CELL FOUNDATION

England & Wales · Charity number 1156554

Details

Status	Registered
Legal form	Charitable company
Company number	08565097
Registered	2014-04-07
Register	View on the Charity Commission register

Contact

Address	256-258 Cambridge Heath Road Bethnal Green London E2 9DA
Phone	02089816336
Email	info@cellfoundation.org.uk
Website	www.cellprojects.org

Activities

Objects: TO PROMOTE THE APPRECIATION OF ART AND TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY:-·THE ESTABLISHMENT AND MAINTENANCE OF AN ART GALLERY;·THE PROVISION OF EXHIBITIONS, LECTURES AND INTERN TRAINING PROGRAMMES;AND·BY SUPPORTING ARTISTS WHO ARE IN FINANCIAL NEED BY ASSISTING WITH WORKING STUDIO SPACE FOR THEM.

Activities: Supporting practice and appreciation of visual art for the public benefit and advancement of education in the arts, by establishing an art gallery to provide ongoing exhibitions, educational events for schools, lectures and intern training programmes with financial support by Arts Council England. Continued support for artists who are in financial need by assisting with studio space for them.

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Sponsors Or Undertakes Research
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Downloaded from opencharities.uk/ew/1156554

Geography

- Hackney
- Lewisham
- Newham
- Southwark
- Tower Hamlets
- Waltham Forest

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£204,606	£111,440	-	-
2024-03-31	£119,044	£131,247	-	-
2023-03-31	£182,915	£210,498	-	-
2022-03-31	£496,754	£479,096	-	-
2021-03-31	£1,036,595	£974,674	£969,569	0

Trustees

Name	Role	Appointed
MILIKA CAROL MURITU MA BA HONS	Chair	2013-09-16
James Chesterman		2017-01-12
RICHARD PRIESTLEY MA BA HONS		2013-09-16

Downloaded from opencharities.uk/ew/1156554

CELL FOUNDATION

England & Wales - Charity number 1156554

Accounts

Cell Foundation/ Cell Project Space Gallery

Anuual Review 2025

Programme Overview

In 2025, with the support of the **Cockayne Foundation, Fluxus Art Projects, Phileus, Foyle Foundation. The Austrian Office for Contemporary Art, The Austrian Ministry for Housing, Arts, Culture, Media and Sport, Henry Moore Foundation, Art Fund and Elephant Trust** Cell Project Space delivered a critically engaged programme of exhibitions and research, combining international solo presentations, long-term historical inquiry, and structured public engagement. Across the year, Cell supported artists at pivotal stages, facilitated meaningful encounters between artists, curators, and writers, and extended its work beyond the gallery through research, pedagogy, and public programming.

Untamed Assemblies (Research-Led Public Programme)
Untamed Assemblies launched a major research initiative examining under-researched histories of experimental fashion and contemporary art in Eastern Europe during the 1990s, with particular attention to UK cultural exchange. Focusing on the Untamed Fashion Assemblies in Riga and the Avantgarde Fashion Assemblies in Tbilisi, the project explored how informal, collaborative, and performative modes of production emerged during a period of geopolitical transition.
Throughout 2025, the programme established its research foundations through interviews with original organisers, archival recovery and digitisation (VHS footage, press cuttings, photographs), and mapping of transnational networks in collaboration with the Latvian Centre for Contemporary Art. This consolidated fragmented histories into a coherent account.

The public launch in March 2025 filled Cell Project Space to capacity, attracting professionals from contemporary art, fashion, and academia, including **Pierre Bal-Blanc, Julia Gardener, Solvita Krese (Director, LCCA Riga), Sylvia Kouvali (Rodeo Gallery)**, and researchers from the **Courtauld Institute and London College of Fashion**. The launch featured screenings, archival presentations, and a panel discussion with **Bruno Birmanis, Phyllis Cohen**, and **Guus Beumer**. Total audience across the first events reached 116.

A key outcome of Untamed Assemblies is its continuation into the **19th Venice Biennale**, where *Untamed Assembly: Backstage of Utopia* will form the **Latvian Pavilion in 2026**. The programme reached an estimated 150,000 users onlineand reinforced Cell's role as a platform for long-term, research-driven inquiry into overlooked artistic histories.

Majd Abdel Hamid: Daydreamers
Daydreamers was the first London solo exhibition of Palestinian artist Majd Abdel Hamid, curated by Adomas Narkevičius (March–May 2025). The exhibition brought together long-term embroidery works and new commissions exploring slowness, labour, memory, and resistance, positioning textile practice as both method and metaphor for living and thinking beyond binary logics.
The exhibition welcomed over 900 visitors and attracted curators, writers, and artists including **Claude Adjil (Serpentine), Helena Reckitt, Tamara Chalabi, Angelina Radakovic (Mosaic Rooms), Ted Targett (Brunette Coleman)**, and artists such as **Mona Hatoum, Paul Noble, Georgina Starr,** and **Coumba Samba**. A visit from **Kunsthalle Basel** highlighted the exhibition's international significance.

Public engagement included The Looms Workshop with **Blackhorse Activators,** led by Trainee Producers **supported by Art Fund** Varvara Uhlik and Sam Stewart. Participants aged 15–25 responded to the exhibition through embroidery and needlework, reflecting on time, slowness, and imaginative resistance. This translated Abdel Hamid's methodology into a participatory, reflective practice.

A poignant highlight was the exhibition finissage with **Paul Noble**, presenting dot to dot (2006), his three-part sound poem originally voiced by **Laetitia Sadier.** Introduced by Noble through reflections on his first encounter with Hamid in Ramallah (2007), the event traced a poetic, intergenerational connection. Visitors were invited to take home over 600 sculptural elements from *Daydreamers* (Fortune Tellers), allowing the exhibition to continue through distributed afterlives. *Daydreamers* received notable editorial coverage, including a review feature in **Canvas Magazine and Mousse Magazine** and a listing in Art Monthly, and reached an estimated 150,000 online users, positioning Abdel Hamid's practice within UK and international discourse.

Tanja Widmann & Johannes Porsch: Produced by –1, plus One
This exhibition marked the first UK solo presentation of Austrian artist Tanja Widmann, in collaboration with Johannes Porsch. Staged across Cell Project Space, including office infrastructure, the exhibition treated the gallery as a conceptual machine where subjectivity, authorship, and institutional power were continuously produced through feedback, delay, and repetition.
Over ten weeks, it welcomed 437 visitors and drew attention from curators and writers including **Alvin Li, Fiontan Moran, Dina Akhmadeeva** (**Tate Modern**), **Olivia Aherne** (**Chisenhale**), **Bianca Stoppani** (**Fondazione Between Art & Film**), **Alexander Leissle** (**ArtReview**), **Chris McCormack** (**Art Monthly**), **and Rahma Khazam**, alongside artists including **Merlin Carpenter, John Smith,** and **Jasper Marsalis**.

The exhibition was extended through the workshop **A Slow Roasted Subject, And A Lengthy Buffet,** led by Goldsmiths alumni Frank Wates and Oli Mardon, with Trainee Producers Varvara Uhlik and Sam Stewart. Working with the **Goldsmiths Art Writing Group**, participants explored collective writing, repetition, and variation inspired by Raymond Queneau's Exercises in Style. Resulting texts were installed throughout the gallery, creating a live feedback loop between artwork, writing, and audience.

The exhibition reached an estimated 150,000 online users through ArtReview, e-flux, and social media, consolidating Widmann's presence in the UK context and demonstrating Cell's commitment to reflective, institutionally aware practice.

Ruoru Mou: Fortunate
Fortunate presented entirely new works by Ruoru Mou, produced through complex automated kinetic systems, with elements created in the UK and shipped from Amsterdam. The project highlighted Cell's expanded production capacity and its support for artists working at the intersection of material experimentation and international collaboration.

Open for ten weeks, the exhibition welcomed 1,027 visitors and attracted professional attention from **Nicole Yip** (**Spike Island**), **Amy Budd** (**MOMA Oxford**), **Alvin Li and Katrina Nzegwu** (**Tate Modern**), **Julia Gardener** (**Hot Wheels**), **and Ted Targett** (**Brunette Coleman**) alongside internationally active artists, **Gray Wielebinski, Michelle Williams Gamaker, Jack O'Brien, Michel Ho, and Nicole Cosen**

Fortunate received strong editorial coverage, including an online review on e-flux, listings in Artforum and Art Monthly, selection for **London Oomph during Frieze Week, and a full feature in Flash Art Magazine** (**Winter 2025**) **by Olivia Aherne, Curator Chisenhale Gallery**, resulting directly from professional engagement during the exhibition. Estimated digital reach was 150,000 users.

Public programming included curator- and artist-led tours and an in-depth conversation between Mou and curator/writer Giulia Civardi, exploring migration, classification, cross-cultural encounters, and the influence of Renaissance painting, ornamentation, and alchemical thinking on Mou's practice.

Overall Impact

In 2025, Cell Project Space welcomed over 3,400 in-person visitors, engaged hundreds of curators, writers, artists, students, and youth, and achieved extensive visibility through press, magazines, and online platforms. With invaluable support from our partners, the programme strengthened artists' UK and international profiles, facilitated long-term research, and reaffirmed Cell as a platform for experimental, research-led contemporary art, linking exhibitions, workshops, and public dialogue into a cohesive and critically significant year-long programme.

cellprojects.org

COCKAYNE The Elephant Trust

FLUXUS

FOYLE FOUNDATION

HENRY MOORE FOUNDATION

Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

cellprojects.org

Page Contents

1. Untamed Assemblies/ Event

7. *Daydreamers*, Majd Abdel Hamid, Solo Exhibition

20. *–1, plus One, Tanja Widmann Johannes Porsch Produced by*, Exhibition

36. *Fortunate*, Ruoru Mou, Solo Exhibition

cellprojects.org

Exhibition Report

Untamed Assemblies 1

Screening and Panel Discussion

Cell Project Space
258 Cambridge Heath Road
London
E2 9DA

Contact: info@cellprojects.org

Cell Project Space (London, UK) supported by the Cockayne Foundation, with additional support from the Foyle Foundation.

Curator Adomas Narkevičius

Contents:

2. Press Release

3. Exhibition Documentation

5. Exhibition Report

6. Audience Public Programme Press Coverage

cellprojects.org

Untamed Assemblies 1

Screening and Panel Discussion

6.30pm Thursday 13th March
Discussion, Screening and Archival Materials

Join us on Thursday, 13th March, at 6.30pm for the launch of *Untamed Assemblies*, a new research and public programme at Cell Project Space, exploring the under-recognised intersections between experimental fashion and visual art in the 1990s, with a focus on cultural exchanges between the UK and 'Eastern' Europe.

This inaugural event will bring together the initiator of *Untamed Fashion Assemblies (UFA)*, Bruno Birmanis, alongside original participants Phyllis Cohen and Guus Beumer. *UFA* was an annual carnivalesque festival that took place in Riga, Latvia, between 1990 and 1999, fusing alternative fashion, drag, and visual art. The evening will feature a screening, a panel discussion moderated by Cell's Curator Adomas Narkevičius, and a presentation of archival materials, offering insights into the *Assemblies'* spirit, their reception in both UK and Latvian media, and their broader cultural impact.

Fashion designer Bruno Birmanis will be joined by Guus Beumer, Founding Director (2013–2021) of Het Nieuwe Instituut and Temporary Fashion Museum (2015–2016), Rotterdam, and Phyllis Cohen, experimental make-up artist, illustrator, and Founder of Face Lace, London. Together, they will revisit the atmosphere and legacy of the Assemblies, reflecting on their non-commercial ethos and the intersections of experimental fashion, visual art, drag performance, anti-Soviet sentiment, and partying – erupting during rather than after the events' themselves.

Untamed Assemblies continues Cell's engagement with experimental artistic and cultural practices emerging from 'Eastern' Europe, following the Queer Anti-Colonial Solidarity Fundraiser Performance Night (2023) and CEED Feminisms programmes (2023–24). It also reflects on a moment of sociopolitical transition in the early 1990s, shaped by both euphoria and economic collapse in newly independent, decolonised countries such as Latvia, Lithuania, Estonia, and Georgia. Against this backdrop, the *Untamed Fashion Assemblies* in Riga and, slightly later, the *Avantgarde Fashion Assemblies* in Tbilisi, emerged as singular interdisciplinary festivals incorporating alternative fashion, visual art, club culture, politics, and drag.

For a brief moment in the 1990s, radical young fashion in the region captured the international imagination – particularly that of the United Kingdom. Iconic sculptor and jeweller Andrew Logan brought his performances to Riga and Tbilisi, accompanied by BBC film crews. Designers Zandra Rhodes and Red or Dead's Wayne Hemingway were among other notable participants, and in 1994, Paco Rabanne served as a jury member for the competition. A list of Central Saint Martins students in attendance suggests that Alexander McQueen may have witnessed the Assemblies firsthand. Pioneering feminist artist Eglė Rakauskaitė, who represented Lithuania at the 1999 Venice Biennale, presented wearable objects, while curator Raimundas Malašauskas, whose poetic, ephemeral methods informed what is now known as New Institutionalism, modelled for designer Sandra Straukaitė at Vilnius' UFA-inspired *Fashion Infection*. Meanwhile, in Georgia, the *Assemblies* helped shape the ethos and aesthetics of 'anti-fashion' – most recently brought to the global stage by Georgian designer Demna Gvasalia, artistic director of Balenciaga. The story of *Untamed Fashion Assemblies* – its impact on contemporary art, social change, and queer discourse in the region, as well as its latent influence on non-commercial and experimental fashion internationally – has yet to be fully explored.

Call for Archival Materials

Untamed Assemblies 1 also marks the start of year-long research into the *Untamed Fashion Assemblies* (Riga), *Avantgarde Fashion Assemblies* (Tbilisi), and broader cultural exchanges between 'Eastern' Europe and the United Kingdom at the intersection of art and fashion in the 1990s. If you participated in or contributed to these events, or hold archival material, please do not hesitate to get in touch: info [at] cellprojects [dot] org.

Bruno Birmanis is a designer whose work spans alternative fashion, wearable art, environmental and interior design. He is the founder and organiser of the experimental festival Untamed Fashion Assemblies (1990-1999) and has held the position of director for Vilnius Fashion Week and Moscow Fashion Week. Birmanis has also contributed to notable exhibitions and events such as 'We Don't Do This', MO Museum, Vilnius; '13 Women I (Still) Haven't Married', Latvian National Museum of Art, Rīga; 'Ballet. Beyond.', Putti Gallery and Riga Central Station, Riga. Additionally, he co-created 'The Post-Banalism Ball' in 1988, the first alternative fashion performance in the former USSR.

Guus Beumer was the Founding Director of Het Nieuwe Instituut (2013–2021) in Rotterdam, where he established the Temporary Fashion Museum (2015–2016). Previously, he directed Marres, Centre for Contemporary Culture, and Bureau Europa in Maastricht. He also led the Netherlands Architecture Institute (NAI). In the 1990s, Beumer worked in fashion with Alexander van Slobbe, co-developing the brands Orson + Bodil and SO. He was a founding member of De Zaak Nu, supporting art presentation institutions. He curated the Dutch Pavilion at the Venice Art Biennale (2011) and was Commissioner of the Dutch Pavilion at the Venice Architecture Biennale (2014). A regular contributor to Metropolis M, he recently founded Bruin, an initiative on waste wool.

Phyllis Cohen is a makeup artist, illustrator, and the founder of Face Lace. Her career spans several decades, during which she has collaborated with numerous iconic figures. Throughout the 1980s, she worked with renowned artists such as David Bowie, Annie Lennox, Tina Turner, and Janet Jackson. Her work appeared in prestigious publications like Vogue, Elle, and Vanity Fair. Her notable trompe-l'œil (optical illusion) makeup looks, producing three-dimensional effects on the skin, solidified her status as a pioneer in experimental makeup artistry.

cellprojects.org

Untamed Assemblies 1: Launch

Screening and Panel Discussion

Thursday, 13th March 2025
6.30-8.30pm

Cell Project Space
258 Cambridge Heath Road
London E2 9DA
+44(0)208 9816336
info@cellprojects.org
cellprojects.org

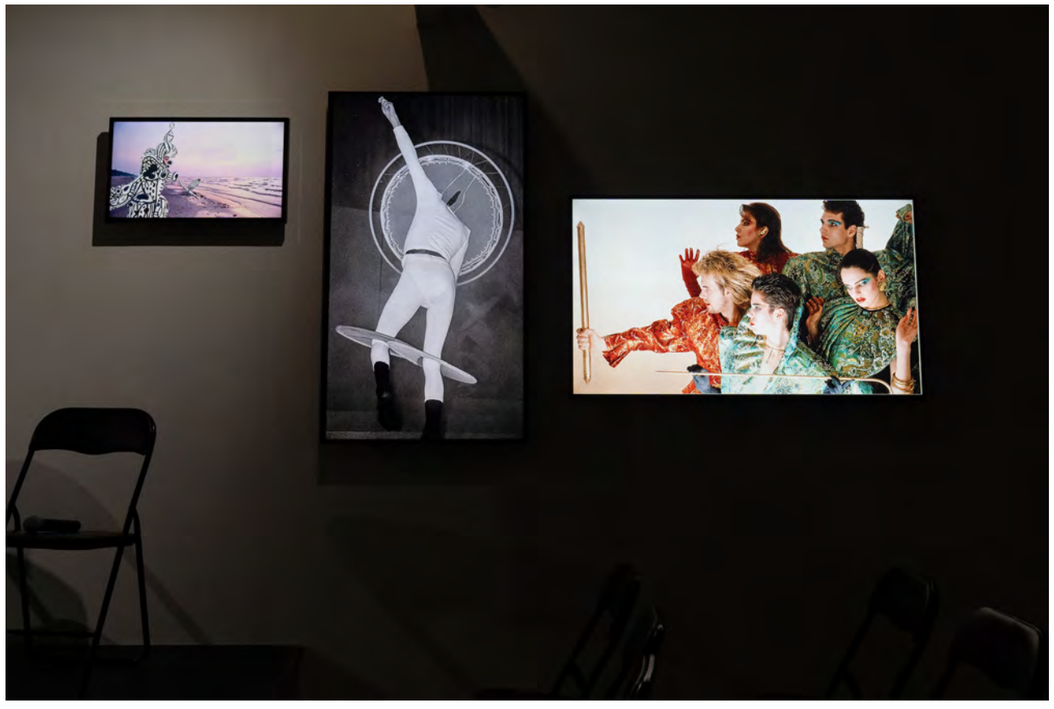
COCKAYNE

A2 Poster- Gallery Entrance & e-newsletter

Untamed Assemblies 1: Documentation

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025



Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

Event Report

Untamed Assemblies is a research-led public programme initiated at Cell Project Space in 2025. It focuses on the under-researched histories of artistic production at the intersection of alternative fashion and contemporary art in 'Eastern' Europe during the 1990s, with particular attention to cultural exchange with the UK. This stage of the project focused on the 1990s Untamed Fashion Assemblies (UFA), Riga, and the Avantgarde Fashion Assemblies, Tbilisi.

For a brief moment in the 1990s, radical young fashion in the region captured the international imagination, particularly that of the UK. Sculpturo and jeweller Andrew Logan brought his performances to Riga and Tbilisi, accompanied by BBC film crews. Designers Zandra Rhodes and Red or Dead's Wayne Hemingway were among participants, and in 1994, Paco Rabanne served as a jury member for the competition. A list of CSM students suggests that Alexander McQueen was among those in attendance. Pioneering feminist artist Eglė Rakauskaitė, who represented Lithuania at the 1999 Venice Biennale, presented wearable objects, while curator Raimundas Malašauskas, whose poetic, ephemeral methods informed what is now known as New Institutionalism, modelled for designer Sandra Straukaitė at Vilnius' UFA-inspired Fashion Infection. Meanwhile, in Georgia, the Assemblies helped shape the ethos and aesthetics of 'anti-fashion' – most recently brought to the global stage by Georgian designer Demna Gvasalia, artistic director of Balenciaga.

In 2025, the project focused on establishing the core tenets of research: conducting interviews with original participants and organisers, mapping transnational networks of correspondence and collaboration, gathering existing written and visual material, and identifying the extent of UK-based involvement. In collaboration with Latvian Centre for Contemporary Art, we began compiling archival fragments, sketches, press cuttings, photographs, digitising VHS footage, and reconstructing participant lists to begin assembling a coherent historical account

The project builds on Cell's ongoing engaging variously under-acknowledged - diasporic, decolonial, queer - or otherwise unbefitting artistic histories. It continues a line of inquiry developed through the CEED Feminisms public programme and recent work with artists and collectives working across performance, memory, and anti-colonial frameworks. Untamed Assemblies is interested in the ephemeral and informal conditions under which these scenes operated, and asks how their forms of production, rooted in instability, collaboration, and refusal might inform curatorial work today.

In March 2025, the first public event was held at Cell Project Space. It featured a screening and panel discussion with key contributors to the Assemblies: Bruno Birmanis (founder of the Riga Assemblies), Phyllis Cohen (makeup artist and original participant), and Guus Beumer (founding director of Het Nieuwe Instituut). The programme also included the presentation of archival materials, some previously not shown publicly, including BBC and Latvian television footage.

The research and programme initiated at Cell has contributed to next year's 19th Venice Biennale, where curator Adomas Narkevičius will co-curate the Latvian Pavilion under the title Untamed Assembly: Backstage of Utopia. The Pavilion will expand the project through newly commisioned performances and never before exhibited objects and printed matter.

Untamed Assemblies contributes to a better understanding of how experimental fashion and visual art operated as tools of expression, and exchange during a moment of geopolitical upheaval. It also reinforces Cell's role as a platform for long-term, process-based research into histories that remain at the edges of dominant institutional narratives.

Continuing this research and regional focus Adomas Narkevičius stepped down from his role as curator at Cell Project Space in September 2025 into an exciting new role as Founding Director of Upė Foundation, a new London-based initiative dedicated to fostering exchange and knowledge-sharing between Baltic and international curatorial and discursive fields in contemporary art.

