in their best light. The action of paying respect, to people, to things, to life, not only gives a reason for, and a meaning to, living in the present, it is a stepping-stone towards fundamental and lasting political change.'

*'My most recent work, titled *Three Sisters* is drawn from an archive of over 12,000 photographs made over the last 15 years while visiting the Chulakovs, a family in Eastern Russia. As an outsider I can only ever create my own story, my own play of the Chulakovs' lives. Yet the pictures ring true.'*

They are an index of my contentment and inspiration, and even gratitude as a guest in that particular place with those people.' Askew's *Three Sisters* archive will be published by Editions Bessard, Paris in 2013.

Selected exhibitions include *A Sense of Scale*, Ikon Gallery, Birmingham (1997); *Shine*, National Media Museum, Bradford (1998); *Photospin*, The Photographers' Gallery, London (1999); *New Contemporaries*, Milton Keynes Gallery and tour, England (2000); *Antitheticals*, the National Gallery in Prague (2006); *Light Acts*, Guest Projects, London (2010); *Reality Check*, Ausstellungsraum Klingental, Basel (2011) and Carter Presents, London (2012).

STEPHEN CONNING



LEFT: *Calendar Work*, 2004, video still taken from a series of video sketches documenting day to day living during a one month period at the Fire Station.

RIGHT: *Carbonate*, 2011, video still from Web Project. A study in movement looking at the properties of carbonated water.

Stephen Conning received his BA (Hons) in Fine Art from Central Saint Martins College of Art and Design, University of the Arts London (1997–2000). Conning works in kinetic sculpture and video, predominantly exploring ideas around domestic space. For his 2009 web project *Carbonate 1.1*, he used a web camera to study the microscopic quality of video images. He is currently working on a piece entitled *Immensity* which explores ideas discussed in Gaston Bachelard's book *The Poetics of Space*.

Over the past ten years, Conning has exhibited his work in various spaces throughout the UK, both in group and solo shows as well as via several online projects. Selected exhibitions include *Loop*, 291 Arts Club, London (1999); *Starting from Scratch*, Deluxe Gallery, London (2003); *Today is Boring* (solo screening and talk), *Bistrotheque*, London (2005); *12:00–12:00* (featuring Fire Station Residency artists), The Fire Station, London (2005); *Corners*, Shipton Street

Gallery, London (2007) and *At Play 2*, South Hill Park, Berkshire (2010).

Prior to his residency at the Fire Station (2001–2005), he was shortlisted for the Institute of Contemporary Art's *Becks Futures* Student Film & Video Prize (2000) and was later a recipient of the Artsadmin Digital Media Bursary Award (2002–2003). Conning was featured in 'Burning Down the House' in *a-n Magazine*, (2004). His works *Corners* and *Carbonate* were also featured in *20x20 magazine* Issues 1 and 2 (2008, 2009).

THE FIRE STATION PROJECT

PAUL HARRISON (HARRISON AND WOOD)

Paul Harrison and John Wood have been working collaboratively since 1993 on conceptual video works which have been featured in numerous exhibitions, screenings, collections and publications internationally. Harrison and Wood explore the body's relationship with physics and architecture in constructed single-screen studio-set action sequences, growing in complexity since they began their collaborative practice.

The duo have had major solo exhibitions at Chisenhale Gallery, London (2002); Museum of Modern Art Queens, New York (2004); Ludwig Museum, Budapest (2006); Mori Art Museum, Tokyo (2007); the Perth Institute of Contemporary Arts (2008); Ikon Gallery, Birmingham (2009); and Kunstmuseum Thun (2010); *Answers to Questions* at Frist Center for the Visual Arts, Nashville; the Contemporary Arts Museum Houston; H&R Block Artspace, Kansas City Art Institute and University of California Santa Barbara (2010–2012) and *Things That Happen*, Carroll/Fletcher Gallery, London (2012).

Selected group shows include Arnolfini, Bristol (1995); Camden Arts Centre, London (1996); Bluecoat Gallery, Liverpool (1997); Philadelphia Museum of Art (1998); The British Art Show 5, Hayward Touring, London (2000); Gagosian Gallery, New York (2001); Gwangju Biennale (2002); Australian Centre for Contemporary Art, Melbourne (2003); École nationale supérieure des beaux-arts, Paris (2004); Centre Pompidou, Paris (2006) and Whitechapel Gallery, London (2011).

Selected Bibliography: Ann Gallagher,

Still Life, The British Council (2002); *Now and Then: Art Now* at Tate Britain, Tate Publishing (2005); Ralph Rugoff, *Irreducible Contemporary Short Form Video*, California College of the Arts (2005); A123456, Ikon Gallery (2009); Sally O'Reilly, *The Body in Contemporary Art*, Thames and Hudson (2009) and *Answers to Questions: John Wood and Paul Harrison*, Contemporary Art Museum Houston (2011).



Notebook, 2004, video still, 49 minutes 40 seconds.

ELIZABETH LEMOINE

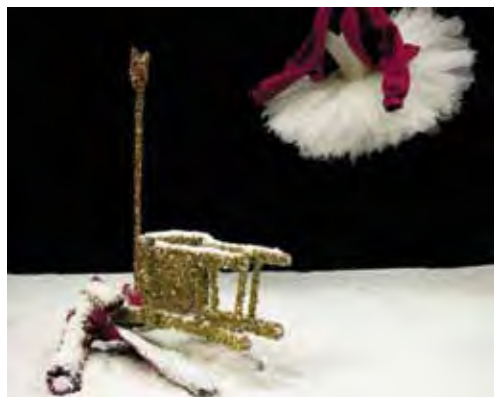
LeMoine studied at Sheridan College, Ontario (1983–84), Alberta College of Art and Design, Calgary (Diploma, Sculpture and Drawing, 1984–89) and Goldsmiths College, University of London (Postgraduate Diploma, Fine Art, 1993–94; MA, Fine Art, 1994–95).

She crafts miniature objects with everyday materials, using the radical transformation of the scale of familiar things to subtly inform the spaces they occupy and engage public spaces beyond the gallery context.

Exhibitions include *Elizabeth LeMoine* << >>, dL Gallery, Calgary (1988); *Spectrum '91: Women in Sculpture*, Triangle Gallery, Calgary (1991); *Cabin Fever*, Henry Moore Gallery, Royal College of Art, London (1996); *At the Threshold of the Visible: minuscule and small-scale art, 1964–1996*, Independent Curators Inc., New York (1997–99); *At One Remove*, the Henry Moore Institute, Leeds (1997); *Building Site*, The Architectural Association, London (1997); *ARTFutures*, Contemporary Art Society, London (1998); *Bankside Browser*, Tate Modern, London (1999); *san fairy anne*, Camac Centre d'Art, Marnay-sur-Seine (1999); *House Guests*, Art Gallery of Ontario, Toronto (2001) and *That Shadow of Yours Must be Such a Comfort to You*, Alberta Foundation for the Arts Scholarships and Visual Arts Project Grant, Wells Theatre, London (2002).

LeMoine is the recipient of numerous residencies and awards, including Alberta Foundation for the Arts Scholarships and Visual Arts Project Grant (1993, 1994, 1996); the Banff Centre Visual Arts Thematic Residency (1996); the Great

Britain Sasakawa Foundation Project Sponsorship (2000); *Beck's Futures* prize, the Institute of Contemporary Arts, London (nominated, 2000); Paul Hamlyn Foundation Award (nominated, 2001) and the Distinguished Alumni Award of Excellence, Alberta College of Art and Design, Calgary (2002).



FROM TOP:
Studio image during making of animation project as Artist-in-Residence at Sadler's Wells Theatre, 2000–2001.
Melodrama (still), 2002, stop-action animation, 19 seconds.

THE FIRE STATION PROJECT

GORDON MCKENNA

Gordon Mckenna gained his BA (Hons) in Fine Art and Design as well as his Masters degree in Art and Design at the Grays School of Art, Robert Gordon University, Aberdeen (1998, 1999). He also studied Painting and Drawing at the University of Natal in Pietermaritzburg, Republic of South Africa.

A film and installation artist, Mckenna has a desire to explore the relationship between images and three-dimensional spaces, to imbue his work with an idea of the real experience. These ideas have since taken on sculptural and action-based forms, resulting in 2-D art works.

Selected exhibitions include *Mirrors, Signals, Manoeuvres*, Camden Arts Centre, London (2003); *Digital experiments*, Artsadmin, London (2003); *Triple Decker*, Redchurch Street, London (2004); *Outtake: 6th Disability Film Festival*, National Film Theatre, London (2004); *East End Collaborations*, Live Art Development Agency, London (2005); *Tenderpixel*, Film Festival London (2008); *Rules and Regs*, Bluecoat Gallery and Abandon Normal Devices, Liverpool (2009); *Relay, Rules and Regs*, Quay Arts, Isle of Wight (2011) and *Launch of the free communities movement and the C.A.C debate* (published on Facebook, 2011).

Mckenna has been the recipient of several awards and research grants, including *John Kinross Scholar in Florence*, the Royal Scottish Academy, Edinburgh (1998); *Visual Arts Award*, Aberdeenshire Council (2001); *Space Place*, Individual Learning Programme, London (2002); the Artsadmin Digital Media Bursary Award, London (2002) and an Arts Council England individual grant (2004).



The connectivity, affinity, commitment debate and how artists save the world.
<http://www.facebook.com/pages/The-free-communities-movement/187405768008034>
07/11/11

FROM TOP: *Monkey*, 2005, digital film animation. 'The connectivity, affinity, commitment debate and how artists save the world', November – December 2011, screen grab, Facebook photo album, 'An economic model, group of illustrations for the Free Communities' page.

