

SPACED OUT

DACS
ARTQUEST

GUEST SPEAKERS BRIEF

SPACED OUT

Tuesday 24th April 2018

9:30am - 5:00pm

LVMH Lecture Theatre (Ground Floor)

Central Saint Martins, 1, Granary Building, Kings Cross, London, N1C 4AA.

Artquest and DACS present *Spaced Out* - a one-day conference that looks at the changing use of artists' space in a wider urban context: from new uses for traditional studio spaces to the impact of rising domestic space costs, innovative business space use and how virtual spaces are used to exhibit, make and sell work.

The conference will explore the political and economic currents that are changing available spaces, and imagines the impact on future practice, culture and society. The conference is for delegates from across the arts, design, architecture, development, education and other creative and policy-driven fields.

Spaced Out will present 4 distinctive sessions on studio, business, domestic and virtual spaces introduced by a keynote speech, and followed by a chaired panel discussion with Q&A. The event will end with a short artist's film screening and a drink reception in the Platform Theatre Bar.

THE EVENT PARTNERS

Spaced Out builds on a long partnership between Artquest and DACS, particularly around The New Economy of Art event programme and book.

Artquest

The Artquest programme at University of the Arts London has supported professional visual artists in London and beyond since 2001. Initially providing predominantly online advice and information for visual artists about their careers, the programme has broadened to include internships, graduate studio and research residencies, legal advice, artist career case studies, international studio exchange, mentoring, discounts, publications and debates alongside a 1,500+ page advice website.

DACS

Established by artists for artists, DACS is the UK's flagship not-for-profit visual artists' rights management organisation. Passionate about transforming the financial landscape for visual artists through innovative new products and services, we act as a trusted broker for 100,000 artists worldwide. Founded over 30 years ago, DACS campaigns for artists' rights, championing their sustained and vital contribution to the creative economy. We collect and distribute royalties to visual artists and their estates and have paid over £100 million in royalties – a significant source of income supporting artists' livelihoods.

LINKS

[DACS website](#)

[DACS twitter](#)

[Artquest website](#)

[Artquest twitter](#)

[Billetteo](#) (tickets)

[#SpacedOutTalk](#)

LOCATION

LVMH Lecture Theatre (Ground Floor)
Central Saint Martins
1, Granary Building, Kings Cross, London, N1C 4AA.

For details about how to find the venue, including disabled access and parking, click [here](#).

Please enter through the main entrance, by reception.
You'll see conference pop-up posters in the lobby and a member of staff to greet you.
The venue has wheelchair access.

Map of the ground floor at CSM:



Main sites

- Conference reception desk in **The Crossing**
- Morning refreshments in the **Canteen** – tea, coffee, biscuits
- Conference in **LVMH Lecture Theatre**
- After-conference drinks in **Platform Bar**

CONTACTS

If you are running late or having trouble finding the venue please contact:

Harriet Fleuriot (DACS) - harriet.fleuriot@dacs.org.uk / 07828 948748*

Kat Buchanan (Artquest) - k.buchanan@arts.ac.uk / 07718 049165*

* Signal in CSM is temperamental.

If a call to one of these numbers fails, try a WhatsApp call.

If you would like to discuss anything further with the chair of your panel:

Studio Space Russell Martin r.d.martin@arts.ac.uk / 07855 352 955

Domestic Space Gilane Tawadros Gilane.Tawadros@dacs.org.uk / 07969 316385

Business Space Sarah Staton sarah@sarahstaton.com

Virtual Space Mark Waugh Mark.Waugh@dacs.org.uk / 07903 681517

FILMING / AUDIO RECORDING / PHOTOGRAPHY

Spaced Out will be photographed and filmed.

A video live-stream will be available to watch on Periscope. LINK?

Documentation - video, photos, audio files and a transcript - will be available on the DACS and Artquest websites following the event.

TICKETS

Tickets are available on [Billetto](#).

For complimentary tickets, please contact Abby (abby.yolda@dacs.org.uk) or Sebastian (sebastian.may@dacs.org.uk).

SCHEDULE

Please arrive at least 15 minutes before the Keynote that you are presenting/responding to.

You are very welcome to attend any other part of the day!

