

HM Revenue & Customs

Corporation Tax Return for the accounting period ended 24 December 2023.

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The HM Revenue & Customs IRmark number assigned to the Corporation Tax Return information is:

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This number appears on each page of this copy, which is consecutively numbered from 1 to 16

The following details comprise the information to be sent electronically.

Name

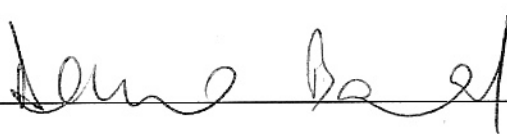
Barbican Arts Group Trust

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Where the Corporation Tax Return (or amended Return) contains a claim for repayment, your signature confirms that you have authorised HM Revenue & Customs to make any repayment arising from this return to the nominee as detailed on the form.

Signature



Date

10, 07, 2024

BARBICAN ARTS GROUP TRUST

(A Company Limited by Guarantee)

REPORT

AND

ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2023

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2023

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BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2023

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

DIRECTORS/TRUSTEES**DATE ELECTED**

DANIEL DAHL

29th August 2007
(resigned 27th December 2023)

DOMO BAAL

23rd August 2017

LIELA HASHAM

6th January 2020

RUPERT MAUDE

12th March 2020

DANIEL KENNEDY DAVIES

15th July 2021

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2023. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the word as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year encompassed artists' residencies, open studios, solo/group shows.
- b) Blackhorse Lane Studios held Open Studios this year and the Project Space within studios hosted a number of exhibitions, and development opportunities for the studio artists.
- c) Hertford Road Studios continued its exhibition programme which extended to both studio artists and artists not associated with Barbican Arts Group Trust.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studio buildings in Blackhorse Lane E17 and Hertford Road N1.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £152,033 (2022: £149,652). Of this £0 (2022: £0) related to project restricted activities.

A deficit of £10,591 (2022: Surplus £14,105) was made in the year. At 24th December 2023, total reserves were £333,369 (2022: £343,960) of which £12,081 (2022: £12,081) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2023 the Company had 5 (2022 : 5) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

6. DIRECTORS' RESPONSIBILITIES

Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

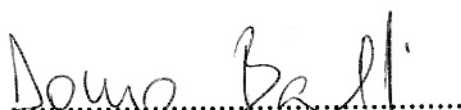
The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.



.....
Company Secretary - M. Wainwright



.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 10th July 2024

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2023

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2023 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 10th July 2024

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2023

	<u>NOTE</u>	<u>UNRESTRICTED</u> <u>FUNDS</u>	<u>RESTRICTED</u> <u>FUNDS</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2023</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2022</u>
		£	£	£	£
Income:					
Donations		9,731	-	9,731	44,312
Other trading activities	2	7,937	-	7,937	855
Investment income	3	134,365	-	134,365	104,485
		<hr/>	<hr/>	<hr/>	<hr/>
Total income		£152,033	£-	£152,033	£149,652
		<hr/>	<hr/>	<hr/>	<hr/>
Expenditure:	4				
Charitable activities		160,674	-	160,674	133,687
Governance cost		1,950	-	1,950	1,860
		<hr/>	<hr/>	<hr/>	<hr/>
Total expenditure		£162,624	£-	£162,624	£135,547
		<hr/>	<hr/>	<hr/>	<hr/>
Net income/ (expenditure) for the year		(10,591)	-	(10,591)	14,105
Transfer between Funds		-	-	-	-
		<hr/>	<hr/>	<hr/>	<hr/>
Net movement in Funds		(10,591)	-	(10,591)	14,105
Fund Balances at 25 th December 2022		331,879	12,081	343,960	329,855
		<hr/>	<hr/>	<hr/>	<hr/>
Fund Balances at 24 th December 2023		£321,288	£12,081	£333,369	£343,960
		<hr/>	<hr/>	<hr/>	<hr/>

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2023

	<u>Notes</u>	<u>2023</u>		<u>2022</u>	
		£	£	£	£
FIXED ASSETS					
Leasehold Improvements	5	12,875		16,310	
CURRENT ASSETS					
Debtors	6	32,250		11,000	
Cash at bank and in hand		362,261		347,711	
		—		—	
		394,511		358,711	
CREDITORS: amounts falling due within one year	7	(74,017)		(31,061)	
		—		—	
NET CURRENT ASSETS		320,494		327,650	
		—		—	
TOTAL ASSETS LESS CURRENT LIABILITIES		£333,369		£343,960	
		—		—	
TOTAL NET ASSETS		£333,369		£343,960	
		—		—	
RESTRICTED FUND	8-9	12,081		12,081	
UNRESTRICTED FUND	8-9	321,288		331,879	
TOTAL FUNDS		£333,369		£343,960	
		—		—	

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

 D. Baal - Trustee

Dated: 10th July 2024

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2023

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2023</u>	<u>2022</u>
	£	£
Artists' fees received	6,807	-
Fundraising	1,130	855

Income from Artists' fees in both the current and previous years relate to unrestricted funds.
Income from Fundraising in the current year relating to restricted funds was £0 (2022: £0).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

3. INVESTMENT INCOME

	<u>2023</u>	<u>2022</u>
	£	£
Rental income	134,365	104,485

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2023</u>	<u>2022</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	137,307	113,342
Artists fees and materials	4,762	4,763
Trust Development	4,717	4,966
Repairs and maintenance	465	3,136
Promotional Activities	95	113
Cleaning	2,895	2,173
Legal Fees	5,466	53
Sundry Expenses including travel	1,532	1,706
Depreciation	3,435	3,435
	<u>160,674</u>	<u>133,687</u>
Governance cost:		
Independent examiners fee	1,950	1,860
	<u>£162,264</u>	<u>£135,547</u>

5. FIXED ASSETS

	Leasehold Improvements
	£
Cost	
At 25 th December 2022	68,693
At 24 th December 2023	<u>£68,693</u>
Depreciation	
At 25 th December 2022	52,383
Charge for year	3,435
At 24 th December 2023	<u>£55,818</u>
Net Book Value	
At 24 th December 2023	<u>£12,875</u>
At 24 th December 2022	<u>£16,310</u>

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

6. DEBTORS

	<u>2023</u> £	<u>2022</u> £
Studio Deposits	11,000	11,000
Trade	21,250	-
	<u>£32,250</u>	<u>£11,000</u>

7. CREDITORS: amounts falling due within one year

	<u>2023</u> £	<u>2022</u> £
Studio Deposits held	29,201	29,201
Trade Creditors and Accruals	44,816	1,860
	<u>£74,017</u>	<u>£28,564</u>

8. FUND ACCOUNTING

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2023 had a balance of £12,081 (2022: £12,081).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2023, the fund had a balance of £321,288 (2022: £331,879).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	£	£	£
Leasehold Improvements	-	12,875	12,875
Debtors		32,250	32,250
Cash at Bank	12,081	350,180	362,261
Creditors: amounts falling due within one year	-	(74,017)	(74,017)
	<u>£12,081</u>	<u>£321,288</u>	<u>£333,369</u>

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2022: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
32a, Hertford Road,
London, N1 5SH.