PAT NALDI



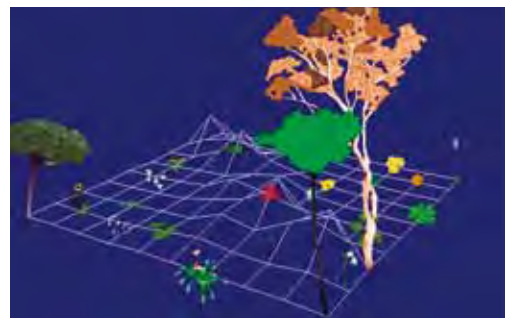
ABOVE: *Untitled*, 2010 – present, two-screen projection video still.
 BELOW: *East of Eden*, 2002, web project commissioned by Iniva x-space online gallery.

Pat Naldi was educated at Maidstone College of Art (BA Hons, Fine Art, 1983–86) and Newcastle upon Tyne Polytechnic (MA, Fine Art, 1988–90). She is currently completing a PhD at Central Saint Martins College of Arts and Design, University of the Arts London and is a lecturer in Digital Photography at London South Bank University.

Working in site-specific media arts, Naldi's projects address notions of space, vision, landscape, identity and the development and subsequent use of modern technologies. She has exhibited widely nationally and internationally in projects at Cornerhouse, Manchester (1995, 2008); *Telstra International Adelaide Festival & Experimental Art Foundation Commission*, Adelaide (1996); Film & Video Festival, Tokyo (1997); *7th International Sculpture & Drawing Biennale*, Caldas Da Rainha (1997); X-Space Web Project commissioned by the Institute of International Visual Arts, London (2002); *6th Sharjah International Biennial* (2003); Museum of Image and

Sound, São Paulo (2003); Tate Britain, London (2003–2004); The Wapping Project, London (2005); Centre for Contemporary Arts, Glasgow (2005); the Estorick Collection of Italian Art, London (2006); Nettie Horn Gallery, London (2008) and the *International Rome Film Festival*, The British School at Rome (2011).

Fellowships, awards and residencies include The Banff Centre Media Residency, Alberta (1994), Research Fellow, Department of Applied Physics, Electronics & Mechanical Engineering, University of Dundee (1998–99) and the Arts Council England Helen Chadwick Fellowship in Rome (1998–99).





Harrison and Wood, *Bored Astronauts on the Moon*, 2011, video still, 20 minutes 00 seconds



THE FIRE STATION PROJECT

HAYLEY NEWMAN

Hayley Newman studied at Middlesex University, London (BA, Fine Art, 1989–92); the Slade School of Fine Art, University College London (Post Graduate Diploma, 1992–94); Hochschule für Bildende Kunst, Hamburg (1994–95); and the University of Leeds (PhD, 1996–2001). She is currently a reader at Chelsea College of Art and Design, University of the Arts, London and has been a lecturer at the Slade School of Fine Art, University College London, since 2011.

Newman has been featured extensively by major institutions as a performance and interdisciplinary experimental artist in exhibitions and performances across the UK and abroad, including Tate Liverpool (1996); Camden Arts Centre, London (1996, 2005); the Institute of Contemporary Arts, London (1998, 2011); the Museum of Contemporary Art, Oslo (1999); Hamburger Bahnhof, Museum für Gegenwart, Berlin (1999); Lisson Gallery, London (2000); Irish

Museum of Modern Art, Dublin (2001); Ikon Gallery, Birmingham (2001); Matt's Gallery, London (2001, 2003); Gertrude Contemporary, Melbourne (2002); Centre d'Art Contemporain, Geneva (2003); Tate Modern, London (2003); South London Gallery, London (2004); Museum of Contemporary Photography, Chicago (2004); Barbican, London (2005); temporarycontemporary, London (2005); Hayward Gallery, London (2006); Yorkshire Sculpture Park, Wakefield (2007); Bluecoat Gallery, Liverpool (2010) and Whitechapel Gallery, London (2011).

She is the recipient of the DAAD Scholarship, Hochschule für Bildende Künste, Hamburg (1994–95); the Stanley Burton Practical PhD Research Scholarship, University of Leeds (1996–99); an Artsadmin Artists' Bursary (2001) and the Arts Council England Helen Chadwick Fellowship in Rome (2004–2005).



LEFT: *The Daily Hayley*, performance at Matt's Gallery, 2001. Courtesy the artist and Matt's Gallery. Photo: Terry Cormack.
RIGHT: *The Gluts* (Hayley Newman, Gina Birch and Kaffe Matthews) sing songs from Cafe Carbon on a train to the Copenhagen Climate Summit, 2009. Photo: Frederika Whitehead.

TIM SANDERSON

Tim Sanderson, born in Salford, studied Fine Art, BA (Hons) at Central Saint Martins College of Art and Design, 1994–97. He lives and works in Norfolk, and his practice over the years has encompassed sculpture, installations and interventions in the environment, as well as the written word. In describing his work and the role of the artist he says:

‘Creating anew the timeless myths that have been essential to human being, since the first shaman burned, scratched and daubed on the walls of the cave, deep in the belly of the earth. From the great mystery of the cosmos and how it came to be, to the codes of social living and the evolution of the individual on the journey to becoming human. With humility and in the service of all that is manifest. The artist through authenticity, uncompromising exploration and the sincere expression of his fascinations, transforms the personal into universal metaphor.’

Selected exhibitions, installations and events include *Grey Area*, London (1996–99); *Sky Palace*, London (1997); *Backdoor*, London (1999); *Circle Cycle*, London (1999–2003); *Wood Bone Iron Stone*, Norfolk (2009); *Rites of Spring: Calvary*, Norfolk (2009); *Clay Pit Woods*, Norfolk (2008 to the present); *Herd*, Norfolk (2012); *The Journey*, Norfolk (2012).



FROM TOP:
Circle 05/01, 2001, installation, mixed media.
Portrait of My Unborn Child, 2009, bone, iron, stone.

THE FIRE STATION PROJECT

JACK SOUTHERN



LEFT: *Untitled (Bow re-generation)*, 2006, video/animation, dimensions variable.
RIGHT: *To Sight Unseen*, 2010, video/animation, dimensions variable.

Jack Southern was educated at Falmouth College of Art (BA Hons, Fine Art, 1998–2001), Slade School of Fine Art, University College London (MA, Fine Art 2001–2003) and Cornwall College (Post Graduate Certificate, Education, 2007). He has lectured in Creative Media and Fine Art at Westminster Kingsway College, Enfield College, Slade School of Fine Art and University College Falmouth (2006–2009). He is currently Senior Lecturer at University of Gloucestershire.

Exhibitions include *Critical Curtain*, Bloomsbury Theatre, London (2003); *Monitor*, Lot6, Bristol and Media Arts Bath (2005); *Culture Bound*, The Courtauld Institute of Art, London (2005); *Kaleidoscope*, Gasworks, London (2006); *Visions in the Nunnery*, The Nunnery, London (2007); *Interchange*, Liverpool Biennial (2008) and *Emergency 4*, Aspex Gallery, Portsmouth (2010).

Southern has been awarded funding by the Arts and Humanities Research Board (2001), the Fine Art Media Award, Slade School of Fine Art (2003) and the Prankerd

Jones Memorial Prize, University College London (2003). He has held residencies at *Kunst Fabrik*, Berlin (2004) and at *Przestrzen: Stocznia*, The Artist Studios, Gdansk Shipyard (2005–10).

Southern published *Drawing Projects: An Exploration of the Language of Drawing* (Black Dog Publishing), co-authored by Mick Maslen, in 2011. Other publications and press include *Guardian Guide To Drawing* (September 2009); 'Drawing Projects', *a-n Magazine* (July 2011) and 'Drawing Projects / Jack Southern in Conversation with Dryden Goodwin', *The Telegraph* (August 2011).

ERIKA TAN Artist and curator Erika Tan was educated at King's College, Cambridge (BA Hons, Social Anthropology and Archaeology, 1987–91), Beijing Film Academy, China (Film Directing, 1993–94) and Central Saint Martins College of Art and Design, University of the Arts, London (Advanced Diploma, Film and Video, 1994–95 and MA, Fine Art, 1995–97). She has worked as a curator and project manager for the Institute of Contemporary Arts, The ICA in China (1998–2000), IMAGINARIA '99 Digital Art Commissions, London (1999) and HUB@RiCHMix, London (1999–2000). She is currently a lecturer in 4D BA Fine Arts at Central Saint Martins College of Art and Design, University of the Arts London.

Tan's work has evolved from an interest in anthropology and the moving image. Her work is often informed by specific cultural, geographical or physical contexts; exploring different media to create situations that excite, provoke, question, confront and invite comments from an audience.

Selected exhibitions include *Cities On The Move*, Hayward Gallery, London (1999); *Unframing Process*, Contemporary Art and Spirits Gallery, Osaka (2000); *Incommunicado*, Hayward Gallery, London, Cornerhouse Gallery, Manchester and City Art Centre, Edinburgh (2003); *Beacon, Margate Mementoes and Faint*, Turner Contemporary, Margate (2004); *Around the World in 80 Days*, the Institute of Contemporary Art, London/South London Gallery (2006); *BELIEF*, Singapore Biennale (2006); *NO HAY CAMINO/There Is No Road*, LABORal Centro de Arte y Creación Industria, Gijón (2008); *murmur*,

Waterside Project Space, London (2010) and *Sinopticon*, Saltram House, Plymouth and the Victoria and Albert Museum, London (2012).