Audience

The launch event in the 'Untamed Assemblies' public programme opened on 13 March 2025 with a full-house evening at Cell Project Space, welcoming approximately 100 visitors. The event attracted a wide range of professionals from the contemporary art and fashion communities, including Julia Gardener (Founder, Hot Wheels, London & Athens), Ana Viktoria Dzinic (Artist), Pierre Bal-Blanc (Curator), Solvita Krese (Director, LCCA Riga), Maria Mileeva (Lecturer in Modern & Contemporary Art, Courtauld), Janina Pedan (Artist), Meera Sleight (Head of Textiles/Design, Martine Rose), Anne Reimers (Senior Lecturer, Cultural and Historical Studies, LCF), Caroline Stevenson (Programme Director, Cultural and Historical Studies, LCF), Sylvia Kouvali (Gallerist, Rodeo), Lore Alender (Editor, Emergent Magazine), Ewa Poniatowska (Rat Section), and Chris O'Carroll (Design Studio Manager, Martine Rose). Visitor numbers across the following three public days brought the total audience to 116.

This was the first in a two-part programme revisitis the legacy and afterlives of the Untamed Fashion Assemblies. A second contribution has been extended to the19th Venice Biennale in 2026 for the Latvian Pavilion continuing to build the project's critical and public reach through expanded dialogue across visual art, fashion, and performance.

Press & Digital Reach

Online, the project reached an extended audience of approximately 150,000 users, through targeted advertising, Cell's website, social media platforms (Instagram: 15,400 followers; Facebook and X/ Twitter), and Cell's monthly newsletter (8,000 subscribers). The exhibition generated engagement via shared content, artist reposts, and newsletter, extending its visibility across UK and international audiences.The project launched an important profile for Bruno Birmanis and has built and international momentum and platform for the Latvian Pavilion.

Features Reviews Opinion Interviews Watch PLASTER Shop Newsletter

London art exhibitions you'll be glad you didn't miss

12/03/25 9 min read Picks: **Plaster Staff**

Spring is here, and what better way to beat away the last of the winter cobwebs than by venturing out into the city to see some art. Follow our weekly staff picks of the best new and upcoming exhibitions and culture events in London

Copy URL
Email
WhatsApp

'Untamed Assemblies' panel discussion, Cell Project Space

This panel discussion marks the launch of Cell Project Space's new research and event series and focuses on a crazy experimental festival that took place in Latvia in the 1990s that brought together fashion, visual arts, club culture, politics and drag. The panel and screening of archival footage takes place on Thursday 13th March in Bethnal Green. Free tickets available now! - Dora Densham Bond

Ongoing project, launch on Thursday 13th March, 6.30-8 pm at 258 Cambridge Heath Road, E2 9DA

Plaster Magazine- Preview Exhibitions not to be missed

Recording of the Event: Panel Discussion with
Adomas Narkevičius, Bruno Birmanis, Phyllis Cohen and Guus Beumer

cellprojects.org

Exhibition Report

Daydreamers

Majd Abdel Hamid

Cell Project Space
258 Cambridge Heath Road
London
E2 9DA

Contact: info@cellprojects.org

Project Partners: Cell Project Space (London, UK) in partnership with Fluxus Art Projects, with additional support from the Cockayne Foundation and The Elephant Trust.

Curator Adomas Narkevičius

Contents:

8. Press Release

9. Exhibition Documentation

17. Exhibition Report Audience

18. Public Programme

19. Press Coverage

cellprojects.org

Daydreamers

Majd Abdel Hamid

Opening Thursday 27 March 2025, 6-9pm
28 March – 25 May
Open 12-6pm Thursday-Sunday

Daydreamers, Majd Abdel Hamid's first solo exhibition in London, brings together a new and ongoing series of needlework. Initiated as early as 2012, these evolving and, at times, concluded bodies of work emerge from specific social and political moments, appearing as what the artist describes as 'textures of memory'.

Hamid engages with time as both material and medium, employing embroidery as a technique of recording, reflection and refusal. His work is guided by slowness and repetition, building up intensities of feeling over narrative enclosure, at odds with the accelerationist logic of algorithmic visual culture. If the modernist grid sought to impose order, his stitches waver – accumulations of attention, of intimate, even flawed, labour, and of time worked through, or 'wasted'.

12-23 (End of Chapter) (2012–2023) is a series that began with nine embroidered portraits of Mohamed Bouazizi, whose self-immolation on 17 December 2010 catalysed the Arab Spring. Hamid invited a woman from Farkha village to embroider one portrait, who then invited seven others. Hamid embroidered the ninth, making it his first embroidery project – a portrait that would gradually reduce in form over a decade. As figuration eroded, what remained was the name: Bouazizi, sewn onto a pillowcase using the leftover threads from the original commissions. The process moved through cycles of repetition, renunciation and reappearance, mapping the artist's own dislocations – moments of departure, guilt and acceptance – across shifting geopolitical landscapes.

A body of work made for this exhibition, *Daydreamers (Fortune Tellers)* (2025–), extends Hamid's interest in non-prescriptive futures. Over six hundred fortune tellers, modelled after the children's origami game, become a 'carpet' of possibilities across the gallery floor. Unlike the game's usual predetermined answers, Hamid's fortune tellers bear no inscriptions, only the textures of the folded fabric, leaving the act of divination open-ended. What is folded can unfold, unconcealing, or perhaps reverting back to its source material. Crafted laboriously, they will be offered to be taken freely, one for each visitor, over the exhibition's final two weeks. In London, a city where time is hyper-optimised and monetised, Hamid proposes a small act of gifting – without inscription, without demand.

Daydreamers (Code) (2024–) seeks to introduce slippages within the binary zeros-and-ones logic of the Jacquard loom's punch card, the machine that gave rise to automation and algorithmic coding. The series is made up of acts of unravelling and reconfiguring. It began with pieces of fabric collected by Hamid since his move to Beirut, materials accumulated but left unused. When already fraying, they are picked apart, then woven into small circles, building up texture. Each circle corresponds to a specific fabric, a trace of its former structure. The woven patterns appear as a 'dysfunctional' binary code, in the way one might absentmindedly scribble musical notes. The leftover fabric is then folded into fortune tellers.

The movement from one series to another is a continuous cycle of transformation: from fabric to thread, from thread to woven code, from leftover material to an object of potential. Hamid's work unmakes the grid as a structure of control in favour of the imperfect, emerging rhythms of the hand. His practice draws on Palestinian textile traditions while remaining unbound by historical forms – using embroidery as a means of evading both the hierarchies of art historical canons and the pressures of ideological symbolism. His gradually accumulating body of thousands of hours of work is a commitment to slowness – a refusal of the now-ubiquitous temporality of algorithmic attention extraction, which takes hold over the qualitative sensation of time.

Daydreamers marks a point of departure in the artist's practice. If earlier works carry the repetitive compulsion to work through, here is a sense of release – not an erasure or a resolution but an opening towards what remains possible. It is a meditation on how everyday acts of making may partake in the understated project of continuity, possibility, quiet joy, and life.

Curator Adomas Narkevičius

Majd Abdel Hamid is a visual artist from Palestine. He was born in Damascus in 1988, and is currently based between Beirut and Paris. He graduated from Malmö Art Academy, Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). Majd Abdel Hamid solo exhibitions include Signal, Malmö (2024) Muscle Memory, CCA: Centre for Contemporary Arts, Glasgow; 800 meters and a corridor, gb agency, Paris (2022); A Stitch in Time, Fondation d'Entreprise Hermès, Brussels curated by Guillaume Desanges (2021). Majd Abdel Hamid's work has been featured in numerous group exhibitions, including Les voix des fleuves, Biennale de Lyon, Phenomenon 5, Anafi, When Solidarity is not a Metaphor, Venice Biennial, Dislocations, Portes ouvertes sur l'Art, Palais de Tokyo, Paris, (Re)generation, Prix Reiffers Art Initiatives, Paris (2024) Art Explora, Photograph Pavillion 2023 Hirafen, La Station, Denden, Tunis, Kyiv Biennial, Vienna Institut Français de Jerusalem, Qattan Foundation and Taawon Foundation, Material Power: Palestinian Embroidery, Kettle's Yard, Cambridge and the Whitworth, Manchester, UK (2023); Memory Sews Together Events That Hadn't Previously Met, Sharjah Art Museum, Sharjah; Splendid Isolation, SMAK, Ghent; La Beauté du Diable, Frac Franche-Comté, Besançon (2022); Répare, Reprise, Cité International des Arts, Paris, (2021); Heartbreak, Ruya Maps,Venice; Touché! (gesture, movement, action), Beirut Art Center, Beyrouth, (2019); at Krognoshuset Lund in Sweden (2016), the Valencia Institute of Modern Art in Spain and the Halil Saakini Cultural Center in Palestine (2018).

cellprojects.org

Majd Abdel Hamid
Daydreamers

Opens Thursday 27th March 2025 6-9pm
28.03.2025 – 25.05.2025
Thursday–Sunday 12–6pm

Cell Project Space
258 Cambridge Heath Road
London E2 9DA
+44(0)208 9816336
info@cellprojects.org
cellprojects.org

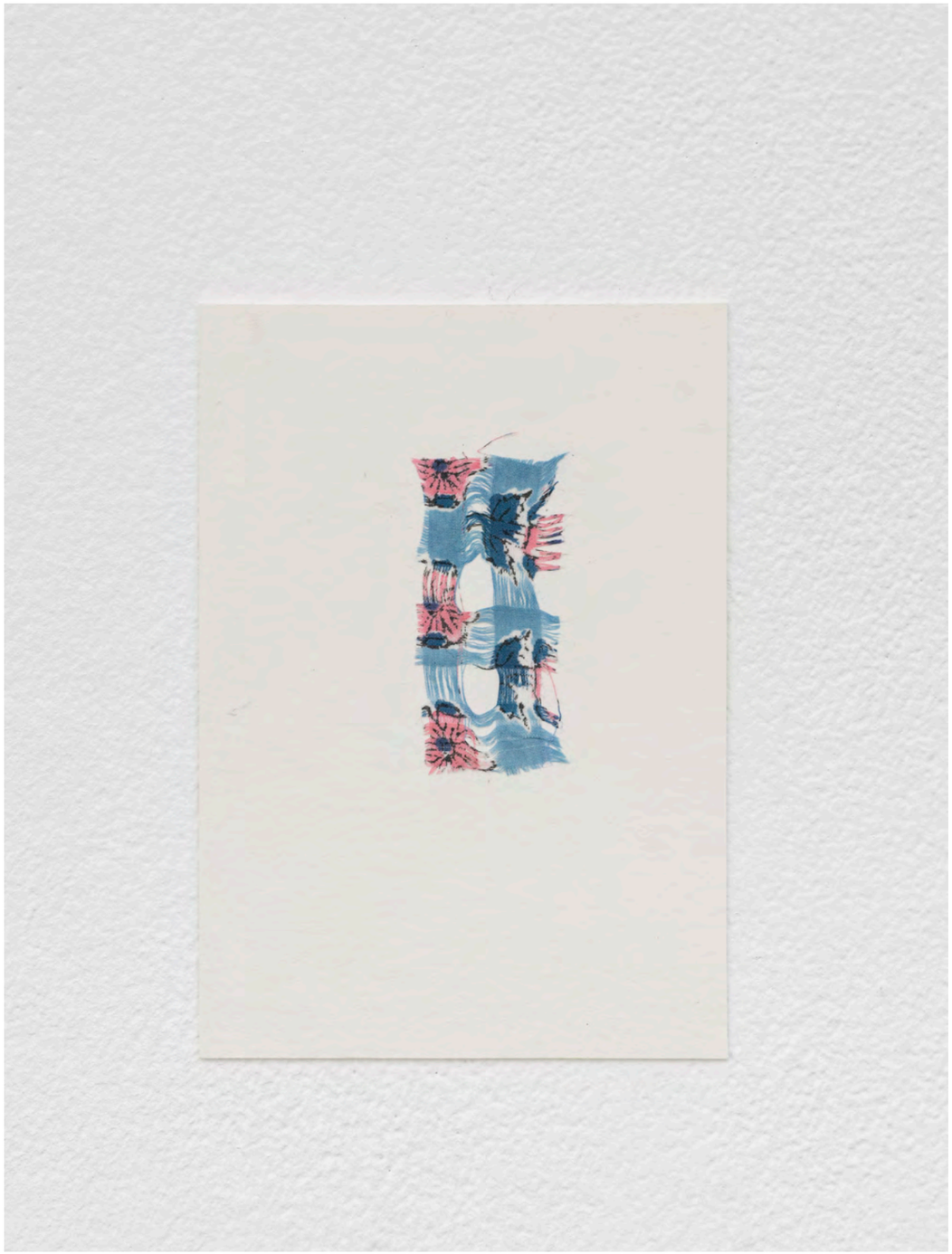
The Elephant Trust COCKAYNE FLUXUS

A2 Poster- Gallery Entrance & e-newsletter

Daydreamers: Documentation

Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Code), 2024, 9 × 18 cm, Cell Project Space, 2025



Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Music Box), 2025, dimensions variable, Cell Project Space, 2025

Majd Abdel Hamid, Son This is a Waste of Time, 2015–ongoing, 10.5 × 14.5 cm, Cell Project Space, 2025

Majd Abdel Hamid, Ode to the Sea (Soap), 2024, 6 × 3 × 6.5 cm, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Fortune Tellers), 2025, dimensions variable, Cell Project Space, 2025

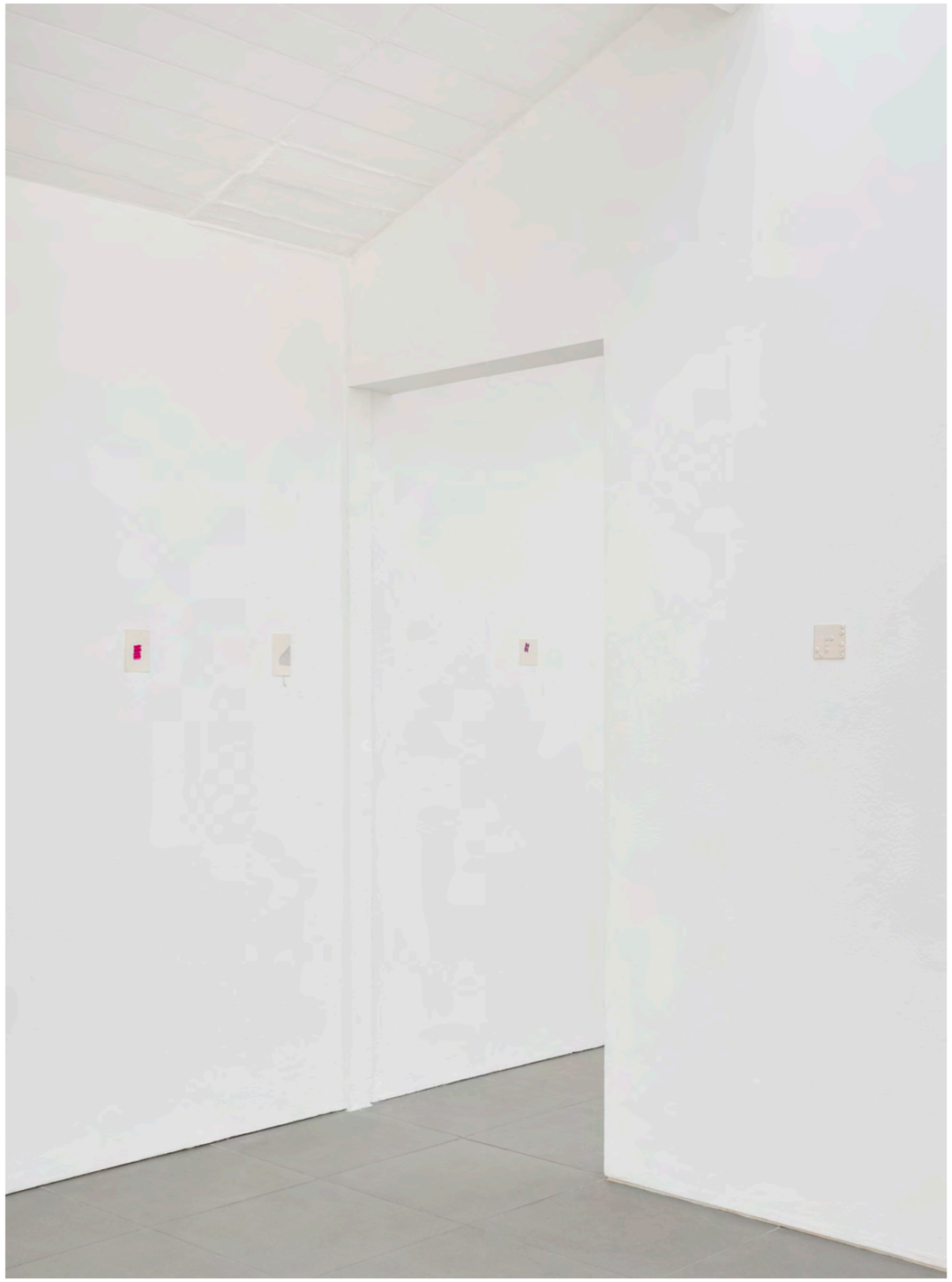
Majd Abdel Hamid, Son This is a Waste of Time (from July to March), 2015–ongoing, 23 × 32 cm, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025

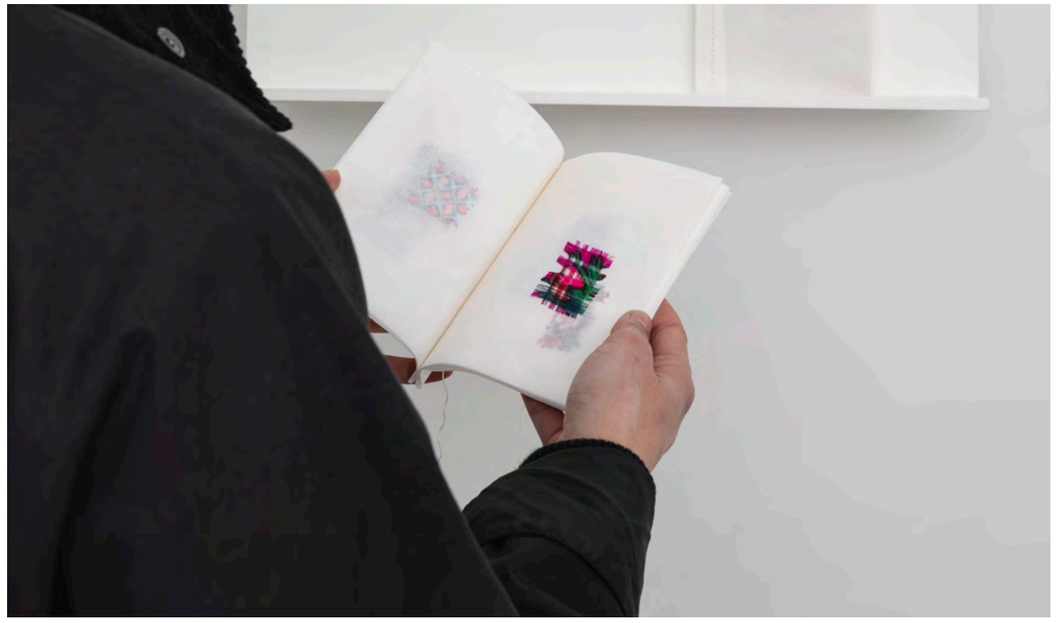
Majd Abdel Hamid, 12 to 23 (End of Chapter), 2012–2023, 31.5 × 43.5 cm / 14.5 × 10.5 cm, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Code II), 2025, 9 × 9 cm, Cell Project Space, 2025



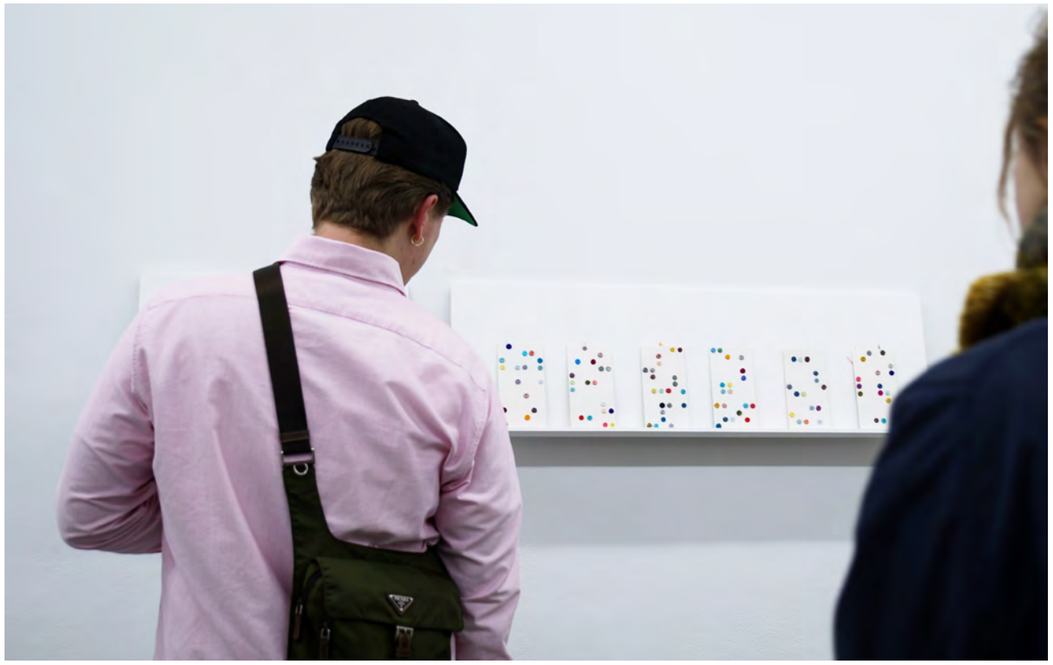
Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025