Barbican Arts Group Trust

Annual Report - 2023

Reg Charity 1120918 / Company No 06355408
Report Cycle 4 - Phase 5

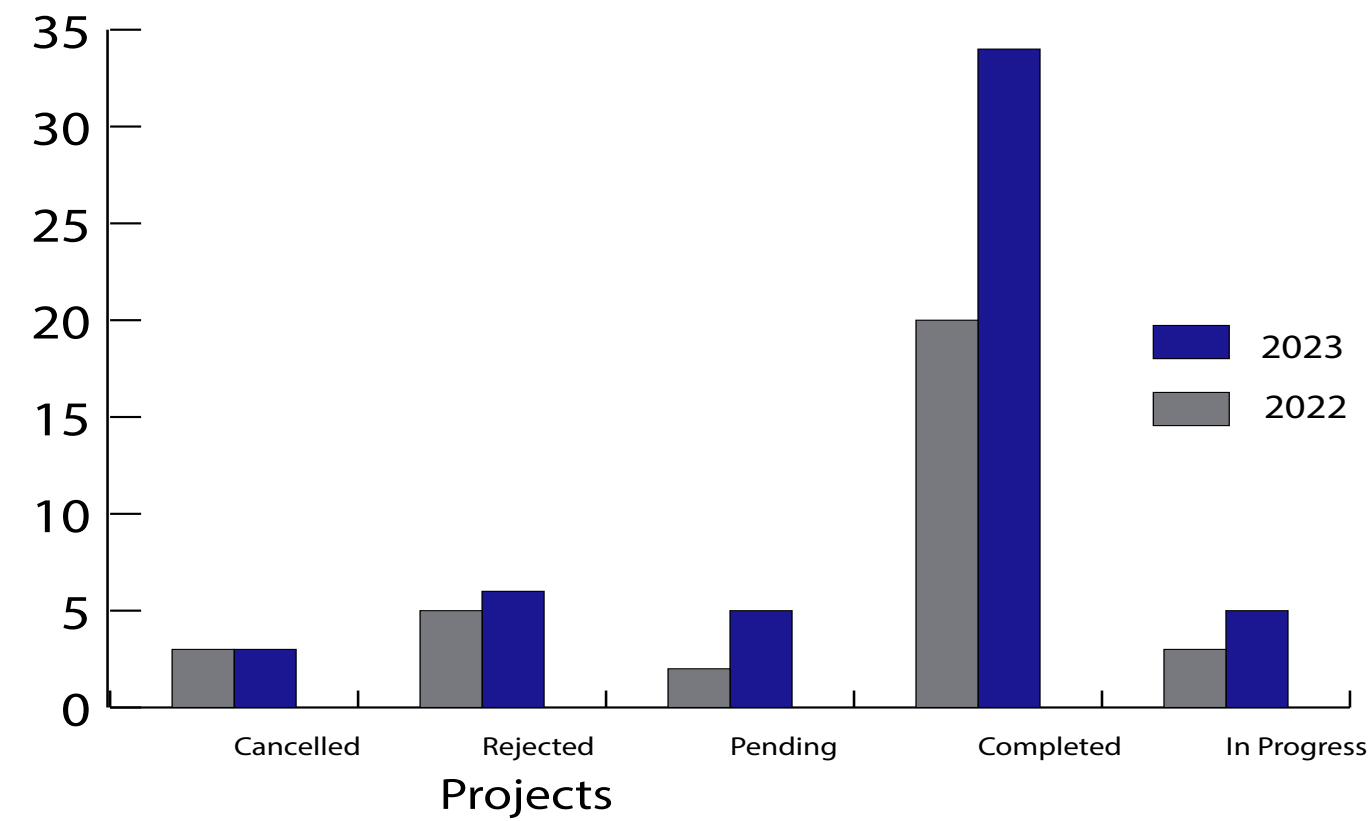
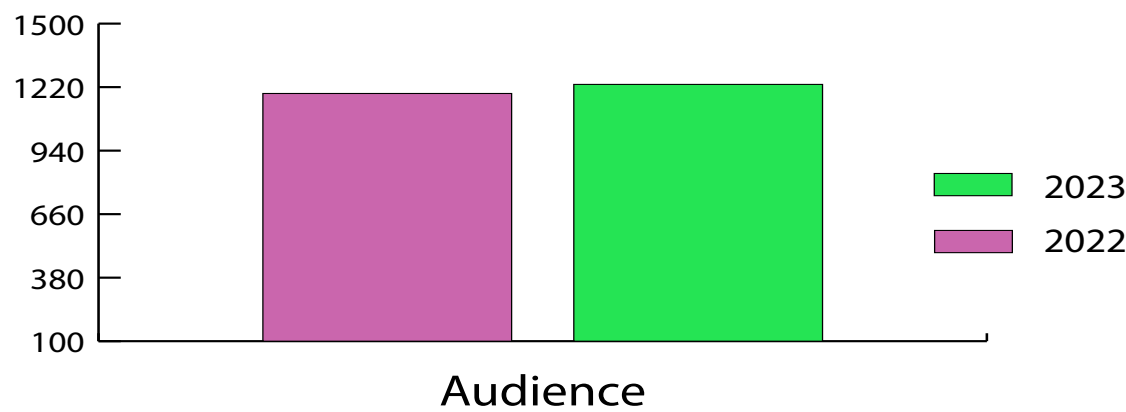




RAW - Atrium Space



ArtWorks Open- ArtWorks Project Space





Blackhorse Lane Open Studios - Jean-Pierre Mas



Blackhorse Lane Open Studios - Elizabeth Demonchaux

Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
- 1.5.1 Silent auction sales
- 1.5.2 Publicity
- 1.5.3 Promotion
- 1.5.3.1 PV card
- 1.5.3.2 Mail-out
- 1.5.4 Artists voluntary time
- 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
- 2.1.1 Public Liability
- 2.1.2 Building Insurance
- 2.2 Open Studios
- 2.2.1 Budgets
- 2.3 Lets
- 2.3.1 Studio applications (with committee)
- 2.3.2 Rents and other charges
- 2.4 Household
- 2.4.1 Cleaning
- 2.4.1.1 Budgets
- 2.5 Buildings
- 2.5.1 Personal Risk
- 2.5.2 Health & Safety
- 2.5.3 Fire Risk
- 2.5.4 Maintenance
- 2.5.4.1 External
- 2.5.4.1.1 Roof
- 2.5.4.1.2 Windows
- 2.5.4.1.3 Entrances
- 2.5.4.2 Internal
- 2.5.4.2.1 Windows
- 2.5.4.2.2 Utilities
- 2.5.4.2.3 Doors
- 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends

4 Development: ArtWorks Public Programme

- 4.1 Outreach
- 4.1.1 Residencies
- 4.1.1.1 Business
- 4.1.1.2 Educational establishments
- 4.1.1.3 Studio
- 4.1.2 Studio exchange
- 4.1.2.1 National
- 4.1.2.2 International
- 4.1.3 Workshops
- 4.2 ArtWorks Project Space
- 4.2.1 Workshops
- 4.2.1.1 Film editing
- 4.2.1.2 Life class
- 4.2.1.3 Animation
- 4.2.1.4 Sculpture
- 4.2.2 Talks
- 4.2.3 Hire
- 4.2.4 Exhibitions
- 4.2.4.1 ArtWorks Open Exhibition
- 4.2.4.2 Curated Exhibitions
- 4.2.4.3 BAGT artists
- 4.2.4.4 Other artists
- 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
- 4.3.1 BAGT artists
- 4.3.2 BAGT Staff & Trustees
- 4.3.3 Non BAGT artists



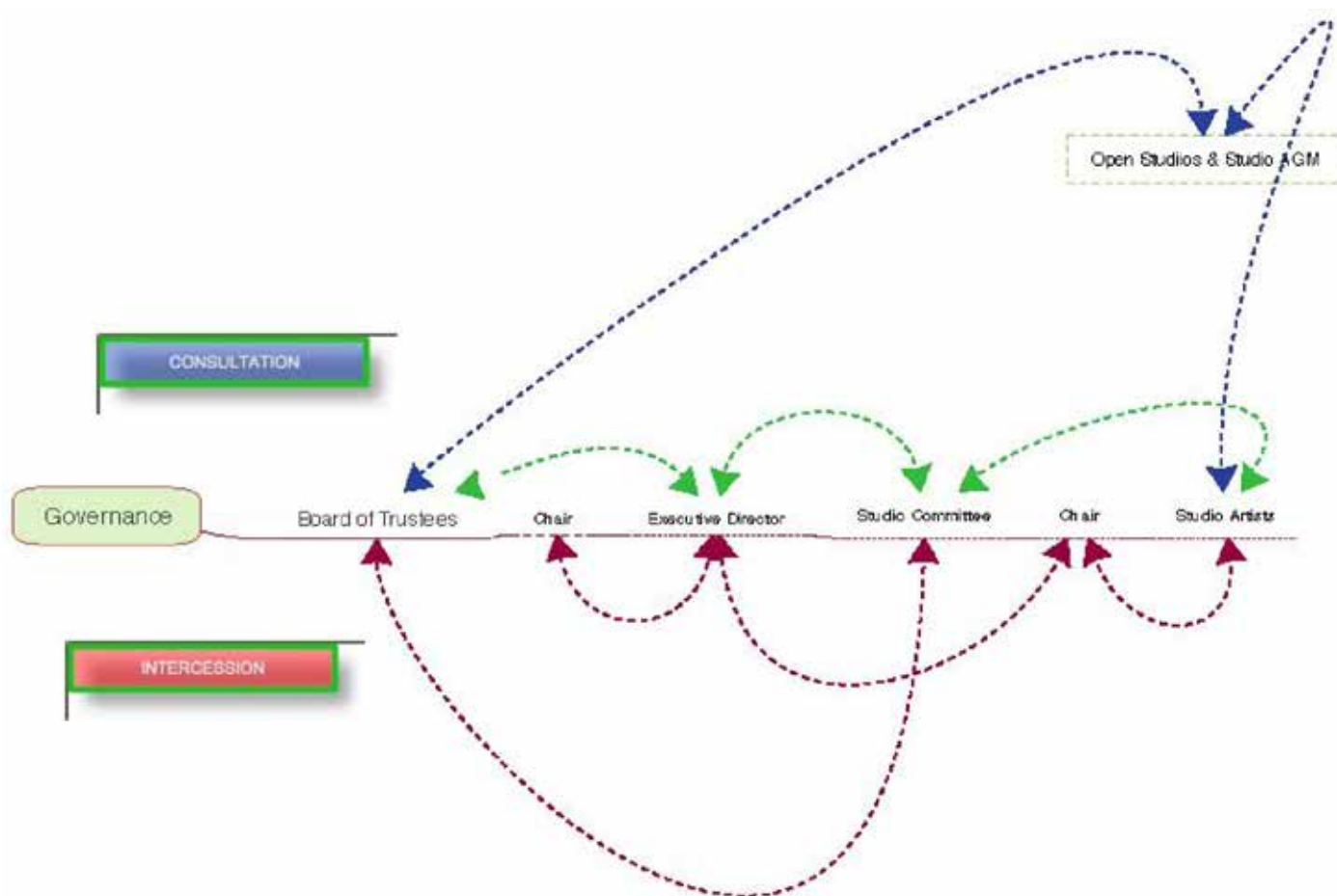
Fuse - ArtWorks Project Space



Blackhorse Lane Open Studios - Sandie M Sutton



Fuse - ArtWorks Project Space





ARTE - ArtWorks Project Space

Exhibitions at Atrium Space Hertford Road Studios fell short of a target of 5 shows by 3 exhibitions. Each studio artist is expected to participate in a show curated around their work (including at least 2 artists not resident at the studios) once in every 3-year period. The shortfall was disappointing, but due in part, to a number of artists leaving the studios.

The 5-year rent review at Blackhorse Lane Studios dragged on for most of the year – as in past rent reviews. The landlord was sticking out for an increase of 56%. BAGT's representatives were finally able to settle on 26%. Artist studios are rents are increasingly under pressure from the commercial sector. BAGT is essential providing studios to artists who do not earn from their work. They use the opportunity to research and develop their practice, whilst generating income by other means notably from teaching and working for museums and galleries.

Happily, Blackhorse Lane studio artists were able to open their studios to the public. The event was well attended and greatly appreciated by the visitors in attendance.

The total number of visitors for the year increased by 3.4%, rising from 1,192 to 1,232. The total time donated by artists increased by 2.4%, totaling 116 days at a value of £16,205.



Onwards and Upwards - Atrium Space



ARTE - ArtWorks Project Space -Pauline Evans



Fuse - ArtWorks Project Space



Keep Your Love On

For all the disgust desire harbours when spoken aloud, it remains a life force endowed with possibility. Like a choice garment, it can re-route our day's trajectory, lensing our take on everyday ephemera and interactions that otherwise amount to nothing. Indeed, our whole mode of being recalibrates when we embrace – or put on – our desire. For some, the dress-up is conspicuous. Your archetypal leatherman, for example, adopts a commanding prowess from the moment he steps into biker and chaps. For others, desire hides in plain sight, contained in that sweet spot of voyeur, dreamer and fantasist. Instead of flippant fetish objects, this plain-clothes opportunist wears an invisible jacket – common to one and all.