FROM TOP:

Persistent Visions, 2006, installation detail, three-channel video, originated on Super 8 and 16mm. The work was commissioned by Picture This in collaboration with The Empire & Commonwealth Museum. Photo: the artist (2006).
The Syntactical Impossibility of Approaching with a Pure Heart, 2009, installation detail, 13 DVDs, drawings, digital prints, sculptural objects, wall design, LED signage. Commissioned by /Slab, Northern Gallery of Contemporary Art, BankART Yokohama. Photo: the artist.

THE FIRE STATION PROJECT

AARON WILLIAMSON



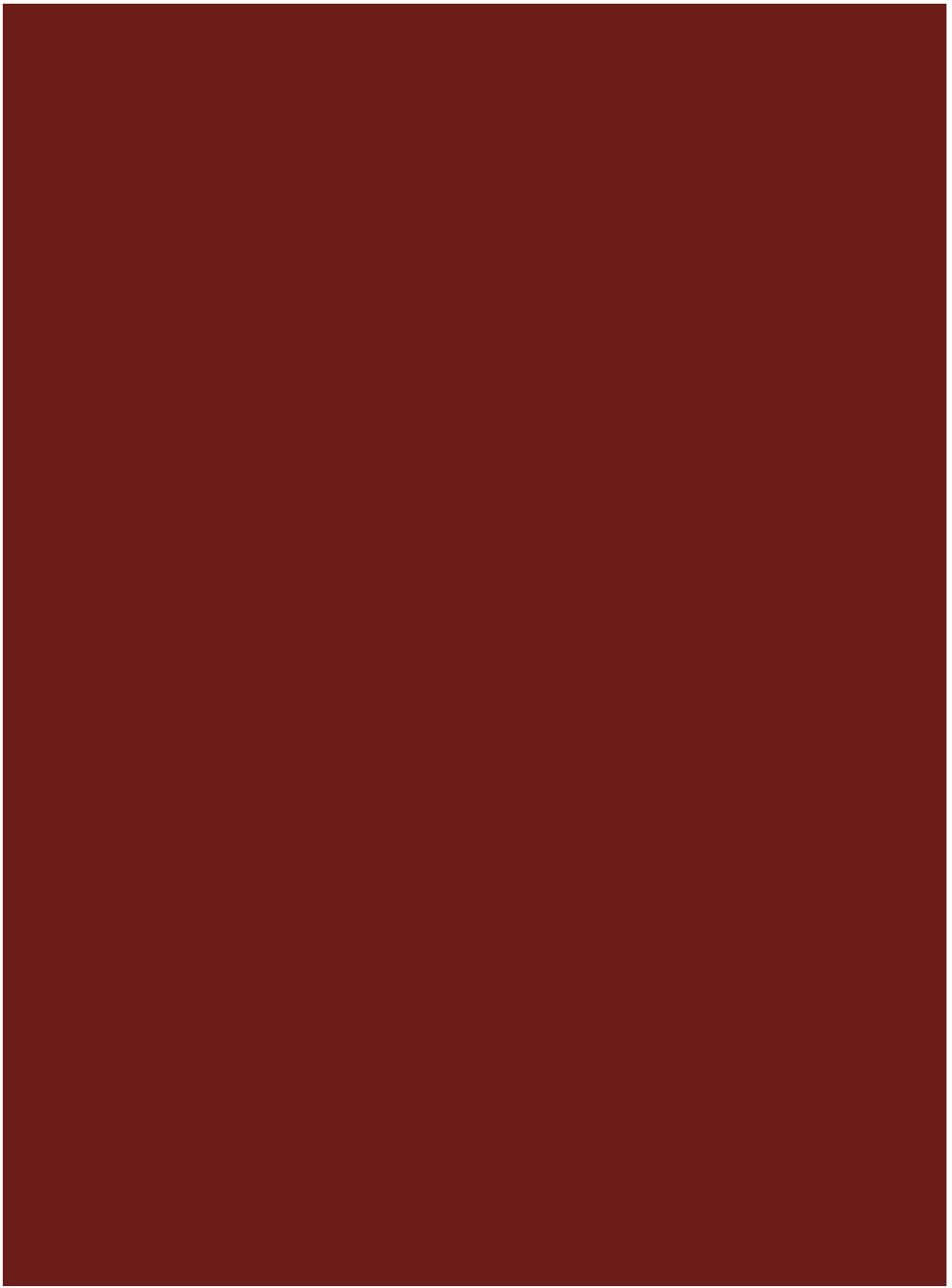
LEFT: Artist *Flings Himself at the Gallery Wall*, 2007, performance. Photo: Gavin Renwick.
RIGHT: *Saint Catherine*, 2002, performance to camera. Self-filmed.

Dr Aaron Williamson gained a BA (Hons, First Class) from Brighton Polytechnic (1990) and both an MA and D.Phil from the University of Sussex, Brighton (1992–97). He has previously been an Advisory Panelist for Arts Council England’s Visual Arts Department (2000–2002) and a sub-committee member for SHAPE, London (2005). He has held teaching positions at Goldsmiths College, University of London; University of California, San Diego; York University, Toronto and the Maastricht Academy of Fine Arts and Design. He is currently Artistic Director of the collective of disability artists 15mm Films.

Williamson analyses ‘social outsidersness’ with work informed by a politicised, yet humorous sensibility towards disability. He considers the situations he encounters and represents his response to them in his work. His performances, videos and installations have been shown at The Henry Moore Institute, Leeds (2000); the Victoria and Albert Museum,

London (2000); The Showroom, London (2005); South London Gallery (2006); the Estorick Collection of Italian Art, London (2006); Hayward Gallery, London (2006); Bluecoat Gallery, Liverpool (2010); Modern Art Oxford (2010); Tate Britain, London (2011); Ikon Gallery, Birmingham (2005) and Serpentine Gallery, London (2005).

Fellowships and awards include: Arts Council England Helen Chadwick Fellowship in Rome (2001–2002); Artist Links, British Council and Arts Council England, Beijing and Shanghai (2003); a Three-Year Arts & Humanities Research Council Fellowship, Birmingham City University (2004–2007); Cocheme Fellowship, Byam Shaw School of Art, Central Saint Martins College of Art and Design, University of the Arts London (2008–2009) and the Adam Reynolds Memorial Bursary, Spike Island, Bristol (2010).



PROGRAMME THREE
2005-2010

THE FIRE STATION PROJECT

BRIONY ANDERSON

Briony Anderson received her MA, Fine Art (Hons, First Class) from Edinburgh College of Art, University of Edinburgh (2000–2005). She has received several awards including the Barnson Bequest Award, University of Edinburgh (2004); the Peacock/Royal Scottish Academy Moving Image Award (2005); an Andrew Grant Bequest Bursary, Edinburgh College of Art (2005); The Mabel Mackinlay Award, Royal Glasgow Institute of Fine Arts (2006) and the RSA Guthrie Award for Painting, Royal Scottish Academy (2011).

Anderson's work has been the subject of several solo exhibitions, including *Dances for Landseer*, Limousine Bull, Aberdeen (2006); *Two*, AirSpace Gallery, Stoke-on-Trent (2007); *The Melancholy Thistle and Other Works*, Aberdeen Art Gallery (2008); *Studies for Raeburn*, The Royal Society of Edinburgh/Edinburgh Art Festival (2009) and *Briony Anderson*, Meredith Gunderson Projects, Piccadilly Arcade no.4, London (2010).

Selected group exhibitions include *Dance Everyday/Everyday Dance*, Atopia projects; Iceland Academy of the Arts, Reykjavik; Arts Interdisciplinary Research Laboratory, Tbilisi; and Pro qm, Berlin (2006); *Briony Anderson, Kirstie Cohen and Alan McGowan*, Gallery Heinzl, Aberdeen (2007); *PlayTekne*, Et Cetera Gallery, London (2008); *Old Masters Reinterpretation*, Rollo Contemporary Art, London (2009); *The Scottish Summer Exhibition*, The Fleming Collection, London (2010); *RSA Annual Exhibition*, invited artist, Royal Scottish Academy, Edinburgh (2011); *Since Tomorrow and Works on Paper*, EB & Flow, London (2011, 2012) and *VOLTA8*, Basel (2012).

Anderson has participated in three residencies at Cove Park, Argyll and Bute (2005, 2007, 2008) and at Cill Rialaig Arts Centre, County Kerry (2012).



FROM TOP:
Landscape stands for a space in which history disappears, 2010, oil on card, 84x59 cm.
The scenery of a fairy dream, 2011, oil on canvas, 26x17 cm.

KATE BROAD

Kate Broad studied at Winchester School of Art, University of Southampton (BA Hons, Textiles, 1986–89) and Royal College of Art, London (MA, 1993–95). She has been a Visiting Lecturer at the School of the Arts, Loughborough University; Blake College, London; Goldsmiths College, University of London; Central Saint Martins College of Art and Design, University of the Arts London, and Buckinghamshire New University. In 1999 she was selected for a travel award by The Westerly Trust London, the British Embassy in Lithuania and the British Council as Visiting Artist/Lecturer in Lithuania.

Broad's practice is committed to the discipline of drawing exploring the significance of landscape and the documentation space. During her residency at the Fire Station, she was selected for the Sarah Greengrass Memorial Award for Research in Drawing. The last five years have seen Broad's dance practice emerge, as she participates in and documents Real Time composition, random action and choreographed movement.