Majd Abdel Hamid, Daydreamers (Notebooks), 2024, 12 × 16 cm, Cell Project Space, 2025

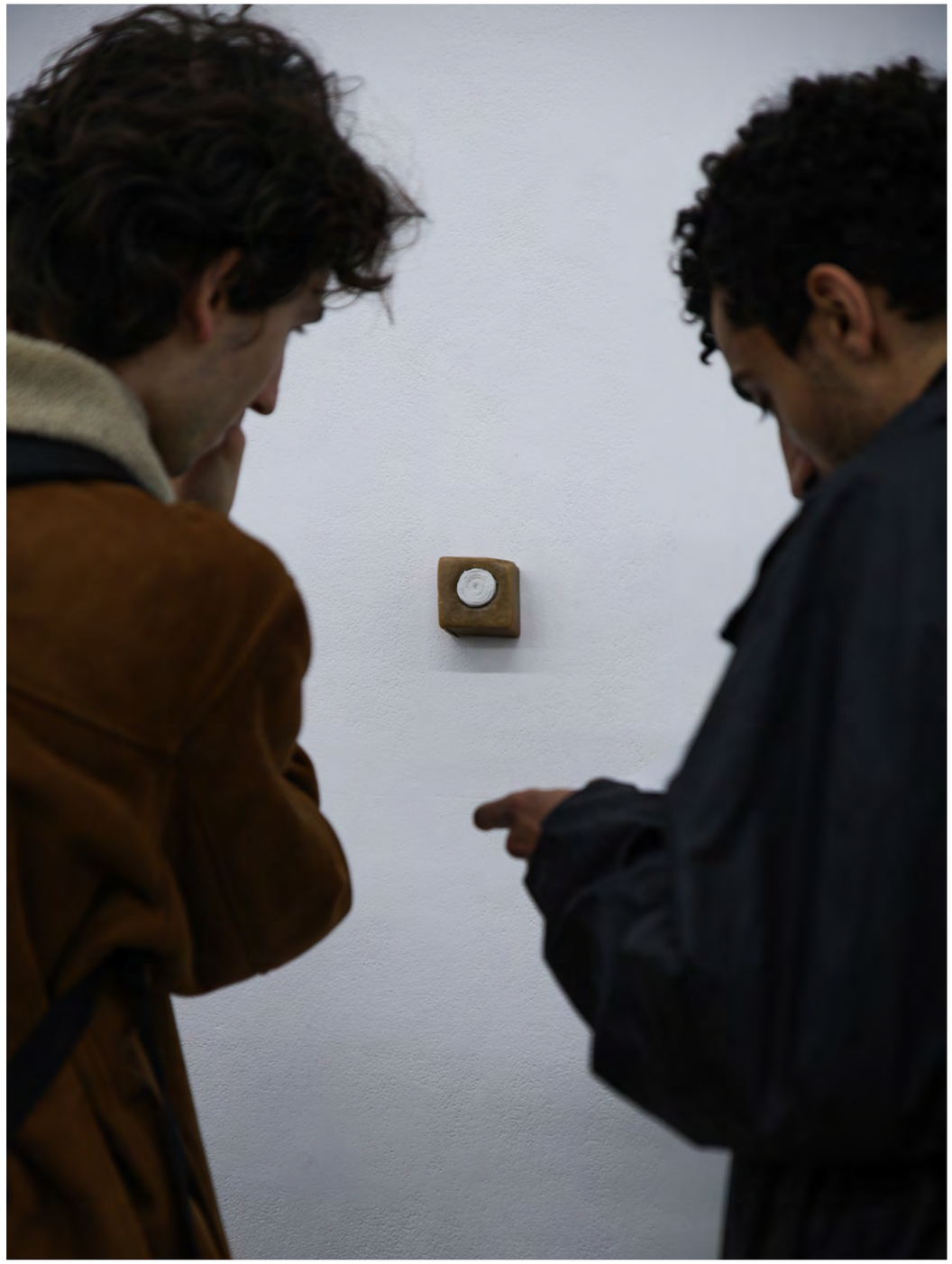


Majd Abdel Hamid, Daydreamers (Notebooks), 2024, 12 × 16 cm, Cell Project Space, 2025

Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025



Private View Documentation



Private View Documentation

Private View Documentation

Private View Documentation

Private View Documentation

Exhibition Report

Project Description & Target Group:

Daydreamers marked the first London solo exhibition by Palestinian artist Majd Abdel Hamid. The project brought together newly commissioned and ongoing textile works exploring memory, time, and resistance through. Targeting general audiences alongside engaged art publics, students, and youth groups, the exhibition opened up a contemplative, materially-driven space for thinking through time, labour, trauma, and political complexity beyond binary thought.

The project aimed to introduce UK audiences to Abdel Hamid's practice and its critical engagement with slowness, abstraction, and the binary logic. Through a newly commissioned series interrogating the historical Jacquard binary code system and its legacies, Daydreamers sought to destabilise dominant formal and political narratives by foregrounding intimate acts of making and gifting. The exhibition also reinforced Cell's commitment to supporting emerging international artists at pivotal stages of their practice.

Running from 28 March to 25 May 2025, Daydreamers was curated by Adomas Narkevičius and presented a selection of embroidered and sculptural works that unfold over years, some beginning as early as 2012. Majd Abdel Hamid's practice functions within the context of Palestinian textile, yet it avoids the rigid pressures of a tradition, opting for open-ended forms, imperfect motif and intimate, unalienated labour as possibilities for continuity and refusal. His work engages the materiality of time itself, evoking slowness as a mode of resistance to algorithmic and capitalist acceleration.

The exhibition included three key series: 12-23 (End of Chapter), a decade-long embroidery project reworking the image of Mohamed Bouazizi; Daydreamers (Code), which disrupts the punchcard logic of Jacquard looms through woven circles made from unravelled fabric; and Daydreamers (Fortune Tellers), a new sculptural commission featuring over 600 hand-sewn objects freely given to visitors over the final weeks, a quiet act of distribution and care. In fluently communicating poetic and political aspects Hamid's practice, the demonstrated the capacity of modest material forms to hold complicted affective and geopolitical content.

A core achievement of the project was the establishment of Hamid's practice in the UK context, opening pathways for further institutional collaborations and affirming Cell's curatorial vision. The project also succeeded in embedding pedagogical and participatory elements to extend the exhibition's reach via Student Producers' Programme at Cell. Coordinating logistics across Beirut, Paris, and London was a key challenge, particularly in regards to the artist's travel and well-being. That was sucesfully addressed through sustained open dialogue and mutual flexibility.

Daydreamers proposed a slow and poetic alternative to the dominant grammars of visibility, positioning embroidery as both method and metaphor for how we might live, remember, and imagine otherwise.

Audience:

Daydreamers by Majd Abdel Hamid was open to the public from Thursday to Sunday over a nine-week period, welcoming over 900 visitors. Regular tours followed by audience Q&As, as well as targeted group visits and events were provided as effective, tailored forms of engagement with audiences of diverse needs, ages and levels of art knowledge.

The exhibition attracted a wide range of visitors, including art professionals such as Angelina Radakovic (Curator, Mosaic Rooms), Julia Gardener (Gallerist, Hot Wheels), Ted Targett (Gallerist, Brunette Coleman), Tamara Chalabi (Independent Curator), Claude Adjil (Curator, Serpentine), Helena Reckitt (Curator, Researcher, Feminist Duration Reading Group), Zarina Muhammad (The White Pube), and writer Michael Kurtz. A visitor from Kunsthalle Basel also attended, following a recommendation from Mohamed Almusibli (Director, Kunsthalle Basel).

Artists who visited included Mona Hatoum, Paul Noble, Georgina Starr, Coumba Samba, Gretchen Lawrence, Jack Jubb, and Giuseppi Cambana Rodriguez, Anne Robinson

Group visits included:
– Delfina Foundation's artist cohort
– Blackhorse Activators for The Looms workshop, a hands-on textile and storytelling session led by Cell's Trainee Producers in response to Majd Abdel Hamid's practice
– Ben Jones' patrons group from The Courtauld Institute
– City Lit adult learners group, led by Chantal Condron
– ICA Creative Youth Forum, led by Lyndon Harris
– Goldsmiths Graduate Diploma in Art students, led by Mia Grassie-Clarke
– Goldsmiths Art Department group, led by Bryan Munguia
– UAL student group
– Art patrons group led by artist and educator Aliki Braine

Press & Digital Reach

Daydreamers received notable online and print coverage, including a feature on Mousse Magazine, and a listing in Art Monthly. Online, the exhibition reached an extended audience of approximately 150,000 users, through targeted advertising, Cell's website, social media platforms (Instagram: 15,400 followers; Facebook and X/Twitter), and Cell's monthly newsletter (8,000 subscribers). The exhibition generated engagement via shared content, artist reposts, and newsletter, extending its visibility across UK and international audiences.

The Looms Workshop with Blackhorse Activators

In the *The Looms*, Blackhorse Activators were invited to respond to artist Majd Abdel Hamid's solo exhibition *Daydreamers* through embroidery and needlework. Considering the slowness and repetition present in Majd's process, the group used thread to engage with the subtle and imaginative forms of resistance the act of daydreaming can hold.

Led by Trainee Producers, Varvara Uhlik and Sam Stewart, the workshop began with a tour of the exhibition, followed by a reflective discussion and a series of written responses, that focused on the artist's engagement with 'time' both as material and medium. These responses identified stitching as a tool for sensing, sketching to process sensory experiences, and for reflection. Following an open-ended logic present in Hamid's *Daydreamers*, *The Looms* offered a space where value was placed on making slowly, with outcomes that considered the potential of the non-prescriptive act of sketching within the context of a fast-paced London backdrop.

Blackhorse Activators are a group of 15-25 year olds from Walthamstow with a passion for applying creativity to build community, who meet monthly at Blackhorse Road Workshop and cultural venues in London. They are a graduate cohort from the Blackhorse Responders programme.

Varvara Uhlik and Sam Stewart are Cell's Trainee Producers, an initiative supported by Art Fund's Student Art Pass. The seven-month structured programme offers two full-time students a paid work placement to work closely with Cell's critically focused team to actively engage in all aspects of gallery operations, from supporting the delivery of exhibitions and events to enhancing audience engagement.

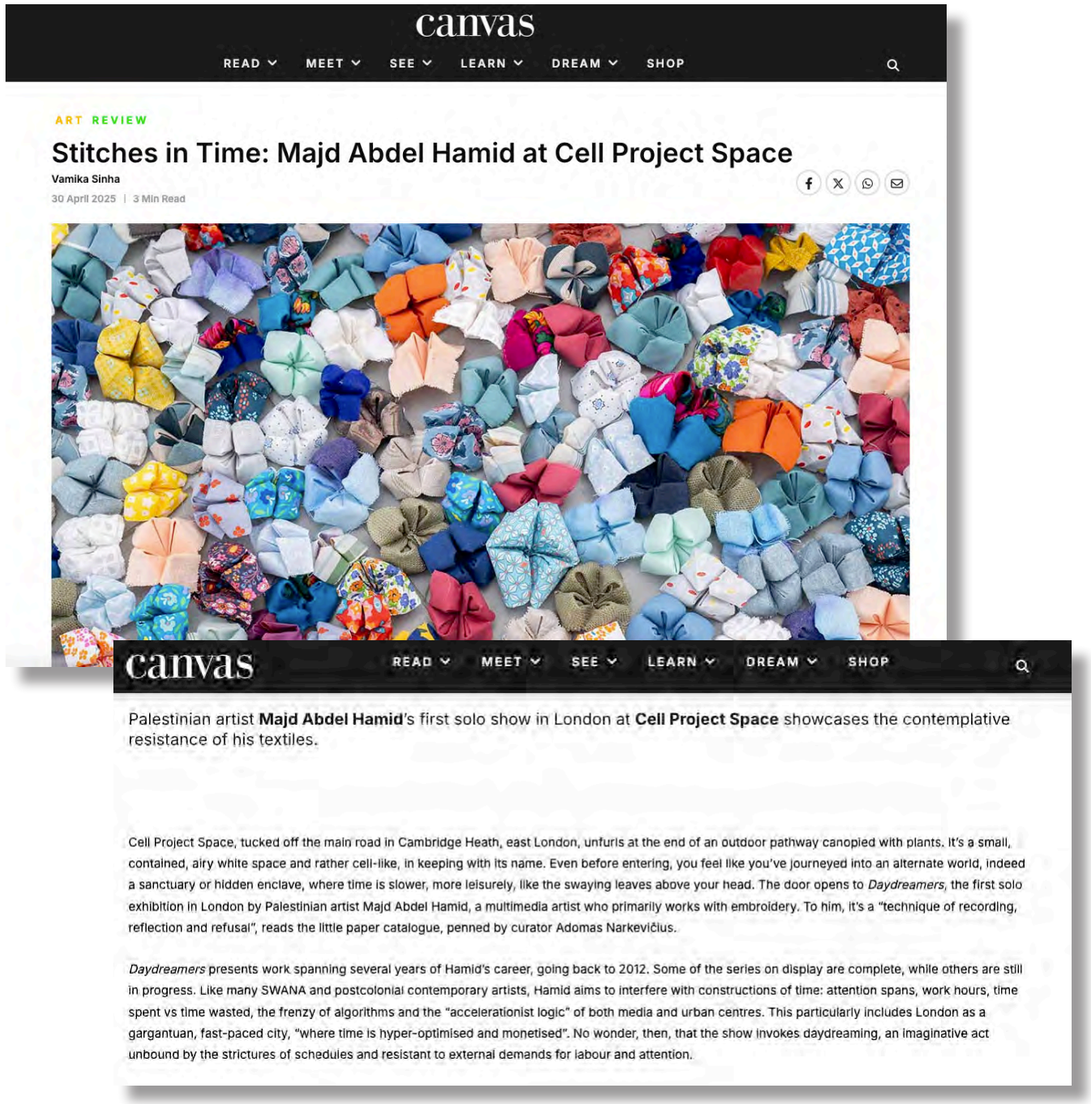
The Looms Workshop Documentation

The Looms Workshop Documentation

The Looms Workshop Documentation

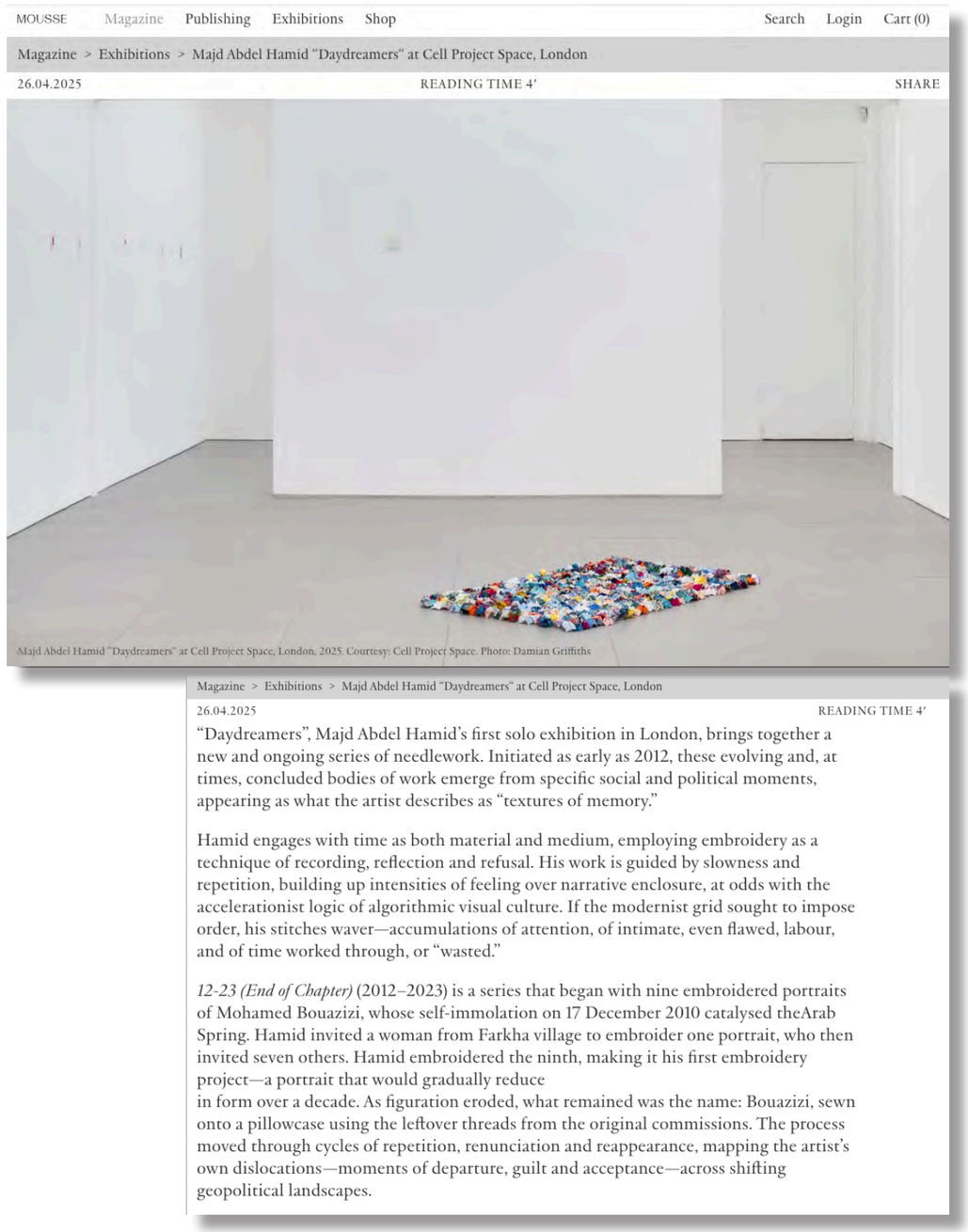
Press Coverage:

Canvas:



https://www.cellprojects.org/press/daydreamers-canvas

MOUSSE Magazine:



https://www.cellprojects.org/press/daydreamers-mousse-magazine

Exhibition Report

–1, plus One

Tanja Widmann Johannes Porsch Produced by

Cell Project Space
258 Cambridge Heath Road
London
E2 9DA

Contact: info@cellprojects.org

Cell Project Space (London, UK) with generous support from Phileas, The Austrian Office for Contemporary Art, The Austrian Ministry for Housing, Arts, Culture, Media and Sport, and Cockayne Foundation

Curator Adomas Narkevičius

Contents:

21. Press Release

23. Exhibition Documentation

31. Exhibition Report

32. Audience Public Programme

35. Press Coverage

cellprojects.org

-1, plus One

Tanja Widmann Johannes Porsch
Produced by

05.06.2025 - 10.08.2025

-1, plus One

Tanja Widmann Johannes Porsch
Produced by

05.06.2025 - 10.08.2025

Cell Project Space
258 Cambridge Heath Road
London E2 9DA
cellprojects.org

COCKAYNE Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

-1, plus One

Tanja Widmann Johannes Porsch Produced by

Opening Thursday 5 June 2025, 6-9pm
6 June 2025 – 10 August 2025
Open 12-6pm Thursday-Sunday

Cell Project Space presents *-1, plus One*, the first solo exhibition by artist Tanja Widmann in the United Kingdom. The exhibition is conceived as a site of negotiation - material, social, affective - where authorship is 'beside itself', as in the collaboration with Johannes Porsch | Produced by Johannes Porsch. Read together as *Tanja Widmann Johannes Porsch Produced by -1, plus One*, the title suggests a conceptual machine of addition and subtraction, of lack and desire, and of the conceptual structure producing subjects as much as subjects producing the structure.

–1, plus One moves through the exhibition as a structuring condition. It introduces a logic of cut and supplementation, where subjectivity is formed through sequences of doubling, libidinal displacements and returns. Across the works, traces of automation of perception appear: film as flicker, the newspaper as cliché, and sound as drone – excess produces voids. Scripts, drawings, glass doors, seals and Hermès curb bits recur in variations and alterations, each staging a relation between control, address, and withdrawal.

Across both floors, in the 'lobby', office, front and back gallery, the exhibition operates as a basic feedback system circulating economies of desire, production, and time. The curb bit functions as its 'source code' – a simple cybernetic object for regulating bodies and movement, initiating a logic that returns across elements. At once luxury commodity and fetish, it condenses an economic field of tangible exchange and of relation to the other. An industrial hum just audible before entry amplifies from the inside, dislocating the spatial and symbolic threshold through a barely perceptible doubling. Glass panels, leaning on the wall beside two thresholds, hold the possibilities (semantic, symbolic, affective, imaginary, art historical) of 'door' as an entry/exit configuration, reflecting visitors back into the system of which they are momentarily a part. These repetitions and omissions turn signification in on itself, testing what registers as difference and where thresholds begin to dissolve. The exhibition approaches its elements in a process of 'montage', as if a film neither fixed nor linear; assembled in real time, cut and edited by each recipient. Subjectivation is registered in these circuits as delays, gaps, intervals and recursions, as the labour of staying in relation to a structure that shifts with each iteration.

Tanja Widmann's practice navigates the material constraints and social fictions that regulate contemporary life, tracing the symbolic and economic circuits through which value is produced and circulated. Scripts - readymade objects, images, texts - serve as source code: for reception, (re)production, and deviation. Working with the everyday tech of the home office, laptop, printer, cell phone, etc. – and materials from the hardware store, Widmann's works function as coded feedback loops: degraded, recomposed. Drawing on the Pictures Generation and Charles Baudelaire, the cliché becomes preferred data.

Johannes Porsch develops displays that operate as performative sets – objects that articulate the conditions of their own visibility. In dialogue with post-minimal and post-conceptual strategies, they foreground use-value and destabilise autonomy by rendering its heteronomous supports. These structures sustain positions and enable relations, anticipating events while modulating presence. Abstraction does not generalise; it fractures reflexivity, revealing labour as both structural and obscured. What appears autonomous is revealed as contingent, on holding, showing, connecting. Status – objectal or relational – is the effect of ongoing negotiation.