Yes, you too are the lover: they who dials up their desire when the whimsy of a moment takes hold. But where do you put it once the encounter peters? In the UK, we contribute to some 3.5 tons of unrequited

love and forgotten crushes a day, leaving it to rot in the great garbage heap of shame. Fortunately, a few traces are salvaged from the rubble. Artists Ross Head, Neil Haas and Lisa Penny dedicate their practices to safeguarding these magical imagine-ifs, bridging the chasm between reality and fabulation. Forming a spectrum of intensity, together the trio chart desire from its infancy, through its growing pains, all the way to climax, balancing lust with endearment throughout.

In Head's work, desire flickers in trepidation, haunting the manicured tiles of a swimming bath. Overhead, figures peek and claw at cubicle walls, the heterosexual matrix hanging in the balance. From the artist's gaze, a site of mundane leisure takes on mystical significance, presenting opportunities for intimacy between men that only emerge when one puts their love on. While the male forms and their conventional surroundings are sometimes hard to differentiate in the paintings, this synergy of body and space introduces an alternative utopia built on memory.



José Esteban Muñoz calls this not-yet-here – often based on a once-was – the 'ghosts of public sex'. Summoning memories from a pre-AIDs era of gay culture, the artist renders these spectres on canvas, defiantly reviving them for our present. In the vein of Muñoz, we might treat Head's work as a threshold

Keep Your Love On

Ross Head, Neil Haas, Lissa Penny

between sterile monotony and the joys of cruising, both literally and as a method of world building.[1]

However, this method is not engaged without resistance, and tensions between abject (see queer) desire and the wholesome release of exercise butt heads. Artificial day-glow clashes against earthy hues; windows demarcate the natural world outside and the contained vat of water inside. Together, these dichotomies mimic the ever-contested lines between homosocial bonds and homosexuality, the former a member in the natural order, the latter at home in the sticky artifice of saunas and bars.



If Head's work is the foyer of desire where closeted steps towards fantasy begin, then Haas lights the way for its coming out. In these margins, the artist teeters between guilt and passing fancies, peeping through blinds at the boy next door before hastily closing them. At first, it sounds like a sad place, but with further immersion, its dreamy allure becomes clear. With Haas, stashed-away pin-ups from men's fashion magazines of his youth move from the soft focus of his bedroom to the quasi-realities of his work. Rather than idling in the dead ends of repression or impossibility, he drafts something better: desire reified. The hunk's curtained locks that vanish as soon as they appear are savoured with artistic license, and the woody notes of his fragrance are bottled for safekeeping.

As this desire unravels further, a form of memory work begins. Items Haas once thought naff, in part because they revealed too much, return from the depths of adolescence. He finds himself infatuated by a leather jacket seen umpteen times before. Resplendent on a coated page, the prop of machismo enters his visual record of masculinity, romanticised further in colour pencil and flamboyance.

In this vein, these markers of manhood verge on caricature, taking on a camp suggestion redolent of Warhol's shoe illustrations. Allusions to the daredevil motorcyclist or mouthy punk are skewered by a queeny touch. Again, as Eve Sedgwick professed,



homosocial spaces are always threatened with a potential to blossom into homosexual ones, and so masculinity is policed accordingly.[2] For Haas, this tension is fair game.

Where Penny's concerned, softening masculinity with subtle accoutrements – be it an earring, meticulous grooming or deliberate sartorial touches

Keep Your Love On

Ross Head, Neil Haas, Lissa Penny

– is part and parcel of her fascination with the male form. The splayed collar on a shirt or a man's dramatic smoulder hark back to an original interest in eighties icons and dandyism, where effete touches trouble the performance of gender. It's an ambiguity she cherishes, especially within a contemporary context of gender fluidity.

Drawing on found imagery from gay porn, celebrity and Tinder, the artist confronts the problematics of anonymity in her work, often toiling with stylistic accessories and considered crops to control her distance from the subjects. By working across different planes, she can home in on peachy buttocks or the slick bulge below belted trousers, crystallising her desires without emotionally hurting herself or the mystery man.

Of course, playing the field of dating apps can be a cold, if not clinical, affair, but Penny's adoration for these fleeting characters reimbues the modern cruise with intimacy and vulnerability. At its most toxic, masculinity skews body image and behaviour, but at its best, it warrants sympathy and perhaps touch. Under Penny's hand, the idyllic abs and bulging backs unwind, floating in bucolic settings, parkland and tropical paradise. Where blokey hedonism rears its head in today's vice, cream chargers, dowelling and calico cloth provide a balm to bravado.

Beyond pure sex, Penny's renditions of men support a running theme throughout the show: To fancy, gaze upon and be attracted to the male form can be more fruitful than coitus itself. In manifesting their desires for men on canvas, paper or Venetian blinds, the artists continue to contest and complicate masculinity, singing desire's praises beyond the rubric of etiquette in an ongoing cruise.

Text by Joe Bobowicz

[1] Muñoz, J. (2019) *Cruising Utopia: The Then and There of Queer Futurity*, New York: New York University Press.

[2] Sedgwick, E. (1985) *Between Men: English Literature and Male Homosocial Desire*, New York: Columbia University Press.



Achievements

ArtWorks Project Space



Keep Your Love On

Ross Head, Neil Haas, Lissa Penny



Squeeze

Slade Fine Art Media Students



Slade Fine Art Media students used the project space to test their collective experience of installing and exhibiting their work prior to their interim show in the college.

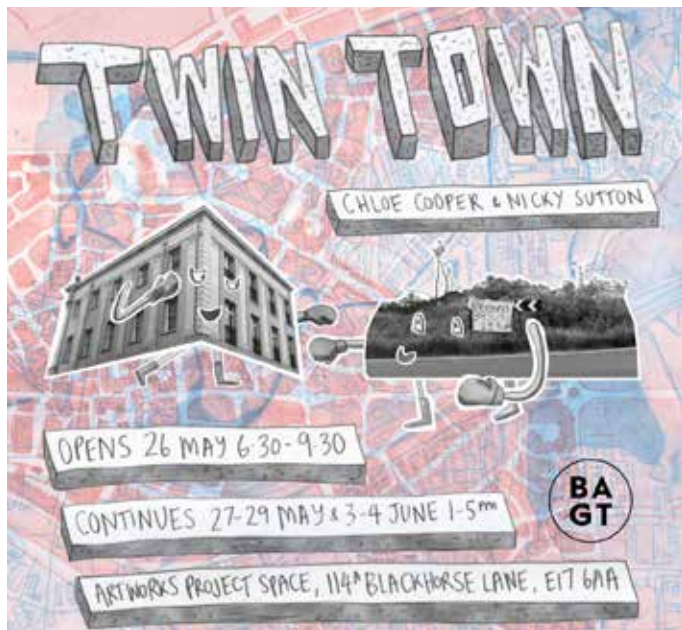
The opportunity is passed on annually annually to up coming students. The exhibition forms part of a developing relationship, now in it's fourth year, between Fine Art Media students and BAGT.