Selected exhibitions include *Alternative Arts Organisation Summer Show*, Royal College of Arts, London (1995); Zella Gallery, London (1997, 1999); St George's Healthcare Trust, London (2001); The Lithuanian Embassy, London (2001); Freshart 02, Business Design Centre, London (2002); *Stick 'em Up!* and *Reduced*, Century Gallery, London (2003); Menier Gallery, London (2005); *The Anatomy of Making Choices*, Bow Quarter, London (2011) and *Dance in Focus*, City Hall, London (2012).



FROM TOP:
Flint (eastend landscape), 2010, collage drawing, 20x30 cm.
Female and Floor, 2012, photograph.

THE FIRE STATION PROJECT

LISA CHEUNG

Lisa Cheung was educated at Queen's University, Kingston [Bachelors of Fine Arts, 1989–92], Goldsmiths College, University of London [Post Graduate Diploma of Arts, 1996–97; Master of Arts, 1997–98].

Based on ideas surrounding 'social space', Cheung creates mobile, communal and ecologically-concerned participatory installation, site-specific and performative works. She has had several permanent public commissions in the UK from Arts Council England (2006), the Tatton Park Biennial, Cheshire (2010) and the View Tube garden, London (2010–13).

Solo exhibitions and commissions include *Eat in or Take-Away*, Plymouth Arts Centre (1997); *Lite Bites*, Gasworks Gallery, London (2001); *Twilight Garden*, Camden Arts Centre, London (2002); *New Year*, Chinese Arts Centre, Manchester (2003); *GWC*, Spacex Gallery, Exeter (2004); *Fireflies*, Seoul Fringe Festival (2006); *El Club de los Dedos Verdes*, Intermediae, Madrid (2008); *Mobile Allotment*, Nightingale Estate, Woolwich, London (2009) and *Huert-o-bus*, Madrid Abierto, Madrid (2010).

Selected collaborative projects and group exhibitions include *Whitechapel Open*, Whitechapel Gallery, London (1998); *Double Happiness*, Hayward Gallery, London (1999); *New Releases*, Art Gallery of New South Wales, Sydney (2002); *Gwangju Biennale* (2002); *Art and Food*, the Victoria and Albert Museum, London (2003); *Homeland*, Spacex Gallery, Exeter (2004); *Lassie Come Home* (with Ming Wong), Camden Arts Centre, London

(2006) and *Close Distance and Human Cargo*, Plymouth Museum and Art Gallery (2006, 2007).

Cheung has taken part in residencies at Vermont Studio Centre, Johnson (1997); Chinese Art Centre, Manchester (2000); Camden Arts Centre, London (2001–2002); Gasworks Exchange, Rio de Janeiro (2003) and the Garden Museum, London (2005).



Mobile Allotment, 2009 – ongoing, mobile greenhouse, organic vegetables. In collaboration with Avant Gardening.

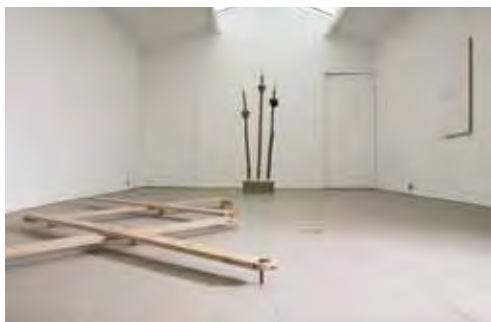
BEN COVE Ben Cove studied at University of Nottingham (BA Hons, Architecture, 1995), Sheffield Hallam University (BA Hons, Fine Art, 2001), Goldsmiths College, University of London (MFA Fine Art, 2008) and Chelsea College of Art and Design, University of the Arts London (Post Graduate Certificate in Higher Education, 2010). He has taught and lectured at various universities in the UK alongside his practice which spans a range of media including painting, drawing, sculpture, installation and video.

Solo exhibitions include *Tilted*, Leeds Metropolitan University Gallery and Studio Theatre (2002); *New Plastic Universal*, Castlefield Gallery, Manchester (2004) and *Practical Mechanics*, Cell Project Space, London (2006).

Selected group exhibitions include *Flatlands*, The Pumphouse Gallery, London (2002); *Catapults and High Jinx*, The London Print Studio Gallery, London (2005); *Celeste Art Prize Finalists*, The

Truman Brewery, London (2006); *Dorian Gray*, Vegas Gallery, London (2007); *CUBE Open 2007*, Cube Gallery, Manchester (2007); *Creekside Open*, APT Gallery, London (2009); *Print Now*, Bearspace Gallery, London and London Art Fair (2010); *Unrealised Potential*, Cornerhouse, Manchester (2010); *VESSEL* (British Art Show 7 Fringe), *Stonehouse*, Plymouth (2011); *Niet Normal* (Liverpool Biennial), Bluecoat Gallery, Liverpool (2012) and *Abstract Painting*, Standpoint Gallery, London (2012).

Awards, residencies and commissions include Arts Council England awards (2002, 2004, 2006); Yorkshire Art Space residency, Sheffield (2003); Art Gene Open Exhibition Winner (2005); Art Gene residency, Barrow-in-Furness (2007) and the Arts and Humanities Research Council Award for Postgraduate Study (2006–2008).



LEFT: *Practical Mechanics*, installation view, Cell Project Space, London, 2006. Image courtesy Peter Abrahams and Cell Project Space.



RIGHT: *No Man's Land*, 2011, oil on linen, 36x36 cm. Image courtesy the artist.

THE FIRE STATION PROJECT

LAURENCE HARVEY



LEFT: *Improvisation:Nose/Trumpet*, 2012, performance with Grzegorz Pleszynski as part of *Hotel des Inmigrantes*, Hasselt, Belgium. Photo: Stoffel Hias, The Open University of Diversity.
RIGHT: Film still from *The Human Centipede 2 (Full Sequence)* NL/UK directed by Tom Six, Six Entertainment Company, 2011 (film still Six Entertainment).

Laurence Harvey studied at University of Wales, Cardiff (BA Hons, Fine Art, 1987–1990) and Wimbledon School of Art (MA, Art and Performance Theory, 2000–2003). He has taught as a Visiting Lecturer for drama and performance programmes at Goldsmiths College, University of London; London Guildhall University; University of Leeds; Birmingham City University and London South Bank University.

Harvey is an actor, artist and founding member of 15mm Films, a collective of disability artists, performing in and producing films such as *The Electricians* (2003); *The Staircase Miracles* (2004), a co-production with the Serpentine Gallery, London; *The Way Out* (2008), a co-production with Beaconsfield Gallery, London, and *Sex for the Disabled!*, a co-production with AND Festival, FACT and A Foundation, Liverpool (2009).

Other exhibitions and performances include *The Birds*, Hull City Centre, Serpentine Gallery/Hyde Park, London, and Glasgow (1989); *Dog Collar Conscience*, 'Gargantua', Beaconsfield, London (1996); *Nightsands*, 'One Night Stands', Norwich Gallery (1997); *Little Big Man* and *The Infernal Triangle*, the Institute of Contemporary Arts, London (1998); *The Costello Show*, PUSH Festival, The Young Vic, London (2000); *Too Cooks Broth*, OMSK art collective, Arcola Theatre, London (2001); *Hospital Shit & Wurst*, Inner Spaces Festival and *Kanal Plus*, Old Brewery, Poznan (2005); *Alternative Biographies*, *Moby Dick and Unsung Artists: Stuart Sherman*, Camden Arts Centre, London (2006) and *Making (Not Making) It*, 'Cosmopolitan Stranger', Hotel de Inmigrantes, Hasselt (2012).

MAGGIE HILLS

Maggie Hills was educated at the University of Edinburgh (MA Hons, Fine Art, 1987–92) and Edinburgh College of Art (MFA, Drawing and Painting, 1992–94). Her atmospheric landscapes incorporate sculpture and architecture in a commentary on historical representations of nature in painting.

Selected solo and group exhibitions include *Aerial*, Edinburgh (1994); *Three Chair Concealants*, Collective Gallery Project Space, Edinburgh (1996); *Core '99*, Museum of Fine Arts, Houston (1999); *Material Process Memory*, TFAA, Austin (1999); *Disc o mountain*, Forever and a Day Büro, Berlin (2003); *Maggie Hills*, Galerie Garanin, Berlin (2004); *Island View*, Durham City Art Gallery (2004); *Maggie Hills*, Galerie Foert, Berlin (2005); *Fever*, Simultanhalle, Cologne (2005); *Horizont*, Kunstraum Kreuzberg/Bethanien, Berlin (2006); *Salty Tears*, Frederik Foert Berlin (2007); *Blunderland*, Optical Project, Houston (2008) and *Learning By Doing*, Museum of Fine Arts, Houston (2008–2009).

Selected Publications: Lane Relyea, 'The Ins and Outs of this year's Core Show', Core catalogue (Museum of Fine Arts Houston, 1998); Bill Davenport, 'Maggie Hills and Paul Whiting at Robert McClain & Co.', *Artlies* (Autumn 1999); Michele Grabner, *Artforum* (October 2008) and Museum of Fine Arts, Houston, 'CORE: Artists and Critics in Residence' (2008).

Hills has received the following awards: a Scottish Arts Council Visual Arts Grant (1994, 1996); a London Arts Board Visual Artists' Award (2001); the Cheltenham School of Fine Art Painting Fellowship

(1995–96); the Core Residency Program, Museum of Fine Arts, Houston (1997–99) and the Durham Cathedral Artist in Residence (2004).