Curator Adomas Narkevičius

Tanja Widmann lives and works in Vienna and Munich. Recent exhibitions: 'Echo's Hunger, Schiefe Zähne', Berlin (2025); 15th Baltic Triennial: 'Same Day', CAC, Vilnius (2024); 'dysfunctional malappropriation', University Gallery of the Angewandte, Vienna (2024); 'Lying Daughters. Produced by Johannes Porsch', FELIX GAUDLITZ, Vienna (2023); 'Since 1884. Produced by Johannes Porsch', New Toni, Berlin (2022); 'Cybernetics of the Poor', Kunsthalle Wien (2020), 'V', FELIX GAUDLITZ, Vienna (2020). Her practice also takes shape in text, publication, workshop, and curatorial formats, often in dialogue with others. Exhibitions: 'Industry / Against Nature', FELIX GAUDLITZ, Vienna (2022), and 'Post-Apocalyptic Realism', Museum Brandhorst, Munich (2017). Publications: 'Post-Apocalyptic Realism' (Tonio Kröner, Laura Preston, Tanja Widmann, eds., Walther König, 2019); 'Postapocalyptic Self-Reflection' (Laura Preston, Tanja Widmann, eds., Westphalie Verlag, 2018); 'To Make Oneself Similar in This Sense' (artist's book, Westphalie Verlag, 2012). A new artist's book will be published by New Toni Press in summer 2025.

Johannes Porsch lives and works in Vienna, selected exhibitions include: 'Rehearsals of Metabolism', Kunstverein Kevin Space Vienna (2025); 'Peche Pop', Museum of applied arts Vienna (2024); 'Key Operators. Weaving and coding as languages of feminist historiography', Kunstverein Munich (2024); 'to care, to display, to support', Universitätsgalerie der University of applied arts Vienna (2024); 'currently not available' ,Julius Koller Society, Bratislava (2019); 'tropology', Kunstraum Lakeside Klagenfurt (2018); 'Tropology', Tiroler Künstlerschaft Innsbruck (2017); 'Julius Koller. One Man Anti Show', mumok, Wien (2016); Kyiv Biennal (2015); 'Unrest of Form. Imagining the Political Subject', Secession Vienna, Academy of Fine Arts Vienna (2013); 'Aa', Salzburger Kunstverein (2012); 'Counter-Production', Generali Foundation Vienna (2012); 'Moments. A History of Performance in 10 Acts', ZKM (2012); 'Troubling Research', Academy of Fine Arts Vienna (2011). Johannes Porsch studied at the University of applied Arts Vienna and the Jan van Eyck Academie, Maastricht.

Cell Project Space
258 Cambridge Heath Road
London E2 9DA
+44(0)208 9816336
info@cellprojects.org
cellprojects.org

Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

Federal Ministry Housing, Arts, Culture, Media and Sport Republic of Austria

COCKAYNE

Opens Thursday 5th June 2025 6–9pm
06.06.2025 – 10.08.2025
Thursday–Sunday 12–6pm

-1, plus One

Tanja Widmann Johannes Porsch
Produced by

05.06.2025 - 10.08.2025

-1, plus One

Tanja Widmann Johannes Porsch
Produced by

05.06.2025 - 10.08.2025

Opens Thursday 5th June 2025 6–9pm
06.06.2025 – 10.08.2025
Thursday–Sunday 12–6pm

Cell Project Space
258 Cambridge Heath Road
London E2 9DA
+44(0)208 9816336
info@cellprojects.org
cellprojects.org

Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

Federal Ministry Housing, Arts, Culture, Media and Sport Republic of Austria

COCKAYNE

A2 Poster- Gallery Entrance & e-newsletter

cellprojects.org

cellprojects.org

Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivate)*, detail, 2025, 194.1 x 86.5 x 0.8 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm and *-1, One plus (Script)*, 2025, Cell Project Space, 2025

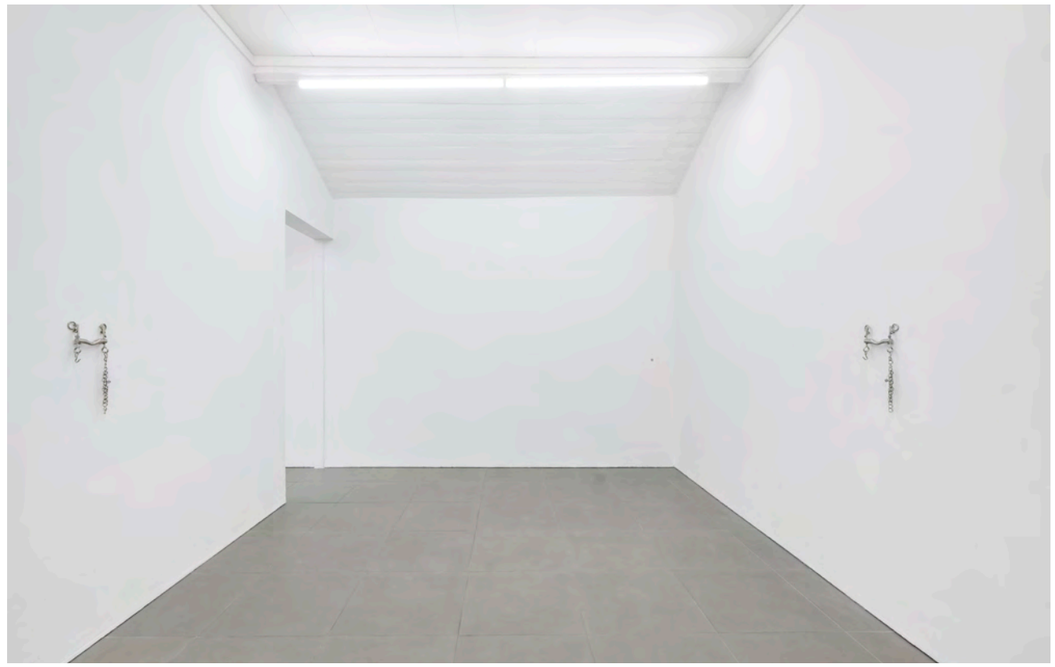
Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Script)*, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivate)*, 2025, 194.1 x 86.5 x 0.8 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm and *-1, One plus (Cherry on top)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025

cellprojects.org

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Cherry on top)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025

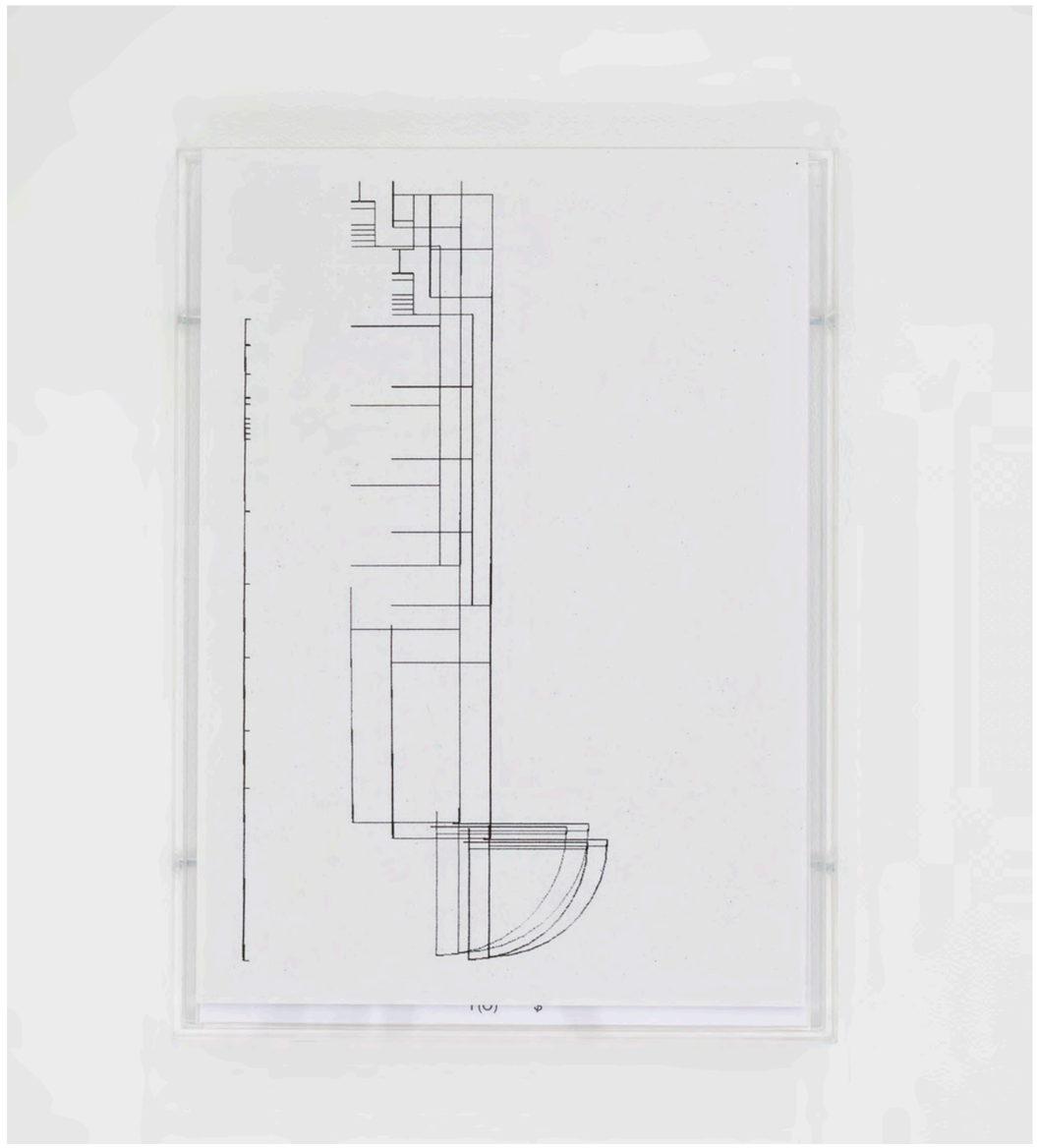
cellprojects.org

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Bit)*, 2025, 14.8 x 15.5 x 2.4 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Bit)*, detail, 2025, 14.8 x 15.5 x 2.4 cm, Cell Project Space, 2025

cellprojects.org

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivate)*, 2025, Ø 24.9, stereo audio, 16:24 sec, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivate)*, 2025, 32.3 x 23.4 x 0.25 cm, Cell Project Space, 2025

cellprojects.org

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivate)*, 2025, 32.3 x 23.4 x 0.25 cm and -1, One plus (Derivate), 2025, 32.3 x 23.4 x 0.25 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (The Horse Fair)*, single channel video, 2:36 mins, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Protocol)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, Installation view, *-1, plus One*, 2025, Cell Project Space, 2025

Tanja Widmann Johannes Porsch Produced by, Installation view, *-1, plus One*, 2025, Cell Project Space, 2025

Private View Documentation

Private View Documentation

Private View Documentation

Private View Documentation

Private View Documentation

Exhibition Report / Project Narrative:

−1, plus One was the first UK solo exhibition by Austrian artist Tanja Widmann, produced in close collaboration with artist and writer Johannes Porsch. Staged across both floors of Cell Project Space, including its office space, the exhibition proposed the gallery as a conceptual machine, circulating feedback, delay, and symbolic drift, where subjectivity emerged through sequences of doubling, displacement, and return.

The exhibition's structuring condition, reflected in its title, was one of cut and supplementation: a logic of lack and desire where the subject was formed in relation to, and through, the operations of a shifting structure. Authorship, too, appeared 'beside itself'. Read together as 'Tanja Widmann Johannes Porsch Produced by −1, plus One', the exhibition title suggested a recursive system, where structure produces subjects as much as subjects produce structure.

With Porsch, Tanja Widmann explored how design mediates movement and control, drawing on horse harnesses and curb bits as objects of physical and social regulation, and as source code for a sculptural and conceptual language of the exhibition. Hermès Kandare curb bit, the assisted ready-made, functioned as the exhibition's central motif and cybernetic kernel: a simple object of bodily governance, recast as luxury, fetish, and interface between bodies. Alongside it, leaning glass panels for standardised office doors, reflected back material and symbolic thresholds. Circumnavigating the binary state of 'in or out', they staged entry and exit as open feedback circuits, reflecting viewers back into the apparatus of the exhibition space they briefly occupied.

A reworking of Rosa Bonheur's famous painting 'The Horse Fair' (1853) to a flicker film displayed on loop on a smartphone operated as a historical hinge, collapsing the representation of domination and inter-species display into a meditation on institutional choreography, informational noise, and address. These concerns extended across scripts, drawings, seals, sound, and film, each modulating how bodies are figured or withdrawn. The flicker film, embedded sound recordings, and layers of film and TV series subtitle transcription *('−1, One plus (Script)')* produced recursive perceptual circuits where cliché, automation, and excess rendered voids rather than meanings.

The exhibition also intervened into the gallery's administrative protocols: '−1, One plus (Protocol)' tasked staff with logging the duration of each visitor's stay using repurposed Excel sheets that previously tracked this exhibition's production budgets. Bureaucratic instruments were folded back into the exhibition, complicating where display ends and infrastructure begins.

Throughout, Tanja Widmann's and Johannes Porsch's works reflected on conditions of production, value, and circulation. The formal vocabulary of *−1, plus One* drew on the language of the office, the hardware store, appropriation art, and institutional critique, reprogramming materials and gestures into feedback loops that withheld resolution. If seen as a film, it was not so much a linear narrative story, but a live montage, cut and resequenced with each variation, visitor, and encounter.

Audience:

Tanja Widmann Johannes Porsch Produced by *–1, plus One* was open to the public from Thursday to Sunday over a ten-week period, welcoming an 437. Regular tours, informal discussions, as well as workshops and targeted visits were used as effective, responsive forms of engagement, welcoming a wide range of audience backgrounds and levels of familiarity with conceptual and installation-based practices.

The exhibition was visited by a range of art professionals such as Alvin Li (Curator for International Art, Tate Modern), Fiontan Moran (Curator, Tate Modern), Dina Akhmadeeva (Assistant Curator, Tate Modern), Ted Targett (Co-founder, Brunette Coleman), Laurie Barron (Associate Director, Herald St), Chris McCormack (Editor-in-Chief, Art Monthly), Olivia Aherne (Curator, Chisenhale), Bianca Stoppani (Curator, Fondazione Between Art&Film), Alexander Leissle (Editor, ArtReview), Lore Alender (Editor, Emergent), Alexandra Symons Sutcliffe (art writer), Rahma Khazam (writer/ academic), Michael Kurtz (art writer, Art Monthly, e-flux, ArtReview), Denise Lai (curator, Associate Director, ROH Projects), Berta Zubrickaitė (Assistant Director, Edel Assanti), and Milda Batakytė (Curator, Auto Italia).

Artists who visited included Merlin Carpenter, Sam Lipp, John Smith, Alan Michael, Jasper Marsalis, Lauren Auder, and Ana Viktoria Dzinic, alongside performance duo Rat Section and artist-critic Olesia Shuvarikova.

Group visits included:
– A guided tour for art advisor Justė Jonutytė's invited group
– Delfina Foundation alumni and friends visiting with curator Erin-Li–
– Targeted invitations to Cell's local network of curators, artists, and writers
– Ongoing peer visits from artists in London's experimental project space ecosystem
– Workshop- with Blackhorse Activators & Goldsmiths Writing group

Press & Digital Reach

–1, plus One was shared via Cell's online channels and through the networks of the artists and curators. The exhibition reached an approximate online audience of over 150,000, through advertising on ArtReview and e-flux, Cell's website, social media platforms (Instagram: 18,600 followers; Facebook and Threads), and Cell's monthly newsletter (8,000+ subscribers). The show generated engagement via reposts, critical mentions, and peer-to-peer sharing, extending its visibility across UK and international contemporary art audiences.

Public Programme:

'CTRL+C, CTRL V' - Blackhorse Activators Workshop

In *CTRL+C, CTRL V,* Blackhorse Activators were invited to explore and respond to Tanja Widmann, Johannes Porsch Produced By *-1, plus One* exhibition. The workshop explored the 'script' as raw material to be rewritten, remixed, and transformed.

Led by Trainee Producers, Varvara Uhlik and Sam Stewart, the session began with a tour of the exhibition that treated the show as a mystery that needed to be uncovered, encouraged investigation, curiosity and dialogue rather than leaning on provided preexisting definitions.

The group took part in an introductory writing exercise, based around subjective experience and personal interpretation of the exhibition - which were then broken down into keywords, patterns, and structures that caught the eye. Using printers, scanners, and analogue processes, these fragments were reworked into new visual layouts and drawings, with no prescribed rules for their transformation.

Prompts drawn from the group's independent exploration of the gallery, such as 'How does the space make you feel?' or 'What does this remind you of?' - guided the process. In the final stage, participants placed their reconfigured texts and artworks onto a large canvas in the exhibition space, creating a collaborative composition that formed a visible dialogue between their responses and the original works.

Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025

Blackhorse Activators are a group of 15-25 year olds from Walthamstow with a passion for applying creativity to build community, who meet monthly at Blackhorse Road Workshop and cultural venues in London. They are a graduate cohort from the Blackhorse Responders programme.

Left and right: Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025

'A Slow Roasted Subject, And A Lengthy Buffet' - Workshop With The Golsdmiths Art Writing Group

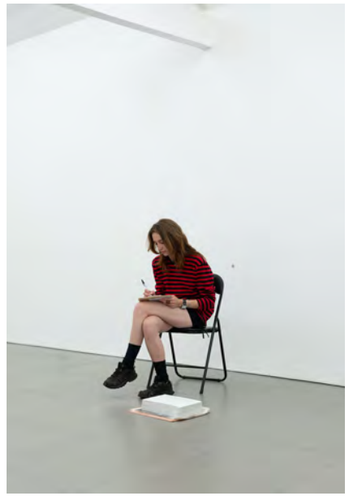
*A Slow Roasted Subject, And A Lengthy Buffe*t - workshop led by Goldsmiths alumni Frank Wates and Oli Mardon, facilitated by Cell's Trainee Producers Varvara Uhlik and Sam Stewart, invited members of the Goldsmiths Art Writing Group to respond to the Tanja Widmann, Johannes Porsch Produced By *-1, plus One* exhibition.

Participants began with stream-of-consciousness writing, using the exhibition as a prompt. Inspired by Raymond Queneau's Exercises in Style - a book that retells the same story 99 times in different styles, they each rewrote their texts in a new 'voice', such as noble, visual, or prosthetic. Pages were exchanged, sentences erased and rewritten, allowing the texts to evolve through editing process of addition and deletion. The pieces became playful cybernetic systems, drawing on the exhibition's interest in repetition and variation. Finally, fragments were cut out and placed around the exhibition, turning the gallery into a mirrored feedback loop between artwork, artist and audience.

"*The compositional aspect of group writing - with its distributed and circulating forms of authorship - strikes a productive and timely experiment, especially within and in response to the exhibition's periperformative conditions.*" - Johannes Porsch & Tanja Widmann.

Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025

The Goldsmiths Art Writing Group is a student-led collective setup by artists Frank Wates and Oli Mardon, exploring writing as an artistic practice.



Left and right: Blackhorse Activators ‘CTRL+C, CTRL V’ Workshop, Cell Project Space, 2025

Press Coverage:

Springerin:

Tanja Widmann Johannes Porsch
Produced by
-1, plus One

6 June 2025 to 10 August 2025

Cell Project Space, London

Text: Rahma Khazam

One's first reaction when entering Cell Project Space's main gallery is one of bewilderment. Two glass panes, a pile of A4 pages placed on newspapers, a handful of metal seals, and an image of an ice-cream sundae stand out in the vastness of the almost empty room, the question being, what could this random collection of objects possibly mean? Yet "-1, plus One" turns out to be all about meaning, about how it is constructed, about the way we identify and interpret signs in accordance with the cultural and social context, about the semiotic soup in which we are immersed, about ambiguity and confusion, and the way meaning continually deceives and eludes the viewer.

Emblematic of the way "-1, plus One" proceeds is the ambiguous reference to the word 'producer' in its title. Is the producer in charge here, or the artist? Is not the artist also a producer, namely of artworks? Is this a solo show by artist Tanja Widmann in collaboration with Johannes Porsch, or a case of authorship 'beside itself', as Widmann and Porsch put it? There is a strange kind of doubling here which is never resolved. The same goes for the small cylindrical seals scattered throughout the exhibition, which either protrude from the wall – and so are neither completely in it nor completely out of it, alluding, perhaps, to the indeterminacy of meaning – or are flush with the wall, possibly implying fixity or certainty. The seals in the downstairs office appear to have a more practical function; they serve as paperweights that can be handled, moved around and touched. But once again, our attempts to construct meaning remain unresolved.

Pursuing the play of meaning-making, the lettering on the seals suggests a somewhat different interpretation. One seal bears the inscription HER followed by SEL, the other letters having been effaced. SEL may be an allusion to the name of the venue, Cell Project Space, but it could also refer to the words 'selle' or 'sellier' in French, which translate as 'saddle' and 'saddler' respectively. The latter hypothesis is confirmed by the two curb bits placed behind a partition at the end of the main gallery: at either end of each bit are seals bearing the full inscription, HERMES SELLIER. Yet the suggestion that the exhibition is somehow all about saddles is soon dispelled by the image of the ice-cream sundae, a somewhat ramshackle concoction missing its cherry, misleadingly titled *-1, One plus (Cherry on top)* (2025). Like the effaced lettering and the title, it seems to convey lack, incompletion and thwarted expectation or desire. Some visitors become obsessed, not to say, possessed, by these guessing-games, seeking to decipher each sign, and assigning them multiple and wildly fluctuating meanings.