Yuyue He • Corrine Chan • Chika Annen • Yiuwen Li
• Isabelle Pead • Zifan Liu • Eva Bachmann • Kate
Towsey • Sana Iqbal • Harry Smithson • Frederika
Dalwood • Raphaella Pester • Jiayu Sun • Chaney
Diao • Ivan Kashdan • Blithe Germ • Shoshana
Kessler • Marietta Mavrokordatou



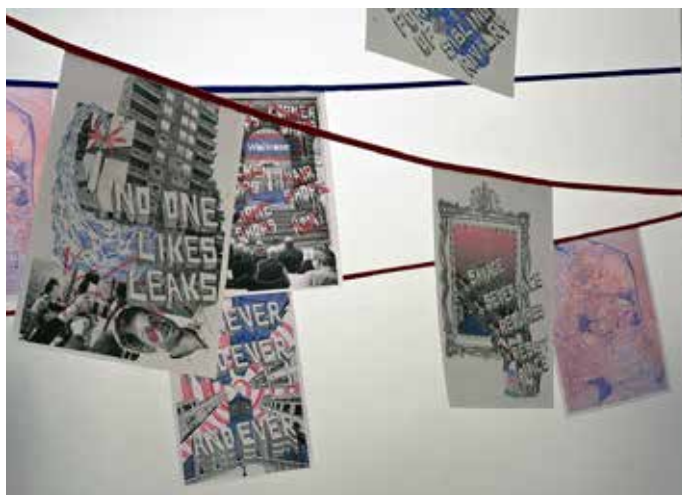
Twin Town

Chloe Cooper and Nicky Sutton



An exhibition of new print-based work comparing the architectural masterplans of Thamesmead with those of Poundbury. Whilst Thamesmead was designed to be a modernist utopia, Poundbury was designed according to the traditionalist principles of Prince Charles. He was super-critical of places like Thamesmead, calling post-war housing “a victory of ideology and arrogance over humanity and common sense”. As residents of Thamesmead, the artists travelled to Poundbury to check out his alternative. Once they’d recovered, they began drawing, writing and desktop publishing to produce this show about nostalgia, taste, inequity, housing and hate. It’s a coronation special!

Chloe and Nicky started working together in 2022, inspired by the sheer excitement of living near Abbey Wood station when the Elizabeth line opened. They rated every Elizabeth line station between Abbey Wood and Paddington in their first zine Tunnel Tourists. After entering Tunnel Tourists into ArtWorks Open 2022, they were awarded the exhibition prize by artist-selectors Louise Ashcroft @louiseashcroft1 and Jasleen Kaur @_jasleen.kaur. This is their first solo show.



When they’re not making zines together Chloe marbles paper to make zines about knee pain, wearing glasses during Covid and drinking wine whilst working from home. She collaborates with composer and vibraphonist Jackie Walduck as Viben n Marblin to make audiovisual performances. Here, Chloe’s marbling responds to Jackie’s music and vice versa, resulting in immersive video projections and mesmeric vibraphone soundscapes. Nicky puts her neurodiversity into dabbling with photography, pixel manipulation, multi-media mess-making and other, less productive studio practice. She is also an art therapist, a workshop facilitator, has fun green woodworking, and discovered that she is sometimes alright at being a small-time fundraiser.



Fuse

George Storm Fletcher



George Storm Fletcher is a performance artist, and menace. They are at their best when being outrageously queer, playful, and heartfelt.

Their work focuses on the unimaginable effects of happenings and histories. In recent years this has manifested as a series of text-based interventions, with their trademark, immediate, DIY aesthetic.

Grounded in Britain, their work plays with informal expressions and slang. Referencing domestic buildings and architectures, they use magnolia vinyl matt emulsion to root the work in their personal history.

Fletcher's piece, *The First Rule of Assertiveness*, was awarded a prize at 2022's Artworks Open. It was selected by curators Jasleen Kaur and Louise Ashcroft. The prize consists of a residency and solo show at the Barbican Arts Group Trust.

FUSE will open on Thursday the 24th of August at 6pm, in the ArtWorks Project Space. It will present three new works by Fletcher and a performance, *Docky*. Using found objects and their infamous hand-painted letters, Fletcher will question current narratives of renovation and the resurgence of 'boundaries'.



Hope Over Experience

Kally Laurence and Pen Dalton



The triumph of hope over experience”: a quotation from Dr Johnson referring to second marriage.

We begin painting with an imagined ideal, a vague plan and a lot of optimism - hoping that this will be ‘The One’. But the painting has its own ideas- makes its own demands. We have to follow through responding to the realities of the materials and the limitations of our own experiences. We make it work



Arte

Blackhorse Lane Studios Show - Curated by Daniela Rizzi



Group show curated by Daniella Rizzi of recent work by the majority of artists currently holding studios at Blackhorse Lane Studios.



ArtWorks Open

Selected by Jasleen Kaur & Rudy Loewe



Art is powerful, but not powerful enough ¹

What is the artist's role in revolution?

Rudy and I select the work for this show at a time when artists across the globe are holding institutions to account, signing letters of support, losing already precarious work, pounding the streets in their millions for Palestine. I am, amidst many moments of hopelessness, asking myself this question.

When I lose faith in art and being an artist, like prayer, I open my well-thumbed copy of Lola Olufemi's, *Feminism, Interrupted* at Chapter 6 titled *Art for art's sake*. In the same way that Jeffrey dancing is painted repeatedly, studying it more than once is necessary to take in its fullness. I read it with my students; I read it with my collaborators in an attempt to propel us into action.

Art is best utilised as a weapon, a writing back, as evidence that we were here. ²

The school hasn't got much funding so the art provision is low. The Tories have hollowed out state

education. After school he writes:

FRE E EE E

E

on the back of his home made Palestinian flag, adds two sticks and holds it up above his head at The march.

The divide between politics and art is not real.³

In what looks like an archive image, a crowd of protestors carries a fellow protester horizontally above their heads. Some carry placards. It is an uprising. They are demanding justice. The deliberate blurring obscures their faces, protecting them from our gaze and reminds me of pleas to censor images of protestors before uploading to social media due to increased surveillance by the Met Police. The artist points towards history showing us that revolution is possible. History and the current moment are close.



A black, brown and white body is connected by a pink gut like thread, through their ears. They are tethered through the act of listening together. Quantum Listening is listening in as many ways as possible simultaneously — changing and being changed by the listening. ⁴ Elsewhere a sea of people carry each other, through history and through time. Both artists conjure a kind of togetherness that is

¹ The title is borrowed from a longer quote, 'Art is powerful, but it is not powerful enough to undo centuries of colonial domination or climate catastrophe.' Lola Olufemi, *Feminism, Interrupted*, p.85.