FROM TOP: *Untitled*, 2010, oil on canvas, 61x46 cm © Maggie Hills. Photo: Duncan Ganley. *Red Morning Morning*, 2008, oil on linen, 38x46 cm © Maggie Hills. Collection Museum of Fine Arts, Houston.



Lisa Cheung, *Summer Palace II*, 2011, sculpture series, part of View Tube Art with curator Alice Sharp



THE FIRE STATION PROJECT

ROBERT HOLYHEAD



LEFT: *Untitled*, 2010, oil on canvas, 114.3x76.2 cm. Photo: Peter White.



RIGHT: *Untitled (shaped)*, 2006, oil on canvas, 45.7x30.5 cm. Photo: Matthew Hollow.

Robert Holyhead studied at Stafford College (Foundation, Art and Design, 1992–93); Manchester School of Art, Manchester Metropolitan University (BA Hons, Fine Art, Painting 1993–96) and at Chelsea School of Art and Design (MA Fine Art, Painting, 1996–97).

His abstract paintings (oil on canvas) begin in relation to small watercolour studies that initiate possibilities for new works. The watercolours are made in response to an ongoing visual observation of the formal devices used to represent abstract language within painting.

Solo exhibitions include Kontainer Gallery, Los Angeles (2006); Keith Talent Gallery, London (2006); Gibraltar Walk Studio, London (2008); Karsten Schubert, London

(2009, 2010) and PEER, London (2012). Selected group exhibitions include *Curraint D'ajer*, Fundaziun NAIRS, Scuol (2007); *Contested Ground*, Zabłudowicz Collection, London (2009); *East End Academy: The Painting Edition*, Whitechapel Gallery, London (2009); *Corridor: Jan Braumer, Aurelia Gratzner, Robert Holyhead, Jens Wolf, Oechsner Galerie, Nuremburg* (2010); *The Space Between*, Tate Britain, London (2012) and *British Modern Remade: Style. Design. Glamour. Horror*, Park Hill, Sheffield (2012).

In 2009 and 2010 Holyhead was commissioned by the Government Art Collection to produce two site-specific works for the British Embassy in Brussels. His work has been acquired by the Arts Council Collection, the Government Art Collection and the Tate collection.

LIZZIE HUGHES

Lizzie Hughes studied at Coleg Menai, Bangor (Foundation, Art and Design, 1991–92) and Slade School of Fine Art, University College London (BA Hons Fine Art, Sculpture, 1993–97; MFA Sculpture, 2000–2002). Her multi-media practice has included installation, sound, text and video works. In 2012 she curated *The Present is a Point Just Passed* at The Stephen Lawrence Gallery, Greenwich University, UK.

Selected exhibitions and screenings include *New Contemporaries 2001*, Camden Arts Centre, Northern Gallery for Contemporary Art (2001); *Toys II*, Kagan Martos Gallery, New York (2001); *ArtSheffield03*, Workstation, Sheffield (2003); *East End Academy*, Whitechapel Gallery, London (2004); *Rub Out The Word*, Dumbo Arts Center, New York (2005); *Arcade*, Westbourne Studios, London (2006); *VAD Festival Internacional de Video i Arts Digitals*, Centre Cultural la Mercè,

Girona (2007); *Do Billboards Dream of Electric Screens?*, Melbourne (touring screening, 2007); *Planchette*, Nettie Horn, London (2008); *Slow Glass*, Lisa Cooley, New York (2008); *195 Miles*, Project Space Leeds, Whitechapel Gallery, London (2009); *Transfixed Motion/Transitory Still*, Sheffield Institute of Arts (2009); *Lizzie Hughes, Video Works*, Broadway Media Centre, Nottingham (2010); *Concrete Poetry*, Hayward Gallery, London (2010) and *Digitalis*, Animate Projects, British Film Institute (2011).

Hughes has participated in the *Vent Live Art Residency* at Oxfordshire Visual Arts Development Agency (2005) and *Escalator*, Wysing Arts Centre, Cambridge (2011) residencies. She is the recipient of the Henry Tonks Prize, Slade School of Fine Art (1996), the Slade Life Drawing Prize, Slade School of Fine Art (1997) and the Mostyn Open Prize, Llandudno (2000).



LEFT: *4,007 Horizons*, 2008, video, 2' 40" (looped).

RIGHT: *Fountain*, 2011, video, 2' 20" (looped). Commissioned by Animate Projects with support from Jerwood Charitable Foundation and the National Lottery through Arts Council England.

THE FIRE STATION PROJECT

RICCARDO IACONO

Riccardo Iacono received his BA (Hons) Fine Art, Drawing and Painting at the Glasgow School of Art (1991) and his MSc. Electronic Imaging, DJCAD at the University of Dundee (2001). His abstract film, digital animation, painting, performance and installation works have been exhibited internationally.

Solo exhibitions and screenings include *Ice In The Freezer*, Pleasure Dome, Toronto (2003); *Love Songs From A Dark Body*, La Enana Marron, Madrid (2005); *The Art of Seeing and Throwing*, La Enana Marron, Madrid (2006); *The No Show*, Castlefield Gallery, Manchester (2007); *The Electric Garden*, Forte Belvedere, Florence (2007); *Welcome To Lucca-Neptune's Hand*, Lucca Film Festival (2007) and *The Destructive Power of Happiness*, Directors Lounge, Z-Bar, Berlin (2010).

Iacono has shown in the following selection of group exhibitions and film festivals: *Artists Film and Video Series*, Tate Britain, London (1997); *Edinburgh International Film Festival* (1997, 2001); *Abstract Art On Film*, Lux Artists' Moving Image, London (1998); *Int'l Art and Animation Symposium*, the Institute of Contemporary Arts London and Cornerhouse, Manchester (1999); *Biennale de Video y Neuevos Medios*, Santiago (1999); *Festival des Cinémas Différents et Expérimentaux*, Paris (2001); *Images Festival*, Toronto (2002); *Rotterdam International Film Festival*, Rotterdam (2003); *A Century of Artists' Film in Britain*, Tate Britain (2003); *Born Free*, Victoria and Albert Museum, London (2006); *Kinetic Fields*, Chisenhale Dance Space, London (2006); *European Media Art Festival*, Osnabrück (2007) and *One Minute 4*, S1 Artspace Sheffield, *BBC Big Screen*, Manchester (2010).



FROM TOP:

Lamp Posts, video and photography series, 2010 – ongoing.
The No Show, 2007, site-specific installation combining video, sound, collage, performance, painting, photography and print, Castlefield Gallery, Manchester.

SAMSON KAMBALU

Artist and author Samson Kambalu studied at the University of Malawi (BA Fine Art and Ethnomusicology, 1995–99); Nottingham Trent University (MA Fine Art, 2002–2003) and Chelsea College of Art and Design (PhD, 2011 to the present). He works in drawing, painting, installation, video, literature and performance to explore and criticise religion and identity politics. The artist's philosophy, 'holyballism', is demonstrated in an interactive work, *Holy Ball*, that he has exhibited on several occasions since 2000: a football plastered with pages of the Bible. *52 Holy Balls* was shown at the Institute of International Visual Arts, London in 2008.

He has shown work internationally at Chancellor College, University of Malawi, Zomba (2000); Museum De Paviljoens, Almere (2003); Stedelijk Museum Zwolle (2003); Barbican, London

(2004); Liverpool Biennial (2004); New Art Exchange, Nottingham (2004, 2008); Nottingham Castle Museum and Art Gallery (2005); Brooklyn Institute of Contemporary Art, New York (2006); Museum der Bildenden Künste Leipzig (2006); Whitechapel Gallery, London (2008); Sai Gallery, Osaka (2009) and Tokyo International Art Festival (2009).

Kambalu is the recipient of several awards and residencies including the Thami Mnyele Foundation Residency Program, Amsterdam (2000); the Arts Council England deciBel Visual Arts Award (2004) and a Society of Authors writing grant (2010). His 2008 autobiographical book *Jive Talker or How to Get a British Passport* (Random House, Simon & Schuster and Unionsverlag) was awarded Winner of the National Book Tokens 'Global Reads' prize (2010).



LEFT: *Two Mushroom Clouds*, 2011, video still.
RIGHT: *52 Holy Balls*, 2008, installation view, Rivington Place, London.

THE FIRE STATION PROJECT

DAMIEN ROACH

Damien Roach studied at Middlesex University, London (BA Hons, Fine Art, 1998–2001) and at the Royal College of Art, London (MA, Painting, 2001–2003).

Selected solo exhibitions include *Art Now: Lightbox*, Tate Britain, London (2005); *The deepness of puddles*, Gasworks, London (2006); *Quanta* (Frieze 005), Kunst Halle Sankt Gallen, St. Gallen (2006); *Damien Roach*, Neuer Aachener Kunstverein, Aachen (2007); *Shiirin, Jet Stream, White Earphones*, David Roberts Art Foundation, London (2010) and *INFRA LION*, Arnolfini, Bristol (2012).

Roach has been included in group exhibitions at Bloomberg Space, London (2004); Arsenal, 51st Venice Biennale (2005); Hayward Touring, London (2006–2007); Tate Modern, London (2007); Platform China Contemporary Arts Institute, Beijing (2007); Schirn Kunsthalle, Frankfurt (2008); the Zabłudowicz Collection, London (2008, 2010) and Wysing Art Centre, Cambridge (2011).