However, "-1, plus One" is not just a semiologist's delight, but also a numerologist's. The pile of A4 pages placed on newspapers turns out to be not just one film script and one newspaper but three of each. Most frequent is doubling: the plan of the building displayed in the lower gallery comes in two copies that have been scanned, rescanned, and superimposed on the budget of the exhibition, the last line of which is just about visible at the bottom of the frame. The piece involves doubling, altering, and fragmenting, while offering a glimpse of a key aspect of exhibition-making that is normally hidden from view. The glass panes, which are similar but not identical, also come in a pair, and are placed next to the two thresholds at either end of the partition. Quadrupling also

constituting Megan Francis Sullivan's reworking of Rosa Bonheur's *The Horse Fair* (1852-1853) turns out to be a mirrored image. Here too, the original image is doubled, fragmented, and transposed into another medium before it finally reaches the viewer.

Some of the objects in the exhibition could be construed as addressing matters of political or social concern, even though these are never explicitly mentioned. The pair of curb bits conjure up issues of domination and exploitation of animals, while the name of the luxury brand Hermès is synonymous with exclusivity and wealth. The three film scripts also deal with wealth and power, looking at how they shape the value and meaning of interpersonal relationships. *Industry* is a contemporary TV series about individuals caught up in the world of high finance, while Jacques Demy's *Peau d'âne* (Donkey Skin, 1970) tells the tale of a king who tries to force his own daughter to marry him, and Fassbinder's *Die bitteren Tränen der Petra von Kant* (The Bitter Tears of Petra von Kant, 1972) explores the ways in which wealth can structure power dynamics between women. These scripts are carefully placed on copies of *Racing Post*, *The Economist* and the *Financial Times* so that only the top page of the first script and the edges of the newspapers can be seen. Once again, the actual content is hidden from view, and its meaning is inferred and suggested, but never made clear.

This constant reworking and covering over of materials poses the question of what is being reworked and covered over. Several of the original objects or events are partially hidden, like the seals and newspapers, or have disappeared, as in the case of the ice-cream sundae and Rosa Bonheur's painting; what remains are simulacra, copies that lack originals, yet appear equally – or much more – real. But the works not only lack originals, they also bear little or no relation to each other. Or as Derrida would have put it, there is no unifying narrative, but only inconsistencies, contradictions and multiple, shifting meanings. "-1, plus One" turns out to be a radical and brilliant tour de force that upends not only the roles of the artist and viewer, but also the function of the artwork and the practice of exhibition-making itself.

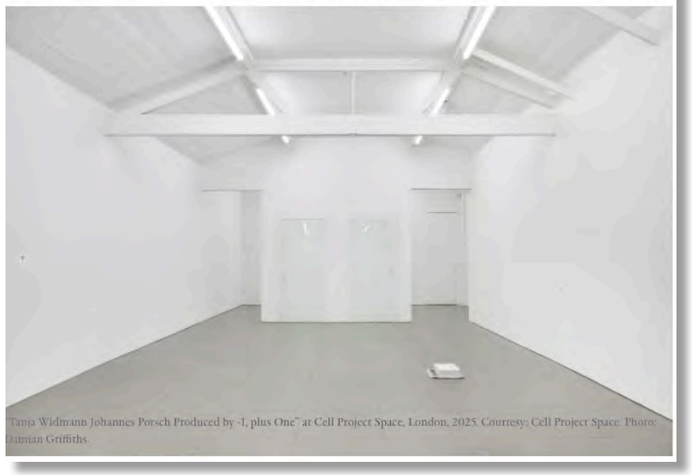
Mousse Magazine:

MOUSSE

Magazine > Exhibitions > "Tanja Widmann Johannes Porsch Produced by -1, plus One" at Cell Proje

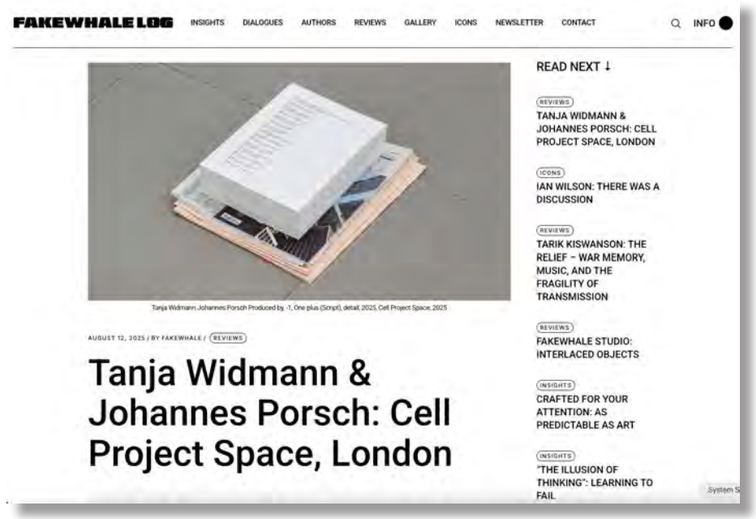
"Tanja Widmann Johannes Porsch Produced by -1, plus One" at Cell Project Space, London

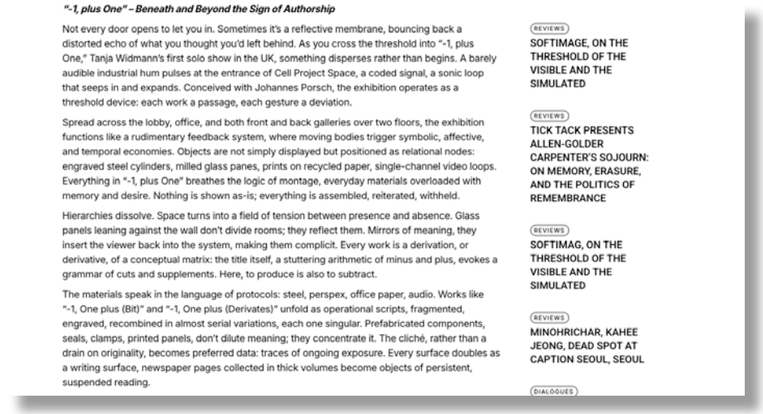
10.07.2025 READING TIME 3' SHARE

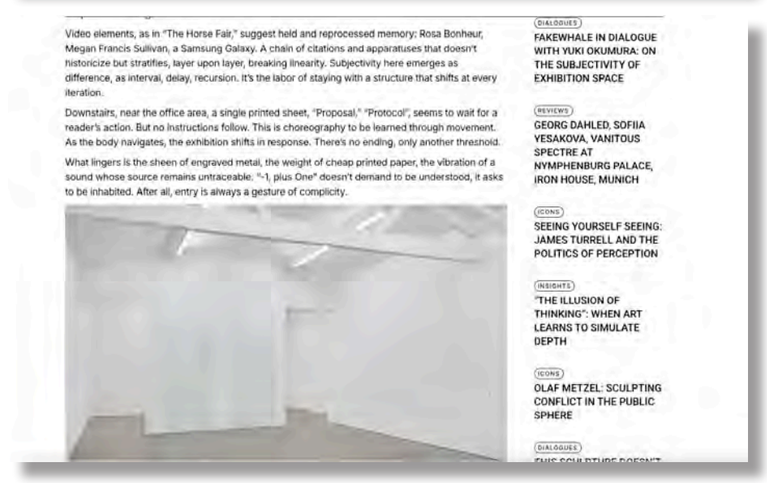


Tanja Widmann Johannes Porsch Produced by -1, plus One" at Cell Project Space, London, 2025. Courtesy: Cell Project Space. Photo: Damian Griffiths

FAKEWALE:







cellprojects.org

Exhibition Report

Fortunate
Ruru Mou

Cell Project Space
258 Cambridge Heath Road
London
E2 9DA

Contact: info@cellprojects.org

Project Partners: Cell Project Space (London, UK) in partnership with Henry Moore Institute, Cockayne Foundation and The Elephant Trust.

Curator Adomas Narkevičius

Contents

37. Press Release Exhibition

39. Exhibition Documentation

48. Exhibition Report & Public Programme

49. Visitors/ Audiences/ Social Media

50. Press

cellprojects.org

Quarter page advertisement Mousse Magazine Print, October Issue 2025

Press Release

Fortunate

Ruoru Mou

Opening Thursday 9th October 2025, 6-9pm
10th October – 14th December
Open 12-6pm Thursday-Sunday

Fortunate is a major solo exhibition of newly commissioned works by Ruoru Mou, presenting a large-scale installation environment. For her most ambitious project to date, the artist reappropriates industrial forms, cinematic tropes, bureaucratic residue and manufacturing waste to address the material politics of luxury fashion, circulation, the optics of value, and regulatory subjectivity.

Working primarily in sculpture and installation, Mou's current research draws on two industries that informed her upbringing in Tuscany: Chinese restaurants, including one opened by her family, and Chinese-owned leather goods suppliers producing for luxury brands, a major source of local employment in the region.

Central to the exhibition, kinetic sculpture *Dirty Snow* transforms the back gallery into an enclosed chamber. In the cooler room, accessible only to the eye, automated industrial fans propel a blizzard of shredded detritus that includes: carnival confetti, residence permits, visas, sanitary certificates, risk assessments, medical booklets assessing fitness for industrial labour and maintenance logs, debt collecting receipts, among other paperwork required to access care, income and legal personhood in Italy, the UK or the Netherlands. These fragments circulate as bureaucratic weather, mixing hierarchies of industrial residue, administrative remnants and sci-fi tropes. *Collecting Fees Document (wash label)* lists the snowstorm's composition in percentages, mimicking garment tags that signal 'purity', even down to arbitrary micro-quantities — 0.0000001% soy, 0.001% chromium leather dust. As with 'authentic' tags, the breakdown is a fantasy, reflecting contradictions of subjective judgment in how labour, authenticity, value and life itself are classified.

Among the debris, titled *Prosperity, Protection, Purity*, a trio of maneki neko (known as 'Welcoming money cats' in China) paws seem to fight through the storm in monotonous movement, waving in greeting or in farewell. Trapped in their own circuit, they address viewers who cannot step inside, while themselves unable to step out of their fortunate enclosure. Their gesture carries persistence and kinship, yet also the demand for sustenance placed upon bodies within extractive systems. Who must remain outside, and who is fortunate enough to be caught within?

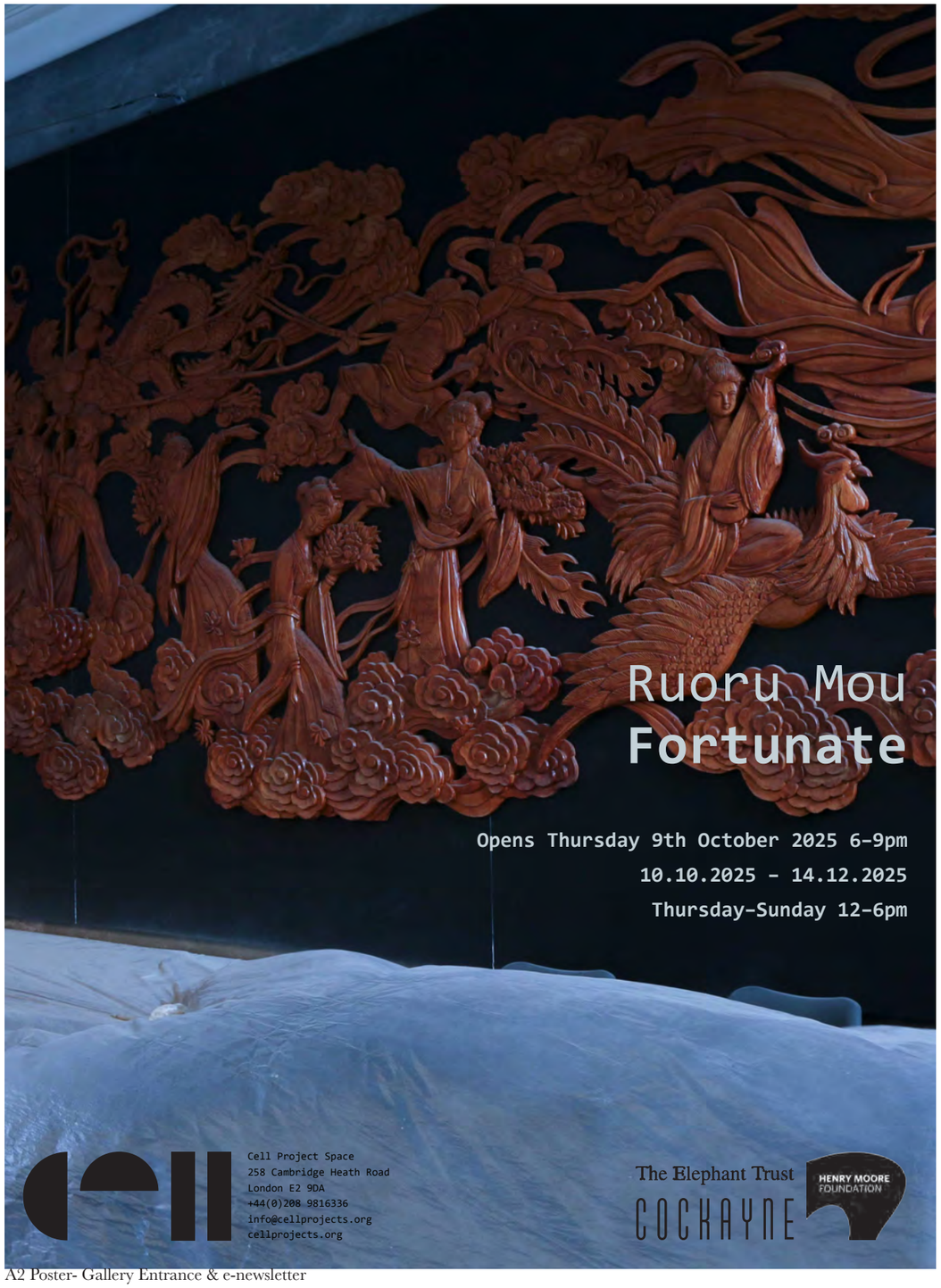
In the front gallery, vitrine works *Tease 001*, *Tease 002* and *Tease 003* reference both luxury retail displays and Chinese restaurant decorative motifs, reusing the ornaments the artist's grandfather crafted when her family first opened the restaurant in Italy. Steel cutting moulds for leather bags encase an organic, marble-like material composed of gelatine, glycerine, restaurant grease and soy sauce – 'skins' derived from Mou's earlier work *Hung Out to Dry, Holding the Bag* (2025–). Pressed into the moulds, the skins push against them, shrinking and sweating over time, caught between

preservation and decay. In *Tease*, ornament is an excess frustrating the neutrality of utility, doubling as a device of seduction, dressed in a fantasy of terror and beauty all at once. This reuse of a 'skin' is pivotal to Mou's process: the works form part of her own 'factory', where an earlier body (of work) is reprocessed into a new one. The factory here is subject and method, an ongoing cycle of casting, pressing, shrinking, shredding, reshaping and re-valuing. In Mou's work, methods of preservation echo the sustaining and exhausting measures required to keep bodies and materials in circulation. Throughout *Fortunate*, organic, bureaucratic and phantasmic skins compound into identifications, patterns and protective projections, arranging and transforming the body in ways required but not necessarily wanted.

Producing material and optical ambiguity, the exhibition works with the protocols and tropes that organise political and economic livelihoods, asking who holds the right to enter and exit, how much time it takes to wear a body down, and how one might preserve life. *Fortunate* works through the 'impurities' embedded within systems of production, distribution and classification, taking their contingency as its critical framework.

Curator Adomas Narkevičius

Ruoru Mou (b. 1997, Florence) is an artist based in London and Amsterdam. Recent group exhibitions include 'Life After Life', 15th Kaunas Biennial, Kaunas (2025); 'OFFSPRING 2025', De Ateliers, Amsterdam (2025); 'Big Fortune', Woonhuis De Ateliers, Amsterdam (2024); 'Ceremonial Weight', April in Paris, Aerdenhout (2024); 'On Feeling', The Approach, London (2024); and 'Cozzie Livs', Des Bains, London (2023). Recent solo exhibitions include 'Leftover Linings', San Mei Gallery, London (2024). Mou recently completed a two- year residency at De Ateliers, Amsterdam (2024–25).



A2 Poster- Gallery Entrance & e-newsletter

cellprojects.org

Fortunate Documentation

Ruoru Mou, Exhibition view, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, Exhibition view, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Collecting Fees Document (receipt holder)*, 2025, 13 x 100 cm, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Dirty Snow*, 2025 & *Prosperity, Protection, Purity,* 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025

cellprojects.org

Ruoru Mou, *Tease 002* & *Tease 003*, 2025, 2x (89 x 118 x 17 cm), *Fortunate*, Cell Project Space, 2025

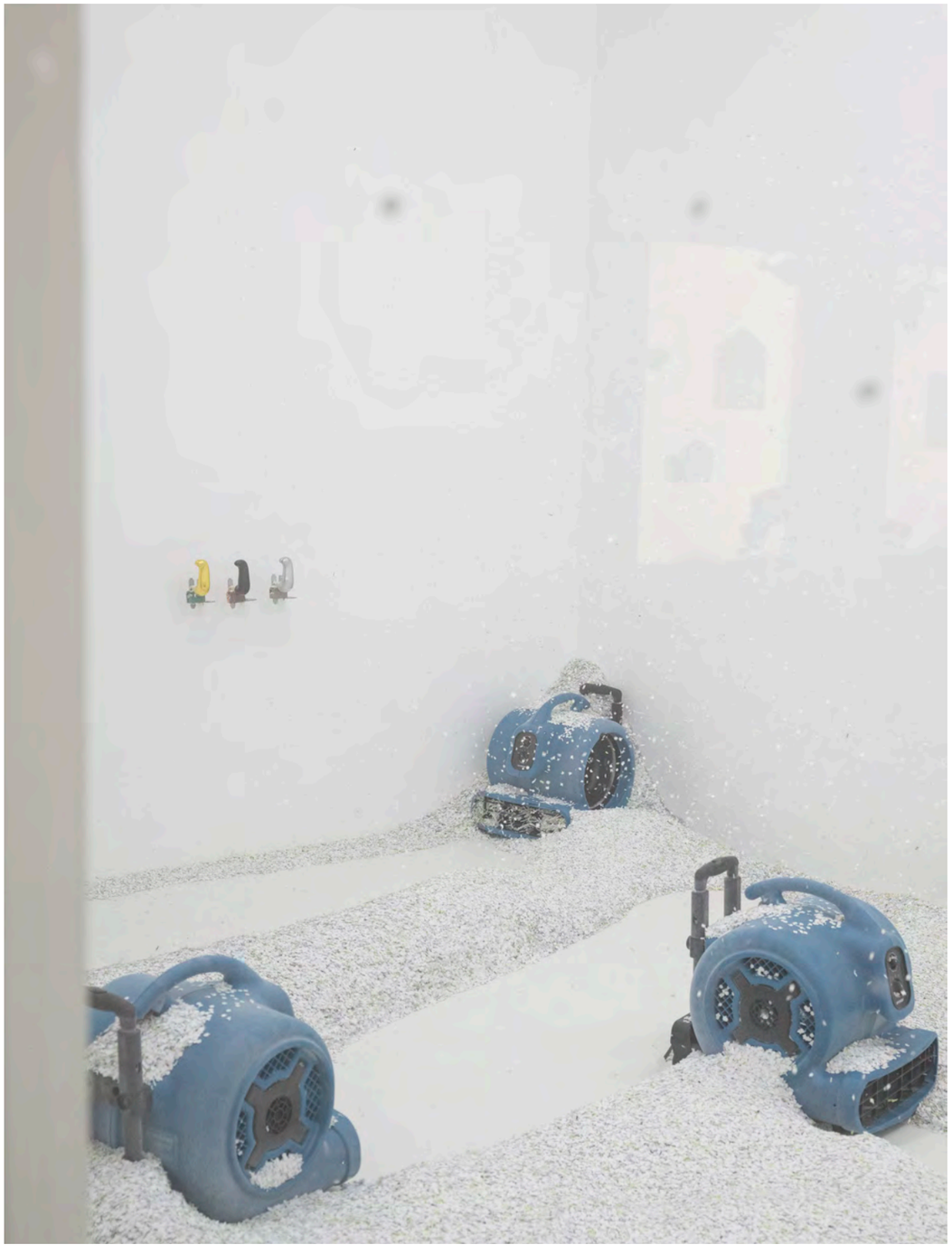
Ruoru Mou, *Tease 001*, 2025, detail, braided fabric cable, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 003*, 2025, detail, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Dirty Snow*, 2025, detail & *Prosperity, Protection, Purity*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 002* & *Tease 003*, 2025, 2x (89 x 118 x 17 cm), *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 002*, 2025, detail, braided fabric cable, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Dirty Snow*, 2025 & *Prosperity, Protection, Purity*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 001*, 2025, 190 x 89 x 17 cm, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 001*, 2025, detail, *Fortunate*, Cell Project Space, 2025