TIME	DUR.	ITEM
0930	30'	Registration
1000	10'	Introduction
1010	15'	Keynote: Studio space
1025	45'	Panel: Studio Space
1110	5'	5 mins changeover mics
1115	15'	Keynote: Domestic space
1130	45'	Panel: Domestic Space
1215	45'	Lunch
1325	15'	Keynote: Business space
1340	45'	Panel: Business Space
1425	5'	5 mins changeover mics
1430	15'	Keynote: Virtual Space
1445	45'	Panel: Virtual Space
1530	5'	5 mins room changeover
1535	20'	Screening TBC
1555	5'	Closing words
1600	60'+	Drinks in the CSM Bar

SPEAKERS

Introduction

- **Gilane Tawadros**, Chief Executive, DACS
- **Russell Martin**, Director, Artquest

Studio Space

- **Keynote: Eyal Weizman**, Architect, Professor of Spatial and Visual Cultures, and Director of Forensic Architecture.
- **Anthony Gross**, Artist and Founder of Enclave
- **Nick Hartwright**, The Mill Co Project
- **Chair: Russell Martin**, Director of Artquest (UAL)

Domestic Space

- **Keynote: Sovay Berriman**, Artist and Plumber
- **Eduardo Padilha**, Artist and Founder BalinHouseProjects
- **Carol Tulloch**, UAL Professor of Dress, Diaspora and Transnationalism at Camberwell, Chelsea, Wimbledon
- **Chair: Gilane Tawadros**, CEO of DACS

Business Space

- **Keynote: Farzana Khan**, Platform / Shake projects
- **Tom Atkinson**, Recent MArch Architecture Graduate, Founder of The Micro-Developments Bureau
- **Alistair Hicks**, Writer and Curator
- **Chair: Sarah Staton**, Artist, Senior Tutor in Sculpture at the Royal College of Art

Virtual Space

- **Keynote: Ruth Catlow**, Artist, co-founder Furtherfield
- **Tom Elsner**, Director, OpenCultu.re and Artrabbit
- **Jon Fawcett**, Artist and Founder/Director of Infinite Multiple
- **Chair: Mark Waugh**, Business Development Director, DACS

KEYNOTE AND PANEL CONTENT

We have included notes from keynote speakers /chairs to give a rough indication as to the shape of their presentation, to help shape discussion during the panel.

PLEASE NOTE: THIS IS NOT FOR WIDER CIRCULATION.

Studio Space

In light of the precipitous fall in affordable studio space, this session will explore how outside pressures on space are, or might, affect artistic practice. Studios are places of production, dissemination, sales and socialising amongst artists, as important for storage and archive as much as making new work. How are artists facing these challenges as provision reduces, both in terms of the work they make and the spaces they use? Talking with architects, academics and artists and seeking to better understand the context in which affordable studios are being lost, it will consider the economic rationale behind urban change and new models to enable artistic activity.

Keynote: Eyal Weizman

Notes from chair Russell Martin: notes for conversation:

The London context:

1. *Precipitous fall in affordable studio space: GLA estimated reduction of a third between 2015-19*
2. *Highest accommodation prices in UK, making it difficult for artists to afford separate studios or have room at home for a dedicated studio space*
3. *London's post-war spaces and increasing containerisation provided many large former warehouse spaces that were converted for artists; now these are gone or redeveloped into housing, is it inevitable that London will remain a centre for artistic production? Recent surveying found 86% of respondents in London, but only 13% originally from here - huge numbers of artists still come to London, possibly as a result of the arts education capacity.*
4. *It's been suggested that outside of London local councils and developers better understand the value of culture in redevelopment - is there just too much money in London, making short-term incomes too tempting to pass up in the face of competing pressure from cultural activities?*

The artist context:

1. *Artists tend not to be economically motivated - when surveyed, they put economic factors lowest in their list of motivations, but highest in their list of barriers to a continuing career*
2. *Property, either rented or sold, in particular in London, is almost entirely economically motivated; artists are unable to make the case for why they should be in London on economic grounds*
3. *Artists have perhaps the lowest income in the art world - recent unpublished research suggests 72% earn less than £1k p.a. from their practice; 42% earn money from part time, freelance work and grants*
4. *At what stage is an artist's career on the business model of a hobby, and doesn't merit financial investment?*

5. *Many report not being able to spend much time in their studio - 23% say less than 10 hours a week - but still keep a studio on. Is a studio such a part of an artists identity that they must maintain is against such low economic reward?*
6. *18% of artists recently surveyed report not needing a studio, with 35% reporting having a space at home they use as a studio. Is having a dedicated space for thought and experimentation a luxury that artists can no longer afford?*
7. *What solutions could be proposed for the chronic lack of provision in London - short of a mass building programme? E.g. more sharing (60% do not share), or more specialist provision for the different elements that a studio is used for - thinking, making, storage, social, sales, exhibition etc*

Domestic Space

With severe financial and size pressures on space in London many artists opt to forgo separate studio space and work at home. While limiting the scale and materials that can be included in a work, these artists also benefit from a better balance with caring responsibilities and limited income. Ongoing financialisation of the London property market and the unlikelihood of many to ever afford to buy bring more threats to this mode of working as gentrification saturates the city. This session will explore the innovative means artists, architects and cities are working on to create mixed-use spaces and new forms of partnership and financing to continue to provide places for artists to live – and work – that could offer future insights for policy and investment.