Selected Publications: *Keep on Onnin': Contemporary Art at Tate Britain*, Tate Publishing, London (2007); *Die Welt des Tourismus*, Schirn Kunsthalle, Frankfurt (2008); *Younger Than Jesus: Artist Directory*, Phaidon, London (2009); *Jim gets Belligerent, fromadarkenedsunroof*, London (2011); *Deep Pan-Global: Pizza, Multitudinous Influence, Mutation and Transcultural Exchange*, Lecture first presented at Burger Collection Seminar in Brissago, available online (2011).



FROM TOP:
Mobil, 2007, objects & shelf.
Weave series (Film - version 1) - random constellation - Plaza 2 / Objects, 2012, HD video with sound.
Courtesy the artist.

MING WONG



FROM TOP: Still from *Four Malay Stories*, 2009, four-channel video installation. Courtesy the artist.
Still from *Making Chinatown*, 2012, seven-channel video installation. Courtesy the artist.

Ming Wong studied at Nanyang Academy of Fine Arts, Singapore (Diploma of Fine Arts, Chinese Art, 1992–95) and the Slade School of Fine Art, University College London (MFA, Fine Art Media, 1997–99).

A video and performance artist who engages with the history of cinema and popular entertainment, Wong's works have been a feature of screenings and talks at The British Library, London (2005); South London Gallery (2006); Kunstverein Düsseldorf (2008); S1 Artspace, Sheffield (2009); Centre Pompidou, Paris (2010); Museum of Modern Art, New York (2010); Tate Modern, London (2010); Para/Site Art Space, Hong Kong (2011) and the Art Center College of Design, Pasadena (2012).

His solo exhibitions include *Whodunnit?*, Chinese Arts Centre, Manchester and Toynbee Studios, London (2004, 2005); *Mononoaware*, MKgalerie Berlin and MKgalerie Rotterdam (2008, 2009); *Gruppenbild*, Neuer Berliner Kunstverein, Berlin (2010); *Life & Death in Venice*, Hermes Gallery, Singapore, Gallery *Invaliden1*, Berlin and Studio Tresorio, Naples (2010); *LIFE OF IMITATION*, Singapore Pavilion, 53rd Venice Biennale (2009); Singapore Art Museum (2010); Hara Museum of Contemporary Art, Tokyo (2011); Frye Art Museum, Seattle (2011); *Devo partire. Domani*, Villa Romana, Florence (2011); *Persona Performa*, Performa 11, Museum of the Moving Image, New York (2011); *Ming Wong's CYCLORAMA*, Vitamin Creative Space, Guangzhou (2011); *Ming Wong: Making Chinatown*, REDCAT, Los Angeles (2012) and *Rohkunstbau 2012*, Potsdam (2012).

PROGRAMME FOUR
2010-2015

THE FIRE STATION PROJECT

GEMMA ANDERSON



LEFT: *Mycology Grotto*, 2010 (after *The Grotto at Antiparos*, engraving, unknown, Wellcome Library), copper etching, hand-coloured with Japanese watercolours drawn from Mycology specimens, Mycology collection, Kew Gardens.
RIGHT: *Aragonite*, 2011, copper etching, drawn from the Natural History Museum Collection.

Gemma Anderson studied at University of Ulster (Foundation, Art and Design, 2001); University College Falmouth (BA, Fine Art, 2005); University College London (Anatomy for Artists Certificate, 2006) and Royal College of Art, London (MA, Printmaking, 2005–2007). She is currently undertaking a PhD at University College Falmouth (2011–2014).

Anderson's practice incorporates etching and hand-painting on prints. She sources natural taxonomies from ecological research and natural history collections as her subject material, mixing notions of landscape and archive into drawing-based works.

Selected exhibitions include Clifford Chance Collection, London (2007); Royal Academy of Arts, London (2007); Catlin Art Prize, London (2008); Jerwood Space, London (2008, 2011); Golden Thread Gallery, Belfast (2008, 2009); Courtauld Institute of Art, London (2010); Wellcome

Collection, London (2010); the Freud Museum, London (2010); Shakespeare's Globe Theatre, London (2010); the Daiwa Anglo-Japanese Foundation, London (2010), EB & Flow Gallery, London (2011) and the Natural History Museum, London (2012).

Anderson has participated in residencies at Taigh Chearsabhagh Museum and Arts Centre, Isle of North Uist (2004); Accademia di Belle Arti, Venice (2004); St Michael's Printshop, St John's (2008); Inter x cross Creative Center, Sapporo (2008); Centre Culturel Irlandais, Paris (2009) and Jerwood Visual Arts, London (2010). She was the Man Group Drawing Prize Winner (2005, 2007) and was also awarded three Arts Council of Northern Ireland Travel and Individual Artist awards (2008, 2010), the Wellcome Trust Arts Award (2009), the Royal Society Special Project Award (2011) and the 'Pathways to Impact' grant, Engineering and Physical Sciences Research Council (2011).

KATE ATKIN

Kate Atkin studied at The Arts Institute at Bournemouth (BTEC Diploma, Foundation Studies, Fine Art, 1999–2000), Byam Shaw School of Art, Central Saint Martins College of Art and Design, University of the Arts London (BA Hons, Fine Art, 2000–2003) and Royal College of Art, London (MA, Fine Art Photography, 2003–2005).

Photography informs Atkin's large-scale drawing and sculpture practice as a starting point for layered imagery in careful, intricate works. Atkin considers her works to be re-enactments of a photographic image, existing between abstraction and figuration.

Selected exhibitions include *Tarts Eggs*, Old NYLON Space, London (2003); *The Observatory (Vol. 1)*, Laura Bartlett Gallery, London (2005); *Assemblage I*, Museum 52, London (2006); *Drawings and Papers: Part 1*, Grusenmeyer Gallery,

Deurle (2007); *The Great Escape: New Art From London*, White Flag Projects, St Louis (2007); *Topographica*, Turnpike Gallery, Manchester (2008); W, Museum 52, New York (2008); *Kate Atkin and Amikam Toren*, Squid & Tabernacle, London (2008); Young Contemporaries, Alan Cristea Gallery, London (2009); *Altered Sequence*, E:vent Gallery, London (2009); *Ultra Silvam (Beyond the Forest)*, Wonderland Art Space, Copenhagen (2010); *On the Edge of the World*, John Hope Gateway Gallery, Royal Botanic Gardens, Edinburgh (2010); *Naturalia*, Vorstadt 14 Gallery, Zug (2010); *State of Flux: Drawing in London 2011*, Trinity Contemporary, New York and London (2011); *Aspiration Factory*, aeroplastics contemporary, Brussels (2012); *London Pleasures*, Trinity Contemporary, London (2011) and *Like A Stone*, Acme Project Space, London (2012).



LEFT: ...a face like French cheese, chalk and green, hollowed out and folded up like a mummy..., 2009, pencil and watercolour on paper and birch plywood, 163 cm high, 19 mm deep.

RIGHT: Study, Reverse Self Portrait, Leaning, 2011, paint, pencil and chalk on plywood, 42x49.5x0.5 cm.

THE FIRE STATION PROJECT

JONATHAN BALDOCK

Jonathan Baldock studied at Winchester School of Art, University of Southampton (BA Fine Art, Painting, 2000–2003) and Royal College of Art, London (MA, Painting, 2003–2005). He was a visiting lecturer at Nottingham Trent University and at Camberwell College of Art, University of the Arts London (BA, MA, Fine Art, 2009). Baldock has also taught at the School of the Art Institute of Chicago (2011) and currently teaches at Goldsmiths College, University of London (2012).

Influenced by the traditions of folklore and ritual, Baldock utilises traditional home-craft methods such as embroidery and crochet and ceramics in amalgamation with perceptual tricks reminiscent of the surrealist tradition.

Solo exhibitions include *H.E.*, The Fine Art Society, London (2008); *The Fool's Flipside*, Cell Project Space, London (2010); *Pierrot*, PeregrineProgram, Chicago (2011); *Musica*, Annarumma Gallery, Naples (2011) and *The Blue Epoch*, Colloredo-Mansfeldský Palác, Artbanka Museum of Young Art, Prague (2012).

Group exhibitions include shows at Studio Voltaire, London (2005, 2010); Kunstbunker, Nuremberg (2008); Cell Project Space, London (2008); Aspex Gallery, Portsmouth (2009); Turner Contemporary, Margate (2009); the State Hermitage Museum, St Petersburg (2010); Saatchi Gallery, London (2010); the Art Gallery of South Australia, Adelaide (2011); Mallorca Landings (2011); the Torrance Art Museum, California (2011) and the City Gallery Prague (2012).

Awards and residencies include Skowhegan School of Painting and Sculpture Residency, Maine (2007); Scottish Sculpture Workshop Summer Residency, Aberdeenshire (2009); ViaFarini, Milan (2009); Arts Council England Grant, Sichuan Fine Art Institute, Chongqing (2011); AiR Sandnes, KINOKINO Centre for Art and Film, Sandnes (2011); The Forest Residency, Wysing Arts Centre, Cambridge (2012) and the Abbey Fellowship, The British School at Rome (2012–2013).



The Player, 2011, felt, silk thread, sculpey, wood, foam, wood, acrylic on canvas, 140x42x42 cm.

DAN COOPEY

Dan Coopey (born 1981) studied at Goldsmiths College, University of London (BA Hons, Fine Art, 2004).