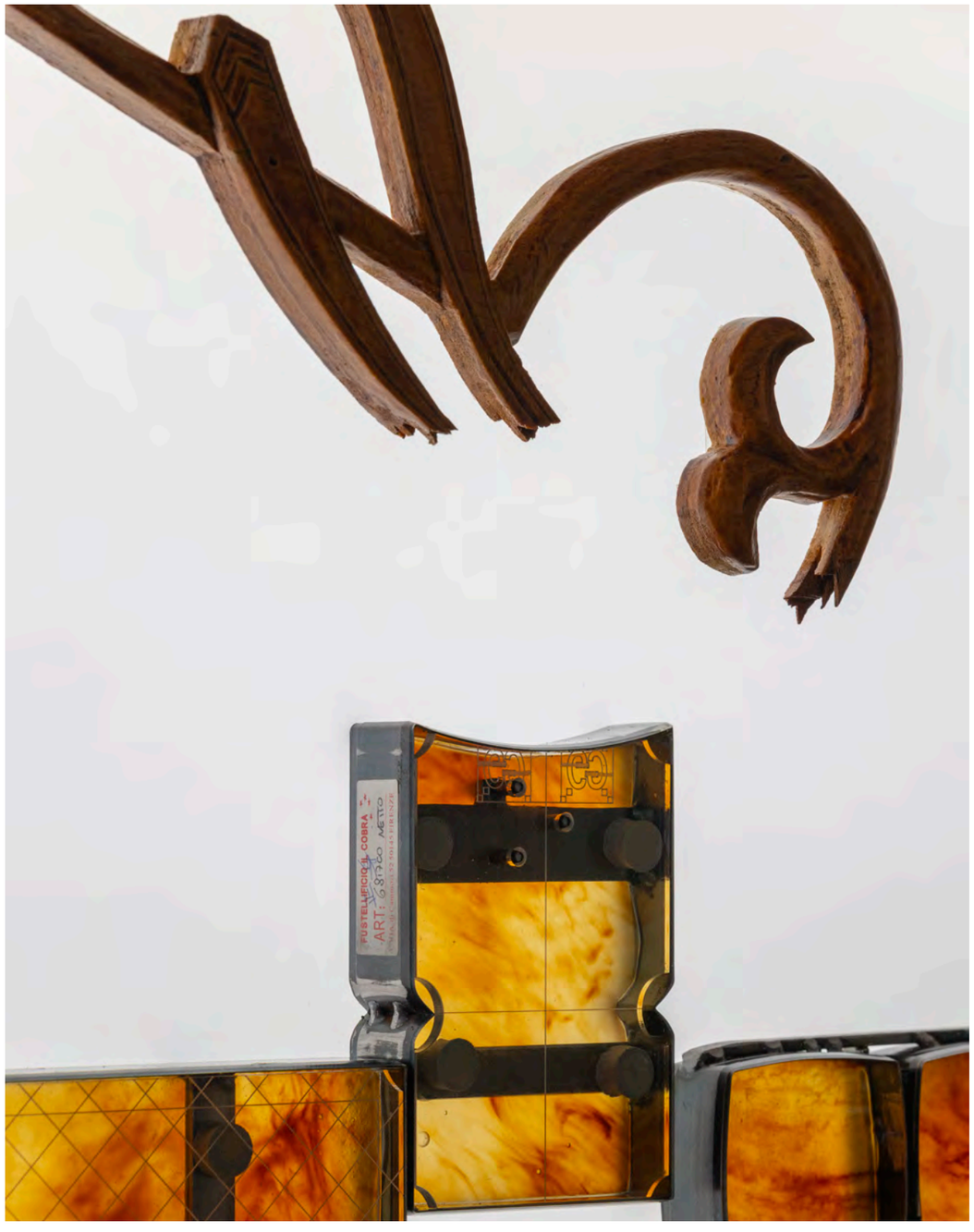
Ksenia Pedan, *Autonomy 2*, 2023, oil pastel on board, 50 x 38 x 3 cm

Exhibition view, Ksenia Pedan, *Reversion*, Cell Project Space, 2023 (From top: *FOG*, 2023, oil pastel on board, 60 x 47 x 3 cm; *Storage 2*, 2023, installation, 2023, melamine chipboard, 120 x 89.5 x 17 cm)

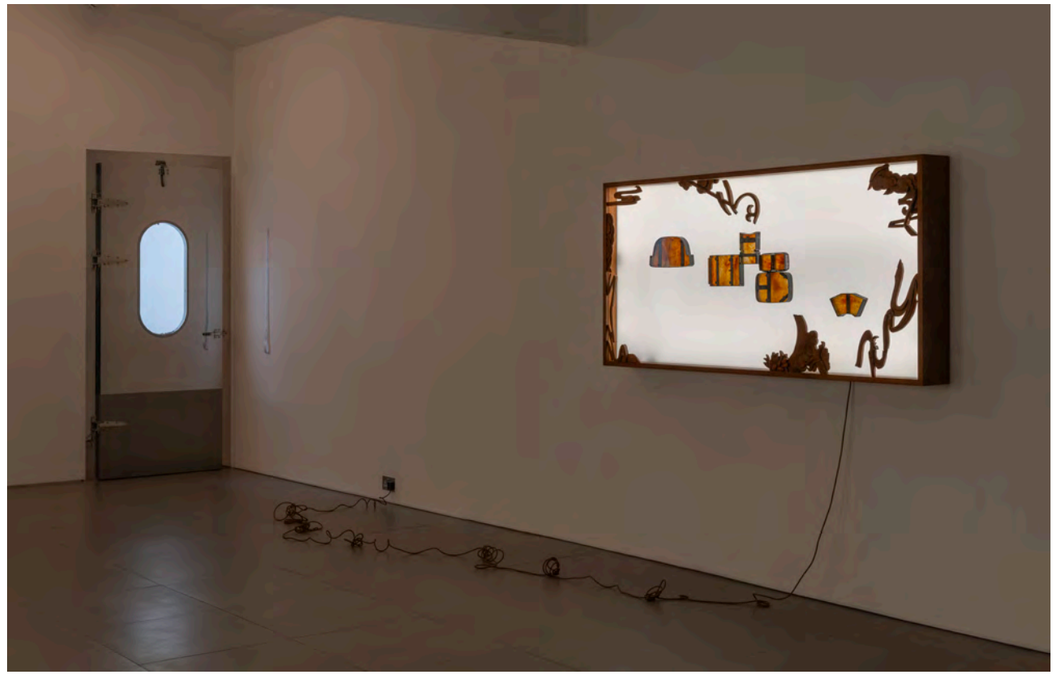
Ruoru Mou, *Collecting Fees Document (wash label)*, 2025, detail, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Tease 003*, 2025, detail, *Fortunate*, Cell Project Space, 2025

cellprojects.org



Ruoru Mou, Tease 001, 2025, detail, Fortunate, Cell Project Space, 2025



Ruoru Mou, *Dirty Snow*, 2025, detail & *Tease 001*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025

Ruoru Mou, *Dirty Snow*, 2025, detail & *Collecting Fees Document (wash label)*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025

Ruoru Mou: Fortunate

Private View Documentation *Fortunate,* Ruoru Mou

Private View Documentation *Fortunate,* Ruoru Mou

Private View Documentation *Fortunate,* Ruoru Mou

Private View Documentation

Private View Documentation

Ruoru Mou, Collecting Fees Document (receipt holder), 2025, detail, Fortunate, Cell Project Space, 2025

Exhibition Report

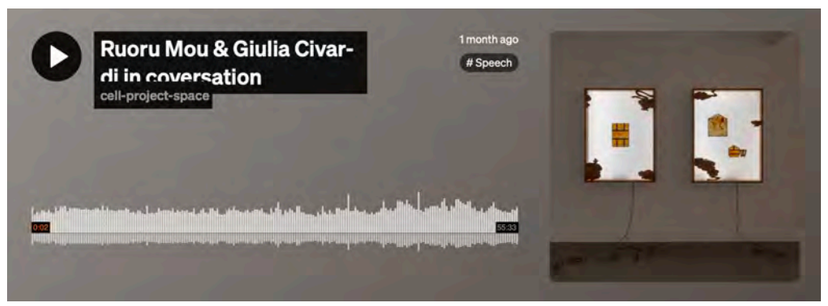
Cell Project Space successfully delivered the exhibition Fortunate, utilising Cell's expanded production team alongside Annabelle Modlinger and Finbar Prior. Parts of the exhibition were produced in the UK through remote collaboration with Mou, while the remaining elements were shipped from Amsterdam.
The exhibition comprised entirely new works by the artist, who integrated complex automated kinetic systems to produce Dirty Snow. The production period coincided with Mou's participation in Kaunas Biennial, curated by Adomas Narkevičius; as a result, additional remote support was provided to enable the development of the work and to support the artist throughout the period of the artist and curator's absence..

Public Programme Giulia Civardi & Ruoru Mou In conversation

The artist Ruoru Mou and the exhibition's curator Adomas Narkevičius hosted a tour of *Fortunate*, followed by an audience Q&A. Expanding on concerns at the heart of the exhibition:

Curator and writer Giulia Civardi joined artist Ruoru Mou to discuss the ideas and research behind Fortunate, followed by an audience Q&A. The conversation examined the conceptual origins of Mou's practice, charting her evolving engagement with materials, processes, and systems of representation, and reflected on earlier works in which references to alchemic experimentation and cinematic tropes operate as cultural and structural frameworks within her methodology.

Key themes included migration, classification, and cross-cultural encounters, as explored in the exhibition. Drawing on their shared Italian background, the conversation considered how Renaissance painting and ornamentalism inform Mou's approach to form, display, and visual language. Key themes will include migration, classification, and cross-cultural encounters, as explored in the exhibition. Drawing on their shared Italian background, the conversation will consider how Renaissance painting and ornamentalism inform Mou's approach to form, display, and visual language



Visitors/ Audiences/ Social Media

Ruoru Mou's *Fortunate* was open to the public from Thursday to Sunday over a ten-week period, welcoming an1027 visitors. Regular tours, informal discussions, as well as a curator and artist tour, and a recorded evening in depth discussion with curator and writer Giulia Civardi. Targeted visits were used as effective, responsive forms of engagement, welcoming a wide range of audience backgrounds and levels of familiarity with conceptual and installation-based practices.

The exhibition was visited by a range of art professionals such as Alvin Li (Curator for International Art, Tate Modern), Fiontan Moran (Curator, Tate Modern), Dina Akhmadeeva (Assistant Curator, Tate Modern), Ted Targett (Co-founder, Brunette Coleman), Laurie Barron (Associate Director, Herald St), Olivia Aherne (Curator, Chisenhale), Bianca Stoppani (Curator, Fondazione Between Art&Film), Alexander Leissle (Editor, ArtReview), Lore Alender (Editor, Emergent), Alexandra Symons Sutcliffe (art writer), Rahma Khazam (writer/academic), Berta Zubrickaitė (Assistant Director, Edel Assanti), and Milda Batakytė (Curator, Auto Italia), Julia Muggenburg (Belmacz), Alvin Li, Olamiju Fajemisin (writer Frieze), Erin Li (Delfina), Julia Gardener (Hot Wheels Gallery), Michael Kurtz (art writer, Art Monthly, e-flux, ArtReview), , Ted Targett (Brunette Coleman), Sophie Seita, Dina Akhmadeeva, Katrina Nzegwu (Assistant Curator International Art), Sophie Guo, Curator Writer, Courtauld, Yates Norten, curator Emalin, Billy Tang, YD Contemporary, Simon Lung, Antenna Gallery, Faustine Pallez Beauchamp, Fluxus Art Projects, Anja Harrison (Writer, curator Mo.Co), Ben Broome (Curator) Nicole Yip (Director Spike Island), Amy Budd (Curator Moma Oxford), Moa Jegnell (Writer Flash Art), Antonia Marsh (gallerist, soft opening)

Artists who visited included Peter Davies, Ed Fornieles, Marsalis, Grey Wielebinski, Jack O'Brien, Kadeem Oak, Gary Zhexi Zhang, Michelle Williams Gamaker, Debora Delmar, Benedict Winkler, Michael Ho, Nicole Cosen, Lucy Gunning, Katie Cuddon, Merlin Carpenter, Ima Abasi Okon, Alice Channer (artist) with Goldsmiths student group (Artist), Tommy Xie, Takuya Watanabe, Ian Law

Press & Digital Reach

Advertising in Mousse Magazine and e-flux, Cell's website, social media platforms (Instagram: 19,300 followers; Facebook and Threads), and Cell's monthly newsletter (8,000+ subscribers). The During the exhibition Ruoru Mou's *Fortunate* was reviewed online in e-flux, and listed in Artforum, ArtRabbit, MutualArt, and New Exhibitions.
The exhibition was selected as a part of London Oomph; a curated roundup of the best contemporary art exhibitions and events held by galleries, museums, and institutions in town during Frieze Art Fair, October 2025.
Online, *Fortunate* reached an extended audience of approximately 150,000 users through the exhibition's advertising Art Monthly, a feature on Mousse Magazine, Cell's website, regular posts on Instagram (19,100 subscribers), Facebook and Twitter and Cell's monthly newsletter (8000 subscribers)

A highlight was a full feature in coversation with Olivia A'herne, curator Chisenhale Gallery with Ruoru Mou, in the Winter edition of Flash Art Magazine 2025, as a direct result of A'herne visiting the exhibition and the gallery discussion.

cellprojects.org

Press clippings:

Eflux Critisicim:

e-flux Criticism

Subscribe

London roundup

Chris Fite-Wassilak

e-flux Criticism

Subscribe

Type
Feature

Subject
Europe
United Kingdom
Art Market
Artistic Research

Author
Chris Fite-Wassilak

Participants
Daniel Ward
Tereza Stehlíková

Various locations, London

At the back of Cell Project Space are two thick steel doors resembling walk-in fridges. Something small repeatedly flicks against their windows, sounding like a swarm of flies. Glimpsing though these portholes, you see a blizzard of paperwork inside a sealed-off back room: mounds of small paper circles rushed through the air by six industrial fans, their wind paths creating a funhouse maze of paths amidst the confetti tornado.

On the wall alongside Ruoru Mou's installation *Dirty Snow* (2025), the most overt part of her understated and concise show "Fortunate," is *Collecting Fees Document (wash label)* (2025), a long list, printed on a loop of cloth styled like a clothing care tag, that wryly details, in Italian and English, the contents of the paper storm: a foreigner's permit of stay, birth certificate, cleaning bills, customs documents from the UK and Netherlands, application forms for arts funding grants, and so on. The culmination of a life in paperwork put through a blender and thrown to the winds, it's a ready metaphor for a life buffeted around by bureaucracy. But there's melancholy and a weird tenderness in there, too: on one wall of the sealed-off room we can see *Prosperity, Protection, Purity* (2025), three little mechanical arms detached from maneki neko cats and stuck on a row of brackets. They wave tentatively every once in a while in the gusts—part gesture to join the melee, part warning to run away, and part weary greeting to the fellow condemned.

The London art scene's autumn effusion of exhibitions and events around Frieze art fair has, in recent years particularly, only heightened the crass surrealism of context vertigo—the lottery of what you choose to pay attention to, and why it should matter, whether that's in a gallery or on a screen or in a school around the corner or a field a thousand miles away. But this year felt notable for artists choosing not to create new contexts so much as to remix, reinhabit, and reimagine those that already exist, building systemic portraits from found objects and artifacts as a means to understand, and perhaps move through, our own fucked timeline. Mou's whirlwind factory sits alongside other hosties currently on show—like Stan Douglas's fragmented retake on *Birth of a Nation* (2025) at Victoria Miro, Naeem Mohaiemen's reordered media footage of the 1970 shootings at Kent State and Jackson State

e-flux Criticism

Subscribe

Type
Feature

Subject
Europe
United Kingdom
Art Market
Artistic Research

Author
Chris Fite-Wassilak

Participants
Daniel Ward
Tereza Stehlíková

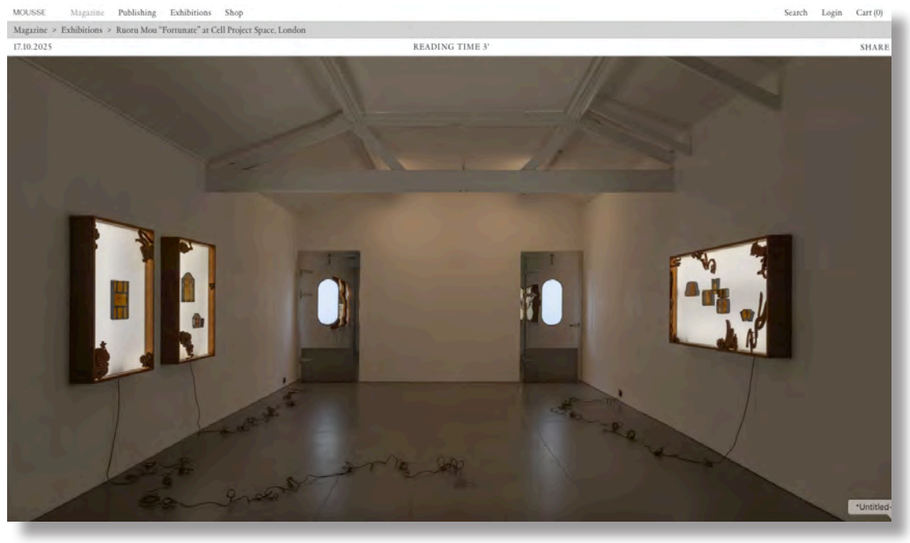
universities in *Through a Mirror, Darkly* (2025) at Albany House, and Kerry James Marshall's recasting of the history of painting at the Royal Academy—in taking what was already there and breaking it open, to illuminate background structures and to find more in the parts than in the sum.

"I think we need to see the catastrophe, see how it enters and structures our lives. Fuckin' hell man, what's that about?" quips an interviewee in Daniel Ward's patchy, fragmented documentary film *Lonesome Ghosts* (2025), an hour-long examination of the afterlives of activism. At the heart of the film, showing at Peer, is Ward's response to this question in the form of grainy old footage of a funeral. In Chris Marker style, the segment is shown three times in a row: the first time silent, the second informing us through voiceover that this is the 1979 procession for teacher Blair Peach, who died after being struck by police at a protest against the National Front. You start to notice the repeating details: the 25 bus to Stratford waiting in the background, the lady smoking as she struggles to push a pram up a footpath. The third time, the narrator informs us the footage is from the archives of the UK's Special Demonstration Squad (SDS), an undercover counterinsurgency unit.

Why exactly they were documenting the funeral of a man the police had killed, the narrator doesn't know. All he tells us is that "the police made documentaries; the subject was misery." One of Ward's interviewees is the photographer Alan Lodge, who has long documented police surveillance at protests; another Marker-like echo arrives in a sequence of Lodge's still images of cops with cameras and camcorders, some stern-faced, on the lookout, others gleeful to be capturing their prey. While Ward's film mostly evades details or even coherence, his subject is also misery: the specter of resignation or defeat. The activists of *Lonesome Ghosts* seem pained but uncowed by efforts like the SDS, as the film is itself haunted by the history of surveillance.

"The work of ghosts and their ways of seeing look back at me," Edward George intones in a new film at the Warburg Institute. "Whose ghosts are these and in whose bodies do these ways of seeing now haunt the present?" The institute hosts the "Image of the Black" archive created by Jean and Dominique de Ménil between 1960 and the 1990s, reorganized by George along the lines of Aby Warburg's own associative *Mnemosyne Atlas*. The film and installation *Black Atlas* (2025) zoom in and skip through the historical depiction of Black people from classical art, through Renaissance tapestries and seventeenth-century book etchings to contemporary tobacco ads and photography. George assembles his own esoteric groupings to structure the film—"Dogs," "Sex," "Collar", "Mirror",

MOUSSE Magazine


MOUSSE Magazine Publishing Exhibitions Shop Search Login Cart (0)

Magazine > Exhibitions > Ruoru Mou "Fortunate" at Cell Project Space, London

17.10.2025 READING TIME 3' SHARE

*Untitled

Magazine > Exhibitions > Ruoru Mou "Fortunate" at Cell Project Space, London

17.10.2025 READING TIME 3'

London Oomph is a curated roundup of the best contemporary art exhibitions and events held by galleries, museums, and institutions in town during Frieze Art Fair, October 2025.

Fortunate is a major solo exhibition of newly commissioned works by Ruoru Mou, presenting a large-scale installation environment. For her most ambitious project to date, the artist reappropriates industrial forms, cinematic tropes, bureaucratic residue and manufacturing waste to address the material politics of luxury fashion, circulation, the optics of value, and regulatory subjectivity.

Working primarily in sculpture and installation, Mou's current research draws on two industries that informed her upbringing in Tuscany: Chinese restaurants, including one opened by her grandfather, and Chinese-owned leather goods suppliers producing for luxury brands, a major source of local employment in the region.

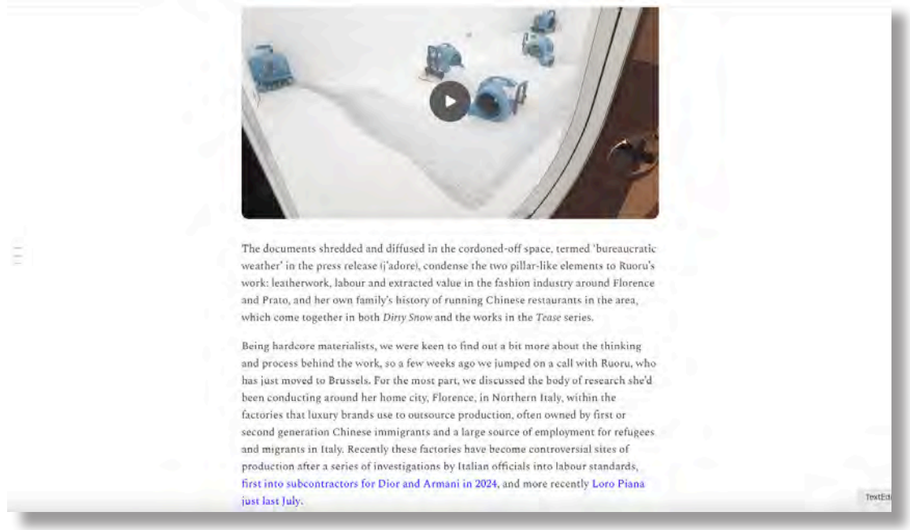
Central to the exhibition, kinetic sculpture Dirty Snow transforms the back gallery into an enclosed chamber. In the cooler room, accessible only to the eye, automated industrial fans propel a blizzard of shredded detritus that includes: residence permits, visas, sanitary certificates for kitchen work, HACCP and chemical risk assessments, medical record booklets assessing fitness for industrial labour, records of workplace maintenance, among other paperwork required to access care, income and legal personhood in Italy, the UK or the Netherlands. These fragments circulate as bureaucratic weather, mixing hierarchies of industrial residue, administrative waste and sci-fi tropes. Collecting Fees Document (wash label) lists the snowstorm's composition in percentages, mimicking garment tags that signal 'purity', even down to arbitrary micro-quantities—0.0000001% soy, 0.001% chromium leather dust. As with 'authentic' tags, the breakdown is a fantasy, reflecting contradictions of subjective judgment in how labour, authenticity, value and life itself are classified.