² Lola Olufemi, *Feminism, Interrupted*, p.85.

³ Lola Olufemi, *Feminism, Interrupted*, p.87.

⁴ Pauline Oliveros, *Quantum Listening*, p.30.

Acheivements

ArtWorks Project Space



ArtWorks Open

Selected by Jasleen Kaur & Rudy Loewe



**OPEN
STUDIOS**

16 - 17 September 2023
12 - 5pm

Meet artists, group exhibition, art sale, activity for children

Blackhorse Lane Studios (BAGT)

114a Blackhorse Lane
London E17 6AA

ANJA BOROWICZ	LUIGI RIZZO
BARRY SYKES	MATTHEW KRISHANU
CHARLOTTE GERRARD	NEIL IRONS
DANIELA RIZZI	NICKIE COUNSELL
DIANE CHAPPALEY	NOGA SHATZ
ELIZABETH DE MONCHAUX	PAULINE EVANS
EMMA SHANKLAND	REBECCA MUNDAY
FRANKI AUSTIN	RUDY LOEWE
HELEN MAURER	SANDIE M SUTTON
JEAN-PIERRE MAS	TAM JOSEPH
JONET HARLEY-PETERS	VALERIE LARGE
JULIE CAVES	WILLIAM STOK
KALLY LAURENCE	YIMIAO SHIH
LUCILE MONTAGUE	

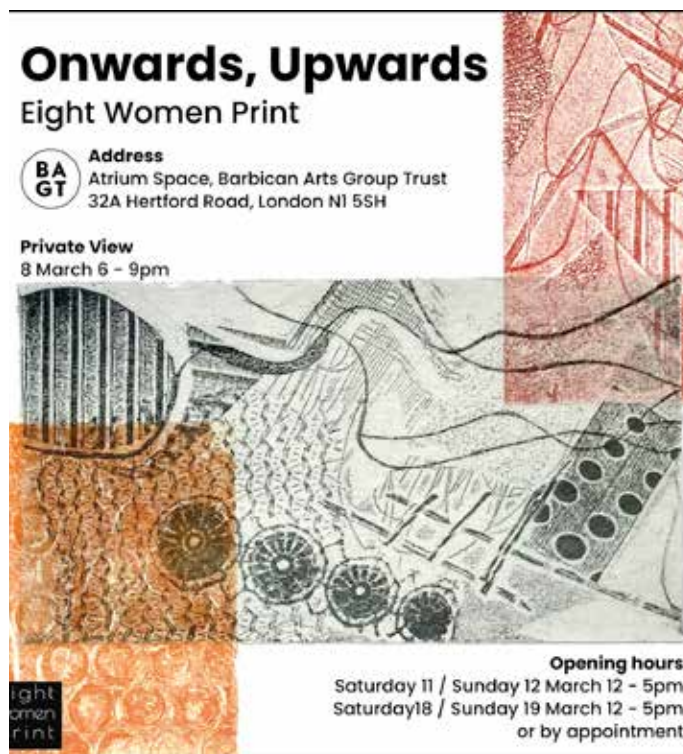
Barbican Arts Group Trust studios
in Walthamstow E17 since 2007



27 studios artists at Blackhorse Lane studios open their studios to the public. There were 270 visitors over the weekend who saw over 170 works.

Atrium Space

Onwards and Upwards Eight Women Print



Eight Women Print is an art collective formed by artists who originally met on an advanced printing course at City Lit. They came together during Covid, tuning in on line each week to each others' spaces, printing on their kitchen tables.

Their distinctive identities, languages, cultures, ideals, and narratives are an integral part of their art and collective practice.

Onwards, upwards, is their third show, and opens on the second anniversary of their official launch as a group. The exhibition coincided with International Women's Day, celebrating and shining a light on the plight and treatment of women around the world.

The collective's objective is to show that print is not just "pretty", reproduced work on paper. It can take shape of something that is 3-D or conceptual. It can be painterly, sculptural or woven in. A print can lead to interesting unfinished spaces. A series of accidents, processes, or ripped up work repurposed and recycled; immersing us in a memory, or a story, a musing.





Claire Brewster ♦ Mari Fujii-Pratt ♦ Lindsay Mapes ♦
JJ Morgan ♦ Vesna Parche ♦ Ingrid Petersen

Raw brings together six women artists in a celebration of the tactile; the real; the handmade.

All of these are evident in the artist's mark which touches us today as viscerally as pre-historic handprints have always done, reminding us that, no matter who we are, we recognise the human signal that 'I am here': living, breathing, going about life in all its messy, chaotic uncertainty and through the medium of a friable body in a frangible world. In this, we are interconnected despite the invidious taxonomy of class, race, religion, gender and in the face of the increasing incursions of digitalisation.

Through this indexical sign of the hand at work, Raw captures decisions made in a specific moment and with specific materials, isolating something evanescent that will never quite happen again; the fly in amber; the nano-second that flies away, the molecules that collide.





ArtWorks Open- ArtWorks Project Space



RAW - Atrium Space

- Schedule new shows for Atrium Space
- Appoint new Trustee
- Challenge rateable value of Hertford Rd Studios
- Form proposal to purchase Hertford Road studio building
- Negotiate extension to lease on Blackhorse Lane Studios

Contributor	Task Main	Task Sub	Time worked
2023	Total Time worked	810.25	Total days/Year 116
		Value	£16,205.00
379	Keep Your Love On	Total hours donated to project	64
Lisa Penny	Planning / prep	exhibition planning	5
Lisa Penny	Planning / prep	install exhibition	5
Lisa Penny	Visitor experience	invigilation	24
Neil Haas	Planning / prep	publicity	2
Neil Haas	Visitor experience	invigilation	12
Ross Head	Visitor experience	invigilation	6
Ross Head	Planning / prep	install exhibition	3
Neil Haas	Planning / prep	install exhibition	2
Ross Head	Planning / prep	press release	1
Lisa Penny	Planning / prep	de-rig exhibition	2
Ross Head	Planning / prep	de-rig exhibition	2
380	Eight Women Print	Total hours donated to project	73.5
Lorena Herrero	Planning / prep	exhibition planning	3
Lorena Herrero	Planning / prep	poster	1
Lorena Herrero	Visitor experience	install exhibition	3
Lorena Herrero	Publicity	poster	2
Lorena Herrero	General help	de-rig exhibition	2.5
Lorena Herrero	Visitor experience	invigilation	12
Jenny Crispin	Visitor experience	invigilation	12
Sarrah El-Bushra	Visitor experience	invigilation	6
Giorgia Grassini	Visitor experience	invigilation	6
Alpana Kishore	Visitor experience	invigilation	6
Jane Laborie	Visitor experience	invigilation	6
Jenny Crispin	Visitor experience	exhibition participant	1
Sarrah El-Bushra	Visitor experience	exhibition participant	1
Giorgia Grassini	Visitor experience	exhibition participant	1
Alpana Kishore	Visitor experience	exhibition participant	1
Jane Laborie	Visitor experience	exhibition participant	1
D M O'Leary	Visitor experience	exhibition participant	1
Eleanor Morris	Visitor experience	exhibition participant	1
D M O'Leary	Planning / prep	install exhibition	2
Jane Laborie	Planning / prep	install exhibition	3
Alpana Kishore	Planning / prep	install exhibition	2
381	RAW	Total hours donated to project	95
J J Morgan	Planning / prep	Curation	7
J J Morgan	Visitor experience	invigilation	6
J J Morgan	Planning / prep	install exhibition	5
J J Morgan	Planning / prep	de-rig exhibition	3
J J Morgan	Planning / prep	publicity	1.5
Claire Brewster	Planning / prep	Curation	2
Claire Brewster	Planning / prep	install exhibition	4
Claire Brewster	Visitor experience	invigilation	6