His practice dissects the mechanisms of production and display, often elevating secondary or background characteristics of an image, an environment or an everyday object, to the foreground. This manipulation and deconstruction of visual hierarchies seeks to reveal the values attributed to imagery through the framing and support structures inherent in various modes of circulation including print, television, the web and the white cube.

Recent solo exhibitions have included *Laura_UpsideDown* at the Institute of Jamaica Vu, London (2012); *Position 1* at

The Agency, London (2010) and *Doodad* at the Hayward Gallery Concrete space, curated by Tom Morton (2009). In 2011 he was commissioned by Up Projects and Arts Council England to produce a touring public installation work. Group projects and exhibitions include *The World is Almost 6000 Years Old*, The Collection, Lincoln, as part of a citywide exhibition curated by Tom Morton (2013); a collaboration with Laura Buckley and Rob Smith as part of *Festivela*, Gallery Vela London (2012) and Turner Contemporary, Margate (2013); *Glaze*, curated by George Henry Longly, Galerie Chez Valentin, Paris (2012) and Bischoff Weiss, London (2011); and *Things That Have Interested Me*, Waterside Contemporary, London (2012).



FROM LEFT: *Riemon*, 2012, inkjet print on PVC; *Raman*, 2012, inkjet print on PVC.

THE FIRE STATION PROJECT

GEORGE CHARMAN

George Charman studied at University for the Creative Arts, Farnham (BA, Sculpture, 2002–2005) and at Royal College of Art, London (MA, Printmaking, 2006–2008).

Charman's practice is concerned with visual expectations in the representation and functionality of objects. His two- and three-dimensional sculptural works are studies in perspective, often weighing an object's function through a flattened image against a simulated corresponding representation.

He has had solo exhibitions at The Old Sweet Shop Art Gallery, London (2009); Jerwood Visual Arts Café Project Space, London (2010); Bainbridge Studios and Gallery, London (2011); and the Acme Project Space, London (2012). Selected group exhibitions include the Sadler's Wells Theatre (2007); Centre for Recent

Drawing, London (2008, 2012); Royal Academy of Arts, London (2008, 2009, 2010, 2012); William Angel Gallery, London (2009); Zabłudowicz Collection, London (2009); England & Co., London (2009); Jerwood Space, London (2009–2010); City Museum, Lisbon (2010); Fruehsorge Contemporary Drawing, Berlin (2011) and Collyer Bristow LLP Art Gallery, London (2012).

Residencies include London Metropolitan University (2008–2010); Centre of Portuguese Screen Printing (2011); Fundación Valparaíso, Almería (2011) and the Kimmel Harding Nelson Center for the Arts, Nebraska City (2011). Charman has been awarded the Helen Chadwick travel prize (2007); the Tim Mara Print prize, Royal College of Art (2008); Royal Academy British Institute Award (2008) and second prize, Jerwood Drawing Prize (2009).



FROM LEFT: *The Way Back*, 2012, Royal porcelain ceramic; *The Great Good Place*, 2012, planed pine wood and acrylic ink
Photos: George Charman.

MELANIE CLIFFORD

Melanie Clifford studied at Sir John Cass School of Art, City of London Polytechnic (Foundation, Art and Design, 1987); The College of Art and Design, South Glamorgan Institute of Higher Education (SGIHE), Cardiff and Hochschule der Künste, Berlin (BA Fine Art, First Class Honours, Sculpture, 1990) and University College London (BSc Psychology – Cognitive Neuropsychology, First Class Honours, 2002).

Clifford works within translation between sound, film, live art, broadcast, drawing, sculpture and site, constructing visual scores for variable sound interpretations and performing site-specific sound pieces. Her work is exhibited and broadcast internationally, and she co-produces a weekly live improvisational radio test transmission for Resonance 104.4FM, London.

Her projects have been shown and broadcast with Artangel, London (2003); COMA Contemporary Music Festival, Yorkshire Sculpture Park (2004, 2006); Bow Festival 2004, SPACE Media / Public Art, London; Tate Modern, London (2005, 2006); South London Gallery (2005); Corsica Studios, London (2007, 2008); Slade Research Centre, University College London (2008); WORM, Rotterdam (2008); Tate Britain, London (2008); Hackney Wicked Festival, London (2009); Braziers International Artists Workshop, Oxfordshire (2010); Scratch Festival, Battersea Arts Centre, London (2010); The Print House, London (2010) and New Work Network, London (2011).

Melanie has participated in residencies at Bains::Connective Art Lab Residency,

Brussels (2006) and International Studio Residency, Künstlerhaus Bethanien, Berlin (1992–93).



FROM TOP:
listening at windows again, 2012, film still, ongoing project.
stairwell (continuous/intermittent), 2011, installation view,
Acme Fire Station, London.

THE FIRE STATION PROJECT

SUSAN CORKE

Susan Corke studied at the Lansdown Centre for Electronic Arts, Middlesex University (MA, Digital Arts, 1997) and University College Falmouth (MA, Illustration: Authorial Practice, 2007).

Corke works across installation, printmaking and drawing. With a special interest in inaccessible, invisible worlds and natural sciences, she takes a narrative approach with her work. She frequently collaborates with German artist, Hagen Betzwieser, under the name We Colonised The Moon.

Her work has been exhibited at Oxo Tower, London (1997); Grafisch Atelier, Amsterdam (2007); Royal Cornwall Polytechnic Society, Falmouth (2008); Impress National Printmaking Festival, Stroud (2009); Frans Masereel Centrum, Kasterlee (2009); Edinburgh Printmakers (2010); Künstlerhaus Stuttgart (2011); Preview Berlin Art Fair (2011); Mall Galleries, London (2011); Acme Project Space, London (2011); FACT, Liverpool (2011); EB & Flow, London (2011, 2012) and Villa Rosenthal, Jena (2012).

Corke is the recipient of several residencies and awards, including the British Academy Bursary, Lansdown Centre for Electronic Arts (1996); Birgit Skiöld Memorial Trust Bursary, Curwen Studio, Cambridge (2005); Fenton Arts Trust Bursary for research at the Victoria and Albert Museum, London (2007); Ferdynand Zweig Memorial Trust Scholarship (2007); Project Residency, Nordic Artists' Centre, Dale (2008); Guest Student, Bauhaus University, Weimar (2008) and the iRes Residency, University College Falmouth (2009).



FROM TOP: *Space Maintenance*, 2011, *We Colonised The Moon* (performance), Acme Project Space.
Estuary Moon, 2010, silkscreen print.

ROBIN FOOTITT



LEFT: *Mains Installation*, 2011, dimensions variable, Cole, London.

RIGHT: *Plant!*, 2011, nine plastic artichokes, colour pigment, vinegar, baking soda, washing up liquid and oil pastel on MDF, 45x45x60 cm.

Robin Footitt studied at Wimbledon School of Art (2001), Central Saint Martins College of Art and Design, University of the Arts London (2004) and Royal College of Art (2009) where he participated in the Royal College of Art Paris Studio Residency, Cité Internationale des Arts (2008). He was Visiting Lecturer at Christie's Education, London (MA, Modern and Contemporary Art, 2009) and at Kingston University (BA, Fine Art, 2009).

Footitt works in print media, painting and multi-media installation with an emphasis on the visual process and viewership. He has contributed to wide range of curatorial and exhibition projects internationally, as well as print portfolio commissions.

Selected group exhibitions include *Field of Vision: Extremes*, Institute for New Media, Frankfurt am Main (2005); *Comics and Sequentials*, Ironworks Gallery, New York (2006); *Individual Universes*, Brent Artists' Resource, London (2007); *Realise, Ei'kon*, Copenhagen (2008); *We Can Understand The Meaning Better Without*,

The Crypt Gallery, St Pancras Parish Church, London (2009); *Lexicon*, Hockney Gallery, Royal College of Art, London (2009); *Through The Wall*, A Foundation, Rochelle School, London (2009); Florence Trust Summer Show 2010, The Florence Trust, London; *Radiaal Moderne*, Cole, Art Rotterdam 2011; *SUNDAY Art Fair*, Ambika P3, London (2011) and *Mains*, Cole, London (2011).

Footitt has received several awards, including site09 Darbyshire Award, Gloucestershire (2009), the British Airways Great Britons award (2009) and The Florence Trust Studio Residency, London (2009–10).



Jonathan Baldock, *Pierrot*, 2011, felt sculptures on OSB board plinth with applique wall-hanging, dimensions variable



THE FIRE STATION PROJECT

SARA MACKILLOP

Sarah MacKillop studied at University of Leeds (BA Hons, Fine Art, 1992–96) and Royal College of Art (MA, Painting, 1999–2001). She works mainly with the re-presentation of found objects and production of artist's books. Her object-based work is informed by conceptual processes such as collecting objects according to their particular aesthetic or functional qualities.

Selected solo exhibitions include Keith Talent Gallery, London (2002); Wilkinson Gallery, London (2006); Saison Poetry Library, Southbank Centre, London (2010); Jessica Bradley Art and Projects, Toronto (2010); Dundee Contemporary Art (2010); Sørlandets Kunstmuseum, Kristiansand (2010); Florence Loewy, Paris (2011); White Columns, New York (2011) and Spike Island, Bristol (2011).