BOG Magazine

This week, we have an interview with Ruoru Mou, who's ongoing solo exhibition at Cell Project Space in London had us *totally floored* when we visited in October. We discussed the research behind the show, developed whilst she was visiting factories around her home city of Florence over the past five or so years. We first heard via a mutual about her leathery, gelatinous artworks made partly in response to leatherworking and leather tanning practices!! It took us a shamefully long time to see Ruoru's work in the flesh, though, which we managed to remedy last month when we visited Ruoru's latest solo show, *Fortunate*.

The selection of works in the exhibition is delightfully tight: three wall pieces, titled *Tease 001*, *Tease 002* and *Tease 003*, hang on either side of the gallery space. These works, consisting of a rectangular lightboxes, bring together elements of Ruoru's grandfather's wood carvings from her family's first restaurant in Italy, *Giardano di Jada*, and strangely-shaped metal leather molds from leather goods factories dotted throughout the satellite towns of Florence, filled up with that greasy, gelatinous leather material that first piqued our interest in Ruoru's work.

The centrepiece of the show, however, is a sculptural installation occupying a large part of the far side of the gallery titled *Dirty Snow*. A blizzard of shredded paper is locked behind two great industrial fridge doors. As you peer through the oval windows, you notice this paper being blown around by a battalion of floor fans. A line of *maneki neko* arms attached to the wall wave sluggishly as small flurries of paper abound, forming into great heaps of papery detritus. From the work next to it *Collecting Fee Documents (wash label)*, which lists every single component of the work, we can discern that this papery snow is made up of a long list of bureaucratic documents from visas, national insurance numbers, and industrial working permits; funding applications and artwork import documents; as well as sanitation certificates and, allegedly, toxic elements such as chromium(III) leather dust.



The documents shredded and diffused in the cordoned-off space, termed 'bureaucratic weather' in the press release (j'adore), condense the two pillar-like elements to Ruoru's work: leatherwork, labour and extracted value in the fashion industry around Florence and Prato, and her own family's history of running Chinese restaurants in the area, which come together in both *Dirty Snow* and the works in the *Tease* series.

Being hardcore materialists, we were keen to find out a bit more about the thinking and process behind the work, so a few weeks ago we jumped on a call with Ruoru, who has just moved to Brussels. For the most part, we discussed the body of research she'd been conducting around her home city, Florence, in Northern Italy, within the factories that luxury brands use to outsource production, often owned by first or second generation Chinese immigrants and a large source of employment for refugees and migrants in Italy. Recently these factories have become controversial sites of production after a series of investigations by Italian officials into labour standards, first into subcontractors for Dior and Armani in 2024, and more recently Loro Piana just last July.

Yet Ruoru's work doesn't simplistically define this kind of industrial labour as inherently 'bad', but exposes the nuanced nature of these factories and those who rely on them for subsistence. Whilst there are genuinely exploitative practices, there are, of course, Chinese-owned factories in Northern Italy that do not fall into this category. At the moment, though, they are all being tarred with the same brush, and those involved are being caught up in increasingly racist border policies. *Fortunate* begs the question: where does this exploitation really lie?

So, the first thing that I wanted to talk to you about was how you name things. What appear to be quite simple words from the outset – *Fortunate*, *Cliché* – have all these layers to them, both in the root of the words, their meaning, their etymology, but also how you use them. So, how do you name things? What is the role of language in your work?

Well, I'm actually not someone who works with words or language when I think about ideas. It's always imagery at first, and then the title comes at the very, very end. When I think about a title for the work, all of a sudden I'm like, 'Oh, that wraps it up'. Packages it. *Fortunate* came from all the materials and motifs and symbols that appear in the work, such as *maneki neko* paws waving in *Dirty Snow*. Who's fortunate enough to be able to be inside the storm, and who is more fortunate to be observing the storm from the outside? What does fortune mean in terms of being in a system and *wanting* to be in the system, and then getting *stuck* in the system. *Dirty Snow* is somewhat playing with that kind of emotional terrain, trying to move through uncertainty, move through some sort of natural disaster, or disaster of any sorts, and being fortunate enough to survive.

cellprojects.org

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2025

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

CONTENTS

	Page
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2025

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2025

The Management Committee presents its report and annual financial statements for the year ended 31 March 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation.
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners include, Arts Council England, British Council, Arcadia Missa, Patrick Collins, Cockayne Foundation, Embassy of Estonia in London, Alvaro Barrington Studio, IFA, Mondriaan Fund, Goethe Institute London, Region Örebro län, Film I Västerbotten, Netherlands Embassy in the United Kingdom, Fluxus Art Projects, Foyle Foundation and London Brough Tower Hamlets Community Chest for the exhibitions programme

- Adomas Narkevećius and Milika Muritu have increased international relations with international outreach and community advocacy and has targeted strong international partners. A newly appointed Production Assistant, Annabelle Mödlinger, has replaced Jessie Krish Gallery Manager & Project Curator, after her leaving the organisation in May 2024 identifying a need for more practical skills to support the curatorial team. She comes with strong gallery tech skills and specialist audio skills.
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Canvas, Art Monthly, Contemporary Art Library, Mousse magazine Emergent, Curatorial Afairs, The Toe Rag, PA Museum, Art Basel, Art Viewer, Another, Flash Art, Art Fund.
- Art Fund supported Fellowship scheme proved successful, recruiting 3 undergraduate trainees to gain professional work experience and to contribute a 2 month public programme for the gallery.
- Forest Park premises in Waltham Forest buildings for studio workspace has maintained its full occupancy.
- Website functionality and domain hosting updated.
- A loss of premises for the gallery's adjunct event space has released unnecessary financial pressure for the gallery team.
- Two substantial sales of works from the exhibition which have generated income for the exhibitions reserves.
- Worked with artists from UK, Italy, Senegal, Sweden, The Netherlands, United States.

The year was successful in serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

Financial Review
Principal Funding Sources:

- Cockayne Foundation/ London Community Foundation, Mondriaan, Art Fund, Foyle and Cell Project Space.

Investment Policy:
Cell Foundation is working to develop an Investment Policy and sourcing a friends and patrons group.

Reserve Policy:
Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safeguard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

Plans for Future Periods
Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of possible trainees.
- Improve Cell Foundation's voice in local policy and planning and decision-making.

Risk Management
The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

Responsibilities of the Management Committee
Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee
Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.
In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net surplus of £1,575 on operations for the year.
The management committee has been working on a fundraising strategy to increase long and short term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts.
The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: ... 19th December 2025... ...

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2025 set on pages 10 to 11 and notes to the accounts on pages 12 to 14.

Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and

ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).

Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: 19-12-2025

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted Funds	Restricted Funds	2025	2024
		£	£	£	£
INCOME					
Donations	3	146,475	0	146,475	67,979
Grants	3	0	58,131	58,131	51,065
Total Income		146,475	58,131	204,606	119,044
EXPENDITURE					
Salaries and National Insurance				30,580	31,081
Canteen and Cleaning Expenses				593	382
Renewals and Maintenance				732	540
Telephone and Internet				780	409
Transport and Travel				1,640	1,565
Postage and Stationeries				1,243	994
Exhibition Expenses	4			65,644	85,125
Legal and Professional Fees				938	1,352
Independent Examiner's Fees				1,920	1,800
Bank Charges				83	123
Donations				0	300
Depreciation				7,287	7,576
Total Expenditure				111,440	131,247
Net Surplus (Deficit)				93,166	(12,203)
Amortisation for Leasehold Premises				(91,591)	(91,591)
Net Surplus (Deficit) After Amortisation				1,575	(103,794)
Balance brought forward				855,850	959,644
Balance carried forward				857,425	855,850

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	*2025* £	*2024* £
Fixed Assets			
Tangible Assets	6	761,880	854,621
Current Assets			
Cash at Bank and in Hand		99,758	5,505
Liabilities			
Amounts falling due within one year	5	(4,213)	(4,276)
Net Assets		857,425	855,850
Funds			
Unrestricted Funds		29,153	30,303
Restricted Funds		828,272	825,547
Total Funds		857,425	855,850

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: ... ...

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. **Accounting Policies**

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Amortisation

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.

The rates of amortisation used is the following:

Leasehold Premises	8%

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.

The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. **Remuneration of Directors / Trustees**

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2025	*2024*
	£	£
Cell Project Space	146,475	67,979
Arcadia Missa Ltd	1,600	0
Auslandsbeziehunge	5,064	4,415
Cortez Resources	0	5,000
Dr Stefan Auer	5,000	0
Henry Moore Foundation	0	5,000
Kunstsiftung	0	2,905
LB of Tower Hamlets	2,500	0
Lietuvos Kulturos	0	600
Ministerie Van Buitenlandse	0	3,065
National Art College	7,506	7,744
Pablo Genoves Pa	0	3,700
Phileas	6,722	0
Rahandusministee	989	0
St Mondriaan Fonds	0	6,225
Tate Gallery	1,750	5,250
The British Council	0	7,000
The Elephant Trust	2,000	0
The Foyle Foundation	10,000	0
The Prism Charitable	15,000	0
Sundry Donations	0	161
Total	204,606	119,044

4. The breakdown of exhibition expenses

	2025	*2024*
	£	£
Advertising	1,744	3,695
Insurance	1,793	1,777
Canteen and Cleaning Expenses	1,297	1,575
Exhibition Materials	5,729	9,868
Telephone and Internet	515	1,361
Transport and Travel Expenses	2,148	9,956
Printing, Postage and Stationeries	5,738	1,249
Legal and Professional Fees	46,680	55,644
Total	65,644	85,125

5. Liabilities: Amounts falling due within one year

	2025	*2024*
	£	£
Trade Creditors	835	1,000
Other Taxes and social Security	1,458	1,476
Independent Examiner's Fees	1,920	1,800
Total	4,213	4,276

6. Tangible Assets

	Leasehold Premises £	*Equipment Fixtures & Fittings* £	*Motor Vehicles* £	*Total* £
Cost:				
At 01 April 2024	1,099,091	46,684	57,490	1,203,265
Additions	0	6,137	0	6,137
Cost at 31 March 2025	1,099,091	52,821	57,490	1,209,402
Depreciation:				
At 01 April 2024	274,773	33,147	40,724	348,644
Charged for the year	91,591	3,934	3,353	98,878
Depreciation at 31 March 2025	366,364	37,081	44,077	447,522
Net Book Value 31 March 2025	732,727	15,740	13,413	761,880
Net Book Value 31 March 2024	824,318	13,537	16,766	854,621

7. Share Capital

The company is limited by guarantee and does not have a share capital.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2025

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

CONTENTS

	Page
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2025

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2025

The Management Committee presents its report and annual financial statements for the year ended 31 March 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation.
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners include, Arts Council England, British Council, Arcadia Missa, Patrick Collins, Cockayne Foundation, Embassy of Estonia in London, Alvaro Barrington Studio, IFA, Mondriaan Fund, Goethe Institute London, Region Örebro län, Film I Västerbotten, Netherlands Embassy in the United Kingdom, Fluxus Art Projects, Foyle Foundation and London Brough Tower Hamlets Community Chest for the exhibitions programme

- Adomas Narkevećius and Milika Muritu have increased international relations with international outreach and community advocacy and has targeted strong international partners. A newly appointed Production Assistant, Annabelle Mödlinger, has replaced Jessie Krish Gallery Manager & Project Curator, after her leaving the organisation in May 2024 identifying a need for more practical skills to support the curatorial team. She comes with strong gallery tech skills and specialist audio skills.
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Canvas, Art Monthly, Contemporary Art Library, Mousse magazine Emergent, Curatorial Afairs, The Toe Rag, PA Museum, Art Basel, Art Viewer, Another, Flash Art, Art Fund.
- Art Fund supported Fellowship scheme proved successful, recruiting 3 undergraduate trainees to gain professional work experience and to contribute a 2 month public programme for the gallery.
- Forest Park premises in Waltham Forest buildings for studio workspace has maintained its full occupancy.
- Website functionality and domain hosting updated.
- A loss of premises for the gallery's adjunct event space has released unnecessary financial pressure for the gallery team.
- Two substantial sales of works from the exhibition which have generated income for the exhibitions reserves.
- Worked with artists from UK, Italy, Senegal, Sweden, The Netherlands, United States.

The year was successful in serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

Financial Review
Principal Funding Sources:

- Cockayne Foundation/ London Community Foundation, Mondriaan, Art Fund, Foyle and Cell Project Space.

Investment Policy:
Cell Foundation is working to develop an Investment Policy and sourcing a friends and patrons group.

Reserve Policy:
Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safeguard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

Plans for Future Periods
Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of possible trainees.
- Improve Cell Foundation's voice in local policy and planning and decision-making.

Risk Management
The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

Responsibilities of the Management Committee
Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee
Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.
In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net surplus of £1,575 on operations for the year.
The management committee has been working on a fundraising strategy to increase long and short term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts.
The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: ... 19th December 2025... ...

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2025 set on pages 10 to 11 and notes to the accounts on pages 12 to 14.

Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and

ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).

Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: 19-12-2025

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted Funds	Restricted Funds	2025	2024
		£	£	£	£
INCOME					
Donations	3	146,475	0	146,475	67,979
Grants	3	0	58,131	58,131	51,065
Total Income		146,475	58,131	204,606	119,044
EXPENDITURE					
Salaries and National Insurance				30,580	31,081
Canteen and Cleaning Expenses				593	382
Renewals and Maintenance				732	540
Telephone and Internet				780	409
Transport and Travel				1,640	1,565
Postage and Stationeries				1,243	994
Exhibition Expenses	4			65,644	85,125
Legal and Professional Fees				938	1,352
Independent Examiner's Fees				1,920	1,800
Bank Charges				83	123
Donations				0	300
Depreciation				7,287	7,576
Total Expenditure				111,440	131,247
Net Surplus (Deficit)				93,166	(12,203)
Amortisation for Leasehold Premises				(91,591)	(91,591)
Net Surplus (Deficit) After Amortisation				1,575	(103,794)
Balance brought forward				855,850	959,644
Balance carried forward				857,425	855,850

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	*2025* £	*2024* £
Fixed Assets			
Tangible Assets	6	761,880	854,621
Current Assets			
Cash at Bank and in Hand		99,758	5,505
Liabilities			
Amounts falling due within one year	5	(4,213)	(4,276)
Net Assets		857,425	855,850
Funds			
Unrestricted Funds		29,153	30,303
Restricted Funds		828,272	825,547
Total Funds		857,425	855,850

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: ... ...

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. **Accounting Policies**

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Amortisation

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.

The rates of amortisation used is the following:

Leasehold Premises	8%

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.

The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. **Remuneration of Directors / Trustees**

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2025	*2024*
	£	£
Cell Project Space	146,475	67,979
Arcadia Missa Ltd	1,600	0
Auslandsbeziehunge	5,064	4,415
Cortez Resources	0	5,000
Dr Stefan Auer	5,000	0
Henry Moore Foundation	0	5,000
Kunstsiftung	0	2,905
LB of Tower Hamlets	2,500	0
Lietuvos Kulturos	0	600
Ministerie Van Buitenlandse	0	3,065
National Art College	7,506	7,744
Pablo Genoves Pa	0	3,700
Phileas	6,722	0
Rahandusministee	989	0
St Mondriaan Fonds	0	6,225
Tate Gallery	1,750	5,250
The British Council	0	7,000
The Elephant Trust	2,000	0
The Foyle Foundation	10,000	0
The Prism Charitable	15,000	0
Sundry Donations	0	161
Total	204,606	119,044

4. The breakdown of exhibition expenses

	2025	*2024*
	£	£
Advertising	1,744	3,695
Insurance	1,793	1,777
Canteen and Cleaning Expenses	1,297	1,575
Exhibition Materials	5,729	9,868
Telephone and Internet	515	1,361
Transport and Travel Expenses	2,148	9,956
Printing, Postage and Stationeries	5,738	1,249
Legal and Professional Fees	46,680	55,644
Total	65,644	85,125

5. Liabilities: Amounts falling due within one year

	2025	*2024*
	£	£
Trade Creditors	835	1,000
Other Taxes and social Security	1,458	1,476
Independent Examiner's Fees	1,920	1,800
Total	4,213	4,276

6. Tangible Assets

	Leasehold Premises £	*Equipment Fixtures & Fittings* £	*Motor Vehicles* £	*Total* £
Cost:				
At 01 April 2024	1,099,091	46,684	57,490	1,203,265
Additions	0	6,137	0	6,137
Cost at 31 March 2025	1,099,091	52,821	57,490	1,209,402
Depreciation:				
At 01 April 2024	274,773	33,147	40,724	348,644
Charged for the year	91,591	3,934	3,353	98,878
Depreciation at 31 March 2025	366,364	37,081	44,077	447,522
Net Book Value 31 March 2025	732,727	15,740	13,413	761,880
Net Book Value 31 March 2024	824,318	13,537	16,766	854,621

7. Share Capital

The company is limited by guarantee and does not have a share capital.

CELL FOUNDATION

England & Wales - Charity number 1156554

Accounts

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2024

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

CONTENTS	**Page**
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2024

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2024

The Management Committee presents its report and annual financial statements for the year ended 31 March 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the Directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation if the possibility arises and that the next round's criteria gives access to do so- ACE will share information about their aims for this investment programme. The next National Portfolio investment programme will launch in Spring 2025.
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Build on and develop funding for Cell's student Fellowship to become a regular part of the gallery's roster
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change. Links have been made with sharing resources with Auto-Italia and Chisenhale Gallery.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners include British Council Biennials Connect, Embassy of Estonia in London, Alvaro Barrington Studio, Patrick Collins, Arcadia Missa, IFA, Mondriaan Fund, Goethe Institute London, Region Örebro Iän, Film I Västerbotten, Cockayne Foundation and the Netherlands Embassy in the United Kingdom, Kunststiftung NRW.

- The 'Associate Curator's title changed to the title 'Curator', Adomas Narkevičius with an agreement to curate 3 out of 5 exhibition projects per year, with one allocated to the director and one jointly curated with the director Milika Muritu. Narkevičius has increased international relations and marketing with Jessie Krish's support delivering community advocacy to target strong international, national and community partners. CEED (Central Eastern European & Diaspora) Feminisms a project instrumental to this was a collaboration and invitation work with Feminist Duration Reading Group supported by British Art Network to explore the role of feminist thinking in constructing cultural narratives about Central Eastern Europe and British Central Eastern European diaspora. A programme of reading groups in Autumn 2023 & Winter 2024 brought together a network of practitioners based in and beyond the UK and Central Eastern Europe. The project culminated in a publication- working towards a CEED Feminisms Bibliography to be printed in the summer and planned to be distributed across Europe, CEE and USA to libraries worl-wide. The project's activities and aims will target educational resource centres, from universities, galleries and public institutions.

- Jessie Krish Gallery Manager & Project Curator resigned in January 2024 with an aim to pursue a freelance career in curation. The gallery appointed a much-needed Production Assistant, Annabelle Mödlinger in February 2024, identifying the need for a permanent and fully focused technical and administrative assistant to oversee all production aspects of installation and communications to support the team, to address the imbalance of curatorial expertise versus practical and technical support in the team and to fulfil the original role of a permanent part-time Gallery Manager, which was the initial oeuvre of the recruitment process.

- Cell Foundation's sustained presence in specialist Art Publications included Frieze, Art Monthly, e-flux, Post Clarity, Artforum, Contemporary Art Library, Art Review magazine, Mousse Magazine, along with FAD magazine, The Evening Standard, Art Viewer, Mousse, AnOther, The Toe Rag, emergent, PA Museum, Art Basel magazine, Zérodeux

- Our newly established Student Fellowship scheme funded by Art Fund which launched October in 2023 – increased our commitment to creating paid professional practice, rather than the initial voluntary internship to reach students from low-income backgrounds. Cell Project Space teamed up with Art Fund to work with and train three early-career practitioners studying in full-time UK education. Fellows were paid one day a week at the London

Living wage, £11.95 p/hr. with an opportunity to gain hands on professional experience learning from a critically focused contemporary art organisation, to transform and situate their research interests into practical exhibitions and events production. Funds have been raised from Tower Hamlets Community Chest to a self-initiated project; three events titled 'Permit to Dream' organised by the gallery's Trainee Fellows, Michelle Lee Johnson, Khadija Niang, Chinaza Ruth Okonkwo

- The completed new Forest Park premises in Waltham Forest buildings for studio workspace is now sustainable. All maintenance, repairs and refurbishments have been completed and Cell Project Space Ltd have reduced donations by £90,000 as the Forest Park Premises now continues its full occupancy to pay back their company loan and to contribute charitable donations of £6000 per month to Cell Foundation - totaling £72,000 per annum.

- Engagement and support with additional stakeholders Blackhorse Activators, Feminist Duration Reading Group, Arcadia Missa Gallery, Goethe Institute London, Alvaro Barrington Studio, Goethe Institute London, British Art Network, artist Stuart Middleton,

- We worked with and developed commissions with artists from Senegal,United States (Coumba Samba and École De Sables) Sweden, (Max Göran, Josefin Arnell) Germany (Niklas Taleb), UK (Felix Melia) Albania (Silvi Naçi, Doruntina Vinca, and Leah Whitman-Salkin), Croatia (Sanja Iveković) Yugloslavia (Tanja Ostojić) Bosnia (Selma Selman) Bosnia (Darija Radaković)

- Our 400 square ft ground floor event space is now closed, due to the increased 150% rental cost during Cambridge Heath Road's leasehold renewal and therefore vacating the adjacent property.

The year was critically successful in serving our audiences, artists and achieving Cell Foundation's aims and objectives. Our audience increased exponentially; however, staff costs have risen due to increased inflation and labour shortages, along with increased material costs and services. The team are struggling to find sufficient funding opportunities to maintain or increase income for growth. Funding in the UK has been cut for commissioning resident UK artists, therefore 80% of our programme funding is sourced from overseas.