11/10/2024

Contributor	Task Main	Task Sub	Time worked
Claire Brewster	Planning / prep	de-rig exhibition	6
Mari Fujii-Pratt	Planning / prep	Curation	2
Mari Fujii-Pratt	Planning / prep	invigilation	6
Mari Fujii-Pratt	Planning / prep	install exhibition	4
Mari Fujii-Pratt	Planning / prep	de-rig exhibition	2
Mari Fujii-Pratt	Planning / prep	publicity	1.5
Lindsay Mapes	Planning / prep	Curation	2
Lindsay Mapes	Visitor experience	invigilation	6
Lindsay Mapes	Planning / prep	install exhibition	3
Lindsay Mapes	Planning / prep	de-rig exhibition	1.5
Lindsay Mapes	Planning / prep	publicity	2.5
Vesna Parchet	Planning / prep	Curation	2
Vesna Parchet	Visitor experience	invigilation	6
Vesna Parchet	Planning / prep	install exhibition	2
Vesna Parchet	Planning / prep	de-rig exhibition	1
Ingrid Petersen	Planning / prep	Curation	1
Ingrid Petersen	Planning / prep	install exhibition	3
Ingrid Petersen	Planning / prep	de-rig exhibition	1
Ingrid Petersen	Visitor experience	invigilation	6
Ingrid Petersen	Planning / prep	publicity	2
384	Squeeze - Slade Show	Total hours donated to project	78
Marietta	Visitor experience	exhibition participant	1
Marietta	Visitor experience	exhibition planning	1
Shoshana Kessler	Visitor experience	exhibition participant	1
Shoshana Kessler	Visitor experience	exhibition planning	1
Blithe Germ	Visitor experience	exhibition participant	1
Blithe Germ	Visitor experience	exhibition planning	1
Chaney Diao	Visitor experience	exhibition participant	1
Chaney Diao	Visitor experience	exhibition planning	1
Jiayu Sun	Visitor experience	exhibition participant	1
Jiayu Sun	Visitor experience	exhibition planning	1
Raphaella Pester	Visitor experience	exhibition participant	1
Raphaella Pester	Visitor experience	exhibition planning	1
Frederika Dalwood	Visitor experience	exhibition participant	1
Frederika Dalwood	Visitor experience	exhibition planning	1
Harry Smithson	Visitor experience	exhibition participant	1
Harry Smithson	Visitor experience	exhibition planning	1
ySana Iqbal	Visitor experience	exhibition participant	1
ySana Iqbal	Visitor experience	exhibition planning	1
Kate Towse	Visitor experience	exhibition participant	1
Kate Towse	Visitor experience	exhibition planning	1
Zifan Lui	Visitor experience	exhibition participant	1
Zifan Lui	Visitor experience	exhibition planning	1
Isabelle Pead	Visitor experience	exhibition participant	1

Contributor	Task Main	Task Sub	Time worked
Isabelle Pead	Visitor experience	exhibition planning	1
Yiwen Li	Visitor experience	exhibition planning	1
Yiwen Li	Visitor experience	exhibition participant	1
Chika Annen	Visitor experience	exhibition participant	1
Chika Annen	Visitor experience	exhibition planning	1
Corrine Chan	Visitor experience	exhibition planning	1
Corrine Chan	Visitor experience	exhibition participant	1
Yuvue He	Visitor experience	exhibition participant	1
Yuvue He	Visitor experience	exhibition planning	1
Ivan Kashdan	Visitor experience	exhibition participant	1
Ivan Kashdan	Visitor experience	exhibition planning	4
Ivan Kashdan	Visitor experience	install exhibition	5
Ivan Kashdan	Visitor experience	invigilation	7
Ivan Kashdan	Visitor experience	de-rig exhibition	3
Corrine Chan	Visitor experience	invigilation	7
Isabelle Pead	Visitor experience	invigilation	7
Kate Towse	Visitor experience	invigilation	7
Zifan Lui	Visitor experience	de-rig exhibition	2
Harry Smithson	Visitor experience	install exhibition	3
385	TWIN TOWN - Chloe Cooper and	Total hours donated to project	47.5
Nicky Sutton	Planning / prep	exhibition planning	3
Chloe Cooper	Planning / prep	poster	2
Nicky Sutton	Planning / prep	press release	2.5
Nicky Sutton	Visitor experience	invigilation	14
Chloe Cooper	Visitor experience	invigilation	10
Nicky Sutton	Planning / prep	install exhibition	6
Chloe Cooper	Planning / prep	install exhibition	4.5
Nicky Sutton	Planning / prep	de-rig exhibition	2.5
Chloe Cooper	Planning / prep	de-rig exhibition	3
386	Fuse-George Storm Fletcher	Total hours donated to project	11.5
George Storm Fletcher	Planning / prep	Curation	3
George Storm Fletcher	Visitor experience	install exhibition	4
George Storm Fletcher	Visitor experience	de-rig exhibition	2.5
George Storm Fletcher	Visitor experience	performance	2
389	ArtWorks Open - 2023	Total hours donated to project	20
JASLEEN KAUR	Planning / prep	selector	6
JASLEEN KAUR	Prize Awards		4
Rudy Loewe	Planning / prep	selector	6
Rudy Loewe	Prize Awards		4
392	Hope Over Experience Kally	Total hours donated to project	37
Kally Laurence	Planning / prep	Curation	5
Kally Laurence	Visitor experience	invigilation	8
Kally Laurence	Visitor experience	install exhibition	4
Kally Laurence	Visitor experience	de-rig exhibition	2