MacKillop has been featured in many group exhibitions including Gavin Brown's Enterprise, New York (1999); Whitechapel Gallery, London (2000); Norwich Gallery

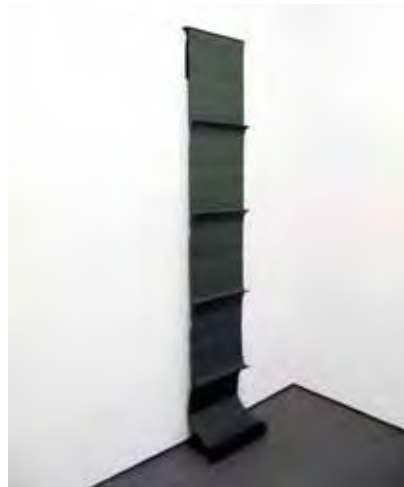
(2003, 2007); Cell Project Space, London (2006); MOT International (2009); Limoncello, London (2009); Serpentine Gallery, London (2009); Kimmerich, New York (2009); the New York Art Book Fair, MoMA PS1 (2010); Hayward Gallery, London (2011); Bischoff/Weiss, London (2011, 2012) and Anthony Reynolds Gallery, London (2012).

MacKillop's artist's books include *50 Envelope Windows*, Broken Glass, London (2008); *32 Photocopied Pages*, *16 Photocopied Pages*, *Book Cover and Some compositions from a stationery catalogue*, Blue feint, London (2009); *Weekend Book*, Serpentine Gallery, London (2009); *Remains*, Dundee Contemporary Art (2010); *Envelopes midwinter*, Sørlandets Kunstmuseum, Kristiansand, Norway (2011); *Modern Art and Everyday Life*, Bedford Press, London (2011); *One day diary*, White Columns, New York (2011) and *Faded Paper*, Spike Island, Bristol (2011).



AVAILABLE SOON

Ex library book poster, 2012, digital print, dimensions variable.
File, 2011, file, dimensions variable.



HAROON MIRZA



LEFT: *I saw square triangle sine*, 2011, installation view, Camden Arts Centre, London. Photo: Andy Keate.



RIGHT: *Is this where is ends?*, 2011, installation view, Kunstverein Harburger Bahnhof, Germany. Photo: Michael Pfisterer.

Haroon Mirza studied at Winchester School of Art, University of Southampton (BA Hons, Fine Art Painting, 2002), Goldsmiths College, University of London (MA, Design Critical Practice and Theory, 2006) and Chelsea College of Art and Design, University of the Arts London (MA, Fine Art, 2007).

He combines ready-made materials with audio compositions to create site-specific installations. In doing so, Mirza complicates the distinctions between noise, sound and music, altering the function and meaning of everyday objects.

Recent solo exhibitions include A Foundation, Liverpool (2009); VIVID, Birmingham (2010); Lisson Gallery, London (2011); Camden Arts Centre, London (2011); Spike Island, Bristol (2012); Kunst Halle Sankt Gallen, St Gallen (2012) and Ernst Schering Foundation, Berlin (2012).

Mirza has been included in a selection of group exhibitions and performances at the Art Institute of Chicago (2002); ASPEX Gallery, Portsmouth (2005); Tate Britain, London (2007); Liverpool Biennial (2008); S1 Artspace, Sheffield (2008); Zabłudowicz Collection, London (2009); 11th Istanbul Biennale (2009); Nottingham Contemporary (2010); Leeds Art Gallery (2010); Hayward Gallery, London (2011); 54th Venice Biennale (2011); Performa 11, New York (2011); the Institute of Contemporary Arts, London (2011); Chisenhale Gallery, London (2011); Kunstverein Harburger Bahnhof, Hamburg (2011); Nam June Paik Art Center, Gyeonggi-Do (2012); La Triennale Paris (2012) and the Calder Foundation, New York (2012).

In 2011 Mirza was awarded the Silver Lion for 'most promising young artist' at the 54th Venice Biennale and in 2012 he was awarded the Daiwa Foundation Art Prize.

THE FIRE STATION PROJECT

MATTHEW NOEL-TOD



LEFT: *Castle 3.0*, 2011, CGI and HD video.

RIGHT: *Circles*, 2011, digital animation, three projectors, coloured gels, smoke machine.

Matthew Noel-Tod studied at the Slade School of Fine Art, University College London (BA Hons, Fine Art, 1997–98), Norwich School of Art and Design (BA Hons, Fine Art, 1998–2001) and Goldsmiths College, University of London (MA, Feature Film, 2008–2009). He is currently Senior Lecturer in Moving Image at University of Brighton.

Noel-Tod draws on the particularities of language and technology to combine art and cinema in projects which examine the relationship between form and content.

Selected solo exhibitions and screenings include Unit B (Gallery), Chicago (2003); *Lux Salon*, LUX, London (2004); San Francisco Art Institute (2005); Centre for Contemporary Art, Warsaw (2005, 2006); Outpost Gallery, Norwich (2006); Whitechapel Project Space, London (2007); British Film Institute, London (2007); *Nought to Sixty*, the Institute of Contemporary Arts, London (2008); Picture This, Bristol (2008) and Chisenhale Gallery, London (2012).

Group exhibitions and screenings include S1 / salon, S1 Artspace, Sheffield (2003–2004); International Biennale of Contemporary Art, National Gallery, Prague (2005); 35th International Film Festival Rotterdam (2006); European Media Arts Festival, Osnabrück (2007); *Remote Viewing: New Video Art*, Pacific Design Centre, Los Angeles (2010); *A Skvader*, Norwich Castle Museum and Art Gallery (2011) and *Artists' Film Club*, the Institute of Contemporary Arts, London (2011).

Noel-Tod's awards and residencies include Arts Council England Grants for the Arts (2003–12); London Artists' Film and Video Awards, Film London (2004); Arts Council England International Fellowship, Centre for Contemporary Art, Warsaw (2005); LUX Associate Artists Programme (2007–2008); Bristol Mean Time Residency, Film London Artists' Moving Image Network and Picture This, Bristol (2008) and The Elephant Trust (2012).

DAVID OSBALDESTON

David Osbaldeston was educated at Manchester Metropolitan University (MA, Fine Art, 2000–2002). He is currently Senior Lecturer in Fine Arts at Manchester School of Art, Manchester Metropolitan University. David recently undertook a residency at Rijksakademie van beeldende kunsten, Amsterdam (2010).

Using drawing, woodcut and etching techniques, Osbaldeston's work draws upon the familiarity or recognition of established visual languages, often addressing the placement and efficacy of printed matter. For his solo exhibition, *The Pleasure of Your Company* (Institute of Contemporary Arts, London, 2008), David created a series of 57 etchings from the ICA archives, reproducing invitation cards from in 1950 to 2007. His project was a visual commentary on the organisation's history, encapsulating the time, place, nature and progression of a particular artistic community.

Recent solo exhibitions have been held at Matt's Gallery, London (2006, 2008–2009); International Project Space, Birmingham Institute of Art and Design, Bourneville (2008); the Institute of Contemporary Arts, London (2008); Bluecoat Gallery, Liverpool (2009); Castlefield Gallery, Manchester (2010) and Onomatopee, Eindhoven (2012).

Group Exhibitions include MoMA PS1, New York (2004–2005); Stanley Picker Gallery, Kingston University, Kingston upon Thames (2007); Laing Art Gallery, Newcastle upon Tyne (2009); Eastside Projects, Birmingham (2009); Culturegest, Porto (2009); Embassy Gallery, Edinburgh (2010); Rijksakademie Open Ateliers, Amsterdam (2010); Bury Art Museum (2011); E:vent Gallery, London (2011) and Centre for Contemporary Arts, Glasgow (2012).

Osbaldeston is represented by Matt's Gallery, London.



LEFT: *The Cabin Fever Society Banquet*, 2011, photographic print.
RIGHT: *Rule Notice*, 2010, mixed media.



THE FIRE STATION PROJECT

EMMA SMITH



LEFT: *Bourn Bounds Bob Major*, 2011, Bourn Church and Wysing Arts Centre, Cambridge, UK
© Emma Smith. Image courtesy of Neil Smallbone.

RIGHT: *PLAYBACK*, 2011, The Showroom, London, UK © Emma Smith. Image courtesy of Mariona Otero.

Emma Smith trained at Goldsmiths College, University of London (BA Honours Fine Art and Art History, 2000–2003). She is Co-founder and Artist Partner at Delta Arts (2008 onwards) and Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce (2011 onwards).

Smith has a socially-focused participatory practice which explores human relationship to place. Her site-specific work often manifests itself in the form of an event, activity or game. Working through interdisciplinary collaborations Smith constructs ephemeral moments that are both particular to and for the people who experience them at the time.

She has exhibited widely in the UK, at venues including Camden Arts Centre, London (2006); Whitechapel Gallery, London (2007, 2008); Orleans House Gallery, London (2008); Wysing Arts Centre, Cambridge (2010, 2011, 2012);

Grizedale Arts, Cumbria (2011); The Showroom, London (2011); and Tate Modern, London (2011, 2012).

She has participated in exhibition, residency and research trips with Gasworks, Triangle Trust International Fellowship, Mauritius (2009); The British Council, China (2009, 2010), India (2009, 2010); 98Weeks, Lebanon (2010); Kuona Arts Trust, Kenya (2011) and the Commonwealth Foundation, Canada (2012). She has also undertaken residencies and commissions with the London Metropolitan Archives (2005); Camden Arts Centre, London (2005); Whitechapel Gallery, London (2006–2008); Wysing Arts Centre, Cambridge (2011); Grizedale Arts, Cumbria (2010–2011) and Radar, Loughborough (2012).

Smith was Artist Fellow at The Showroom (2010–2011); Artsadmin Bursary Artist (2010–2011) and became Artsadmin Associate Artist from 2012.