Notes from **keynote speaker, Sovay Berriman**:

Please find a bullet point list below of areas I'm looking to cover in my provocation, and which I hope will be further explored in the panel discussion.

- *Domestic scale artwork*
- *Domestic studios*
- *The costs of making art*
- *Quality of living space and time for artists - leisure and relaxation*
- *The value of an artist to the industry*
- *Looking to the future and imagining changing needs and circumstances*
- *Practical parallel careers*
- *Regional working - navigating perils and dreams*

Business Space

Operating through different forms of physical space, artistic practice is impacted by the types of space available – abundant post-industrial and defunct dockland architecture enabled large-scale studios and cheap rents, many of which are only now being taken back by the developers who have long owned them for urban regeneration projects. Purpose-built, often more expensive studios that replace them have better facilities, but are removed from the former centres of the art world. Brexit now threatens to reduce international working opportunities and send thousands of high-earning banking jobs to Europe – decimating the potential collector base this represents at a time when the public sector demands ever-more match funding and private sources of income to unlock grants. What business models can artists use to earn the money they need while reducing their costs in Europe's most expensive city?

Notes from **keynote speaker, Farzana Khan:**

Making space/ Taking Space- Exploring Arts, Culture and Colonialism and the Curation of space and un-safety for black, brown and marginalised bodies.

Now more than ever black and brown bodies are seen- we are taking up space, whether we are tokenised or not, we are visible, but we are not safe or well, or free. That really we exist between hypervisibility and invisibility, and between that hypervisibility and invisibility, we are still dying, we are still disappearing. Black and brown lives still satisfying statistics set up by and within white imaginations. Opening an exploration into how whiteness is held in everyday things, the culture of our society. How it shapes imaginaries, "british values" etc...

I explore how the our existing relationship with art intersects with racialised and class violence, ableism and engenders islamophobia in present day cultural production which shapes and informs who we think we are, how we understand ourselves, what it means and therefore is possible in being human. Recognising that currently our "Ways of being" as a result of colonialism and other oppressive structures cultivates in minds and behaviours a comfort in violence, not just as virtual or ideological but one rooted in routine acts of separation from ourselves and each other. Making our complacency as well as complicitness in violence, in real time, a consistent feature of 'ordinary' life or the way of living.

Virtual Space

Artists have been early adopters of new technologies, often repurposing them for their own ends and creatively mis-using them for exhibition and display. As pressure on physical space intensifies many are turning to digital solutions for archive and storage as well, increasingly negotiating corporate terms and conditions that may remove or reduce their rights. As analogue opportunities contract, could digital and virtual spaces and techniques offer new possibilities for how artists work and the kind of work that artists make in the future? As well as exploring case studies of how artists use these spaces, this session will look at how they can monetise their intellectual property and safeguard their legacies.

Notes from **keynote speaker, Ruth Catlow**:

It matters how we conceive of virtual space. It changes how we interact with it - to make, play, shape, or conform to it.

Digital technologies are at the heart of contemporary disruptions to contemporary life and the global economy. Virtual space has the capacity to carry divergent utopian aspirations and takes on the political complexion of those with the resources to develop and construct them. And then its construction affects the lives of us all often in ways that are very hard to detect for a long time.

The constituent parts - physical network infrastructure, computing hardware, software, and data; protocols, devices, interfaces; regulations, and every kind of human and human organisation - operate as both an overlay and the fascia between every kind of space: physical, digital, social, psychological, political and economic.

Commercial tech cultures aim for seamless, utility and convenience

One role of art (in common with all forms of ritual) is to make the invisible visible.

I will talk mainly about how artists have squatted inhabited and shaped "virtual spaces" and straddled into a variety of physical spaces and places - often to collaborate, debate and critique questions of value and economy across distance and difference. I will end with some comments about how blockchains are acting as a stimulus to rethink since-Net arts economies and ecologies

Line of discussion

- Zuckerberg's vision of Virtual Space
- An alternative Do-It-With-Others (DIWO) vision of art and technology
- Artists and artists organisations as platform builders
- Why is it important that artists have physical spaces in which to work with digital media
- Examples: Backspace, Silicon Roundabout (the curse of gentrification)
- Furtherfield's Galleries, labs and online spaces for debate
- in a warehouse.... in a public park
- Examples of artworks that disturb the seamlessness of technology
- public space as studio and gallery: researching with the public, audiences, co-creation
- building a since-Net commons for the arts - from the web to the blockchain
- blockchains as a stimulus to rethink since-Net arts economies and ecologies

END.