11/10/2024

Contributor	Task Main	Task Sub	Time worked
Pen Dalton	Planning / prep	Curation	3
Pen Dalton	Visitor experience	invigilation	8
Pen Dalton	Planning / prep	install exhibition	2
Pen Dalton	Planning / prep	de-rig exhibition	2
Pen Dalton	Planning / prep	publicity	3
395	BHL Open Studios	Total hours donated to project	309
Neil Irons	Studios Committee		6
Neil Irons	Visitor experience	open studios	15
Franki Austin	Visitor experience	open studios	15
Lucile Montague	Visitor experience	open studios	15
William Stok	Visitor experience	open studios	15
Valerie Large	Visitor experience	open studios	15
Tam Joseph	Visitor experience	open studios	15
Elizabeth de Monchaux	Visitor experience	open studios	15
Matthew Krishanu	Visitor experience	open studios	15
Matthew Krishanu	Visitor experience	open studios	15
Julie Caves	Visitor experience	open studios	15
Sandie M Sutton	Visitor experience	open studios	15
Pauline Evans	Visitor experience	open studios	15
Daniela Rizzi	Visitor experience	open studios	15
Daniela Rizzi	Studios Committee		6
Charlotte Gerrard	Visitor experience	open studios	15
Charlotte Gerrard	Studios Committee		6
Helen Maurer	Visitor experience	open studios	15
Anja Borowicz	Visitor experience	open studios	15
Anja Borowicz	Studios Committee		6
Barry Sykes	Visitor experience	open studios	15
Nickie Counsell	Did not participate		0
Noga Shatz	Visitor experience	open studios	15
Luigi Rizzo	Did not participate		0
Emma Talbot	Did not participate		0
Julika Gittner	Did not participate		0
Jean-Pierre Mas	Visitor experience	open studios	15
421	In Circles	Total hours donated to project	31
Valerie Large	Planning / prep		9
Valerie Large	Planning / prep	install exhibition	5
Valerie Large	Planning / prep	de-rig exhibition	3
Valerie Large	Planning / prep	publicity	2
William Stok	Planning / prep	install exhibition	9
William Stok	Planning / prep	de-rig exhibition	3
424	ARTE - BHL Studio show	Total hours donated to project	43.75
Daniela Rizzi	Planning / prep	exhibition planning	6
Daniela Rizzi	Visitor experience	install exhibition	9
Daniela Rizzi	Visitor experience	exhibition participant	.25

11/10/2024

Contributor	Task Main	Task Sub	Time worked
Rebecca Munday	Visitor experience	exhibition participant	.25
Rebecca Munday	Visitor experience	install exhibition	5
Rebecca Munday	Planning / prep	de-rig exhibition	3
Daniela Rizzi	Planning / prep	de-rig exhibition	
Daniela Rizzi	Planning / prep	publicity	2
Sandie M Sutton	Visitor experience	exhibition participant	.25
Sandie M Sutton	Visitor experience	install exhibition	3
Sandie M Sutton	Planning / prep	de-rig exhibition	2.5
Neil Irons	Visitor experience	exhibition participant	.25
Neil Irons	Planning / prep	de-rig exhibition	2
Franki Austin	Visitor experience	exhibition participant	.25
Anja Borowicz	Visitor experience	exhibition participant	.25
Julie Caves	Visitor experience	exhibition participant	.25
Elizabeth de Monchaux	Visitor experience	exhibition participant	.25
Pauline Evans	Visitor experience	exhibition participant	.25
Pauline Evans	Visitor experience	install exhibition	3
Pauline Evans	Planning / prep	de-rig exhibition	2.5
Charlotte Gerrard	Visitor experience	exhibition participant	.25
Tam Joseph	Visitor experience	exhibition participant	.25
Matthew Krishanu	Visitor experience	exhibition participant	.25
Valerie Large	Visitor experience	exhibition participant	.25
Kally Laurence	Visitor experience	exhibition participant	.25
Jean-Pierre Mas	Visitor experience	exhibition participant	.25
Helen Maurer	Visitor experience	exhibition participant	.25
Lucile Montague	Visitor experience	exhibition participant	.25
Jonet Harley-Peters	Visitor experience	exhibition participant	.25
Emma Shankland	Visitor experience	exhibition participant	.25
Noga Shatz	Visitor experience	exhibition participant	.25
YiMiao Shih	Visitor experience	exhibition participant	.25
William Stok	Visitor experience	exhibition participant	.25
Barry Sykes	Visitor experience	exhibition participant	.25



Project		AUDIENCE			
Artist	Project Category	Artists	Artists Talk	Attending	Audience Total
Status		Actual Expected	Actual Expected	Actual Expected	
Totals actual		80		1232	1232
Totals expected		114		1735	1735
Keep Your Love On					
Lisa Penny					
<div></div>		3		75	
<div></div>		3		75	
Completed		100.0%		100.0%	
PROFESSIONAL DEVELOPMENT					
Helen Maurer					
<div></div>					
Completed					
Eight Women Print					
Lorena Herrero					
<div></div>		8		75	
<div></div>		8		70	
Completed		100.0%		107.1%	
Squeeze - Slade Show					
Ivan Kashdan					
<div></div>		17		65	
<div></div>		17		70	
Completed		100.0%		92.9%	
Birthday Party					
Barry Sykes					
<div></div>					
Completed					
TWIN TOWN - Chloe Cooper and Nicky Sutton					
Nicky Sutton					
<div></div>				80	
<div></div>				70	
Completed				114.3%	



Project		AUDIENCE			
Artist	Project Category	<u>Artists</u>	<u>Artists Talk</u>	<u>Attending</u>	<u>Audience Total</u>
Status		<u>Actual</u> Expected	<u>Actual</u> Expected	<u>Actual</u> Expected	
Tam Joseph - Photo Shoot					
Tam Joseph					
Booking					
Completed					
RAW					
J J Morgan					
BAGT Project		6		70	
		6		70	
Completed		100.0%		100.0%	
AWO - Residency 2 Xueyang Xia					
Xueyang Xia					
Cancelled					
Fuse-George Storm Fletcher					
George Storm Fletcher					
		1		25	
		1		30	
Completed		100.0%		83.3%	
The Open Art Club CIC					
Noga Shatz					
Cancelled					
BHL Open Studios					
Neil Irons					
		28		250	
				500	
Completed				50.0%	
AWO - Residency 1					
Cancelled					

Project

Artist

Project Category

Status

ArtistsActual

Expected

Artists TalkActual

Expected

AttendingActual

Expected

Audience Total

AUDIENCE

Atrium Show

Amanda Lwin

Pending

Hope Over Experience Kally Laurence & Pen

Kally Laurence

2

42

2

50

Completed

100.0%

84.0%

ArtWorks Open - 2023

Mark Wainwright

20

280

21

300

Completed

95.2%

93.3%

Professional Development

Rudy Loewe

Completed

Professional development

Noga Shatz

Cancelled

Art Materials for children

Justyna Traczyk

In progress

ARTE - BHL Studio show

Daniela Rizzi

23

270

28

500

Completed

82.1%

54.0%