Financial Review
Principal Funding Sources:

- Cell Project Space Ltd, British Council Biennials Connect, Embassy of Estonia in London, Patrick Collins, IFA, Mondriaan Fund, Region Örebro Iän, Film I Västerbotten, Cockayne Foundation and the Netherlands Embassy in the United Kingdom, Arts Council England, Kunststiftung NRW, British Art Network

Investment Policy:
Cell Foundation's aim to develop an Investment Policy and to source an organisational 'Friends and Patrons Group' has proved unsuccessful. Further funding initiatives need to be researched in Spring – Summer to reach targets for the following Autumn- Winter programme year 2025/ 2026

Reserve Policy:
Cell Foundation has an assurance from a key-funding source Cell Project Space Ltd to hold 6 months of core cost aside to safeguard the organisation's future in case of financial problems. This is being reviewed bimonthly as a matter of urgency.

- There is a need for enough resources for Cell Foundation to carry out its present and future activities effectively and to be less reliant on Cell Project Space Ltd's donations due to the studios development needing to see growth; ie; major refurbishment and the purchase of freehold buildings to maintain the organisation's location.
- Identifying the level of risk and how to manage it.
- Maintain the organisation's ethical approach to investment.
- A proactive approach in regards to applkying for National Portfolio status to reduce the 24 years of majority funding and running costs by Cell Project Space Ltd.

Plans for Future Periods

Cell Foundation is going to:

- Source larger funding pots that cover running costs- such as Foyle Foundation, British Art Network, Garfield Weston, and Paul Hamlyn. These funding initiatives require a long and timely application process.
- Develop relations with Education Departments and research funding in Universities for the fellowship programme. Direcector, Milika Muritu will apply for research funds via her occasional Associate Lecturer status at UAL, Chelsea School of Art.
- Improve Cell Foundation's voice in local policy and planning and decision-making- attention to building the charity board.

Risk Management

The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed, and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place. They have identified a need to improve governance within the organisation, with more diverse representation of varying skills to target the main areas of risk.

Responsibilities of the Management Committee

Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee

Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.

In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the

company's accountants are unaware.

- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net deficit of £12,203 on operations for the year.
The management committee has been working on a fundraising strategy to increase long and short-term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts. The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: ...25/01/2025 ... ...

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2024 set on pages 10 to 11 and notes to the accounts on pages 12 to 13.

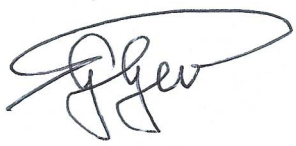
Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and
ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).



Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: 25-01-2025

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted Funds	Restricted Funds	2024	2023
		£	£	£	£
INCOME					
Donations	3	67,979		67,979	162,993
Grants	3		51,065	51,065	19,922
Total Income		67,979	51,065	119,044	182,915
EXPENDITURE					
Salaries and National Insurance				31,081	29,772
Canteen and Cleaning Expenses				382	236
Renewals and Maintenance				540	913
Telephone and Internet				409	501
Transport and Travel				1,565	1,504
Postage and Stationeries				994	598
Exhibition Expenses	4			85,125	66,446
Legal and Professional Fees				1,352	3,465
Independent Examiner's Fees				1,800	2,700
Bank Charges				123	94
Donations				300	3,208
Depreciation				7,576	9,470
Total Expenditure				131,247	118,907
Net (Deficit) Surplus				(12,203)	64,008
Amortisation for Leasehold Premises				(91,591)	(91,591)
Net (Deficit) After Amortisation				(103,794)	(27,583)
Balance brought forward				959,644	987,227
Balance carried forward				855,850	959,644

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2024

	Notes	*2024* £	*2023* £
Fixed Assets			
Tangible Assets	6	854,621	953,788
Current Assets			
Cash at Bank and in Hand		5,505	13,573
Liabilities			
Amounts falling due within one year	5	(4,276)	(7,717)
Net Assets		855,850	959,644
Funds			
Unrestricted Funds		30,303	37,879
Restricted Funds		825,547	921,765
Total Funds		855,850	959,644

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: … 25/01/2025… … … … … … … …

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Amortisation

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.

The rates of amortisation used is the following:

Leasehold Premises	8%

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.

The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. Remuneration of Directors / Trustees

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2024	*2023*
	£	£
Cell Project Space	67,979	162,993
Auslandsbeziehunge	4,415	0
Cortez Resources	5,000	0
Henry Moore Foundation	5,000	5,000
Kunstsiftung	2,905	0
Lietuvos Kulturos	600	1,707
Ministerie Van Buitenlandse	3,065	0
National Art College	7,744	0
Pablo Genoves Pa	3,700	0
Slots OG Kulturst - Denmark	0	1,736
St Mondriaan Fonds	6,225	0
Tate Gallery	5,250	0
The British Council	7,000	0
The Embassy of Lithuania	0	1,425
The London Community Foundation	0	10,000
Sundry Donations	161	54
Total	119,044	182,915

4. The breakdown of exhibition expenses

	2024	*2023*
	£	£
Advertising	3,695	5,852
Insurance	1,777	1,270
Canteen and Cleaning Expenses	1,575	1,734
Exhibition Materials	9,868	7,702
Telephone and Internet	1,361	512
Transport and Travel Expenses	9,956	2,360
Printing, Postage and Stationeries	1,249	3,350
Legal and Professional Fees	55,644	43,666
Total	85,125	66,446

5. Liabilities: Amounts falling due within one year

	2024	*2023*
	£	£
Trade Creditors	1,000	1,090
Other Taxes and social Security	1,476	3,927
Independent Examiner's Fees	1,800	2,700
Total	4,276	7,717

6. Tangible Assets

	Leasehold Premises £	*Equipment Fixtures & Fittings* £	*Motor Vehicles* £	*Total* £
Cost:				
At 01 April 2023	1,099,091	46,684	57,490	1,203,265
Additions	0	0	0	0
Cost at 31 March 2024	1,099,091	46,684	57,490	1,203,265
Depreciation:				
At 01 April 2023	183,182	29,763	36,532	249,477
Charged for the year	91,591	3,384	4,192	99,167
Depreciation at 31 March 2024	274,773	33,147	40,724	348,644
Net Book Value 31 March 2024	824,318	13,537	16,766	854,621
Net Book Value 31 March 2023	915,909	16,921	20,958	953,788

7. Share Capital

The company is limited by guarantee and does not have a share capital.

Cell Project Space & Cell Foundation places artists at the centre of their work, to test out ground breaking ideas and to connect with a range of diverse audiences. We promote meaningful, inclusive and engaging experiences, giving them relevance to both local communities and the wider public sphere.

Five main strands of activity support our mission:

- **Commissioning and supporting artists work through a process of driven participation and critical excellence**
- **Situating artists' work via critical discourse through event based discussion, writing and publishing**
- **Facilitating meaningful local networks and partnerships that create new ways for audiences to engage with art, to support young people and people with protected characteristics to take active and empowered roles by investigating contemporary visual culture.**
- **Advocacy for sustainability in exhibition making and production**
- **Working towards greater access to a wide range of communities**

"Who knows what might become possible [...] through concerted effort, imaginative powers, determination, trans ally-ship, an independent gallery behind you and maybe a little funding? Spectacular scenes."

– Isabel Weidner on Alex Margo Arden & Caspar Heineman at Cell Project Space for Frieze, Feb 2020. Author of *We are Made of Diamond Stuff*, Goldsmiths-prize shortlist.

About Cell Project Space

Cell Project Space is a not-for-profit contemporary art gallery founded in 1999. The gallery was initiated as an artist-run space and, in 2014, formed a registered charity, Cell Foundation. The Project Space supports emerging and underrepresented artists by developing ambitious new commissions and revisiting historically overlooked projects, playing a unique role between an artist-run organisation and a larger institution. Throughout the 24-year history of the organisation, Cell Project Space has provided affo dable workspace for visual artists, which, in turn, financially supports the gallery's core operational costs.

Cell Project Space's initial experimental ethos continues to guide the gallery's vision and approach. Over more than two decades, Cell has established an international reputation for significant solo commissions with artists at an early or pivotal point in their careers. Part of a dynamic international network of artists and organisations, the gallery has grown into a widely-recognised site for artistic experimentation, with a proven track record of celebrating innovative practices and responding to politically urgent issues.

Accessed through an industrial yard in Bethnal Green, and brimming with sub-tropical plants, the gallery is situated in the heart of a diverse residential neighbourhood in the London Borough of Tower Hamlets. Cell facilitates local networks and partnerships, which support young people, academics and community groups London-wide and in the local area, taking a proactive role in supporting urgent conversations drawing from a breadth of diverse cultural perspectives and celebrating historically overlooked projects. Developed against the backdrop of a buoyant art market in the early 2000s, and a period of political austerity, Cell Project Space foregrounded the advancement of new cultural capital in the UK by developing emerging practices that focus on research, multimedia, digital culture, group work, DIY methods and collaboration.

Early collaborators include multi-award winning artists and writers Goshka Macuga, Paul O'Neil, Caroline Achaintre, Barbara T Smith, Laura McLean-Ferris (curator Swiss Institute, NYC), Celia Hempton, Peles Empire, Morgan Quaintance (acclaimed writer and filmmaker), Rebecca Lewin (curator Serpentine Gallery), Ursula Mayer, Benedict Drew, Lillian Lijn, Mark Aerial Waller, Eddie Peake, Kathy Noble (curator Performance Space, NYC), Emma Hart, Yuri Pattison, Jonathan Baldock, Angelo Plessas, Céline Condorelli, Jessica Warboys, Adham Faramawy, David Blandy, Athanasios Argianas, Anne De Vries, Attilia Fattori Franchini (curator Kunstverein Gartenhaus, Vienna and Director Emergent section of miart Milan).

Cell Project Space Gallery & Event Space (pictured to the right) accessed through an industrial yard in Bethnal Green, via an entryway brimming with subtropical plants.

Caspar Heinemann, Ghislaine Leung, Anne Sophie Berger, Mimosa Echard, Aude Pariset, Eglė Kulbokaitė & Dorota Gawęda, Jenna Bliss, Anharad Williams, Emanuel Almborg are all recent collaborators that have gone on to present in major public institutions worldwide including KW Institute, Kiasma International, Swiss Institute, NYC, Basel Kunsthalle, Chisenhale Gallery, British Art Show 9, Lux Moving Image, Kunstverein für die Rheinlande und Westfalen, Mostyn Gallery, Kunstverein München, Palais De Tokyo, Walker Art Centre, Nottingham Contemporary, and Pompidou Centre and appearing in international press world-wide. Recent and past successes include Jenna Bliss winning the Massimo Giorgetti Prize in 2023, Mimosa Echard's prestigious Marcel Duchamp Prize in 2022, and Eglė Kulbokaitė & Dorota Gawęda winning the Collide Award in 2021. Since exhibiting at the gallery, Caspar Heinemann, Ghislaine Leung and Atiéna R. Kilfa are currently represented by Cabinet Gallery, London and have had solo presentations at Basel, Liste, and Armory art fairs.

Three years of generous support from partners have included Art Fund, Boris Lurie Foundation, NYC, Cockayne Foundation, Phileas Fund, Fluxus Art projects, Adam Mickiewicz Institute, The Elephant Trust, Pro Helvetia, and The Austrian Cultural Foundation and London Borough of Hackney.

Alongside exhibitions, Cell Project Space delivers a longstanding public programme through gallery tours, talks, events, workshops and screenings to disseminate artists' ideas to a host of audiences, community partners, local schools and universities led by a diverse range of leading artists, theorists, curators and researchers that have included; Yates Norton (curator Robert Institute, London), Hans Ulrich Obrist (artistic director, Serpentine Gallery), Derica Shields (writer, author and researcher) Mathieu Copeland (author and philosopher), Cedric Fauq (director, CAPC Musee, Bordeaux), Philipp Kleinmichel, (philosopher and cultural theorist), Omar Koleif (Sharjah Art Foundation's director of collections and senior curator) and Lisa Le Feuvre (executive director Holt/Smithson Foundation) artists including Matilda Tjader, Ayesha Tan-Jones, Hannah Quinlan and Rosie Hastings.

For 2019/21 press coverage included Flash Art, Art Review, Elephant Mag, The Guardian, Art Monthly and Frieze magazine and social media channels, extending the programme's reach to new audiences, which have continued a steady following ever since.

Publishing

The gallery continues to develop its short-run editions of artists' publications in conjunction with the exhibitions which include the acclaimed publication 'Partners' 2009 by Ghislaine Leung, 'Shit and Doom, No-Art' 2019, with an introduction by Mathieu Copeland, and 'Hindsights' 2022 by Peng Zuqiang.

Hindsights Publication, Peng Zuqiang, 2022, Cell Project

Programme 2021-22

In 2021 the gallery received an Arts Council England 'Cultural Recovery Grant' to develop ambitious new bodies of work that reached out to local and international audiences after the pandemic; many of who identified with the programme through collective lived experiences. Highlights included intimate gatherings of music, discussion and readings. Acclaimed scholar and writer Kara Blackmore responded to Renée Akitelek Mboya's film 'A Glossary of Words My Mother Never Taught Me'; Latin American Youth Forum's Cajón Drum Remix, a percussive workshop explored languages of migration as coded communication with Bryan Giuseppi Rodriguez Cambana. As a continuation of Cell's publishing initiatives, the gallery produced Peng Zuqiang's debut 120-page publication 'Hindsights' during his solo exhibition at the gallery and launched it together with an evening of public readings by the book's contributors – curator Alvin Li (Adjunct Curator, Tate Modern), and artist and writer Sanaz Sohrabi. Marking the latest project in a string of multi-disciplinary collaborations, US musicians and recording artists, Pink Siifu and ConQuest Tony Phillips presented an evening of live experimental sound sets in collaboration with the artist Cudelice Brazelton IV.

Sideways Looking, solo exhibition, Peng Zuqiang, 2022, Cell Project Space

Supporters and partners in 2022, which included Arts Council England, Antenna Space, Beijing, Foundation for Contemporary Arts, USA, Henry Moore Foundation, Finnish Institute, Lithuanian Culture Institute, Embassy of Lithuania in the United Kingdom and the Danish Arts Foundation. Subsequent to their exhibitions Peng Zuqiang won the Illy Present Future award at Artissima 2022, receiving a scholarship at Rijksakademie, NL. Rodriguez-Cambana received a residency and commission at Gasworks, London and

Opera Balcon, Bryan Giuseppi Rodriguez Cambana 2022, Cell

Cudelice Brazelton's installation for his solo exhibition was acquired by the Dallas Museum of Contemporary Art in collaboration with Wschod Gallery, Warsaw. The 2022 programme received wide-press coverage appearing in Art Review, Art Monthly, Contemporary Art Daily and Mousse alongside a range of online aggregates such as Art Viewer, Kuba Paris and many more. Each exhibition reached a record 1221-1435visitors on-site (a 20% increase from pre-pandemic 2019), an audience of up to 3500 for each digital programme engagement, and extended.
visibility of 60 000+ unique views via online press and social media mentions.

Renée Akitelek Mboya, *A Glossary of Words My Mother Never Taught Me*, 2020. HD digital video, 14:40.

Alongside the film, to interlocute in the violent history its imagery evidences, Renée Akitelek Mboya reimagines a songbook of 1960s and 1970s ideological 'freedom' songs as part of a nation-building tool kit, presented alongside an audio-conversation between the artist and academic Kara Blackmore as well as reading companions offering methodological inroads into the ongoing operations of coloniality.

Renée Akitelek Mboya, *A Glossary of Words My Mother Never Taught Me, Songbook*, Detail, 2021

Partners & Supporters 2021- 2023

2022-2023

Cell Project Space's programmes in 2023 were centred around the notion of 'home' in relation to class belonging, access to housing, identity formation, parenthood and forms of kinship inside and outside of the nuclear family structure. In June 2023, German-Algerian artist Niklas Taleb presented his first solo exhibition in the United Kingdom which considered the process of self-identification as a child, adolescent, and parent, critically revisiting genres of family photography and vernacular snapshot. In Autumn 2023, Ukrainian artist Ksenia Pedan created an installation of paintings and sculpture, forging a claustrophobic intimate space of a home with that of a non-descript public space.

Josefin Arnell and Max Göran's exhibition completed and concluded Cell's 18-month-long engagement with questions regarding the domestic space. 'Cowboy Hell' (working title) examining upbringing and coming-of-age as both a time of potential emancipation and the establishment of normative behaviours. Making use of the site of Cell Project Space as a former stable, Josefin Arnell's in part auto-biographical installation environment and moving image work will prompt themes of friendship, misfit, normativity, fetishisation, and female empowerment, starring a pack of teenage girls.

In Autumn 2023 Cell Project Space led a British Art Network (BAN) research group in collaboration with the Feminist Duration Reading Group, to form a research group exploring the role of feminist thinking in constructing cultural narratives about Central Eastern Europe and British Central Eastern European diaspora in relation to concerns cutting across Cell Project Space's 2022/3 programmes. This included Lithuanian artists Agnė Jokšė and Anastasia Sosunova's exhibition 'Dance As You Wrestle' and the live performances celebrating queer, 'Eastern' European solidarity featuring Lithuanian bedroom pop collective Liudmila, alongside Polish artist spalarnia, and a major new solo exhibition by Ksenia Pedan. Building on the Feminist Duration Reading Group's tried and tested methodology of reading under-known and under-appreciated feminist texts from outside the Anglo-American canon out loud, together, activities developed collaboratively amongst invited practitioners. BAN is a Subject Specialist Network supported by Tate and the Paul Mellon Centre for Studies in British Art, with additional public funding provided by the National Lottery through Arts Council England.

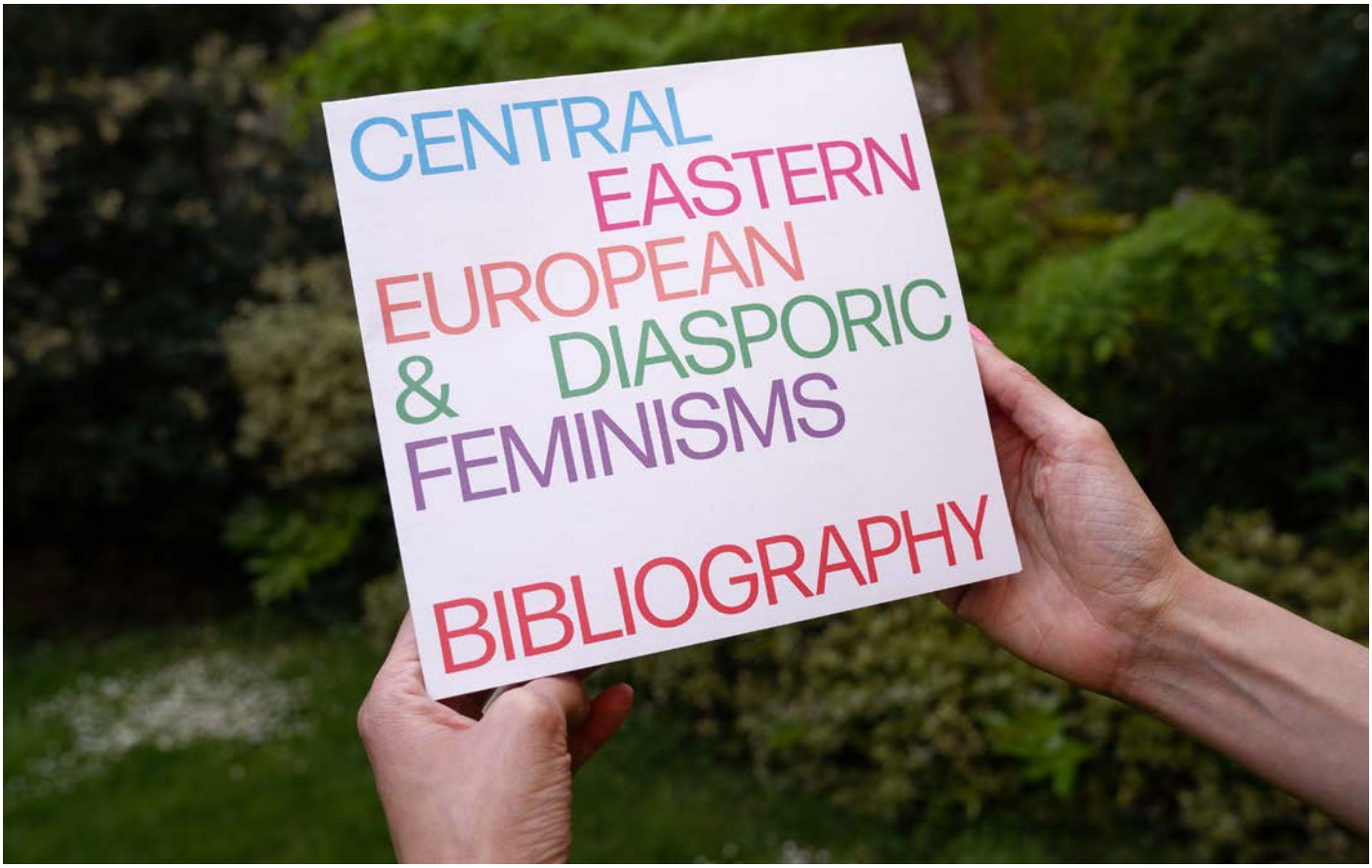
Dance As You Wrestle, Agnė Jokšė, Anastasia Sosunova, 2023, Cell Project Space

Queer 'Eastern' European Anti-Colonial Solidarity Fundraiser with spalarnia, Liudmila, Taras Gembik, Vlad(a) & T Vazheyevskyy
11th March 2023

Agnė Jokšė, *'Dear Friend'*, 2022 *Dance As you Wrestle,* 2022

Anastasia Sosunova, *The Visitation, Messed Up Terrains, Dance As you Wrestle,* 2022

CEED Feminisms 3, Cell Project Space, 2023



CEED Feminisms Bibliography 3, Cell Project Space, 2023

Niklas Taleb, *Simon*, 2023, Cell Project Space

Private View Documentation *Solo Yolo,* Niklas Taleb, Cell Project Space

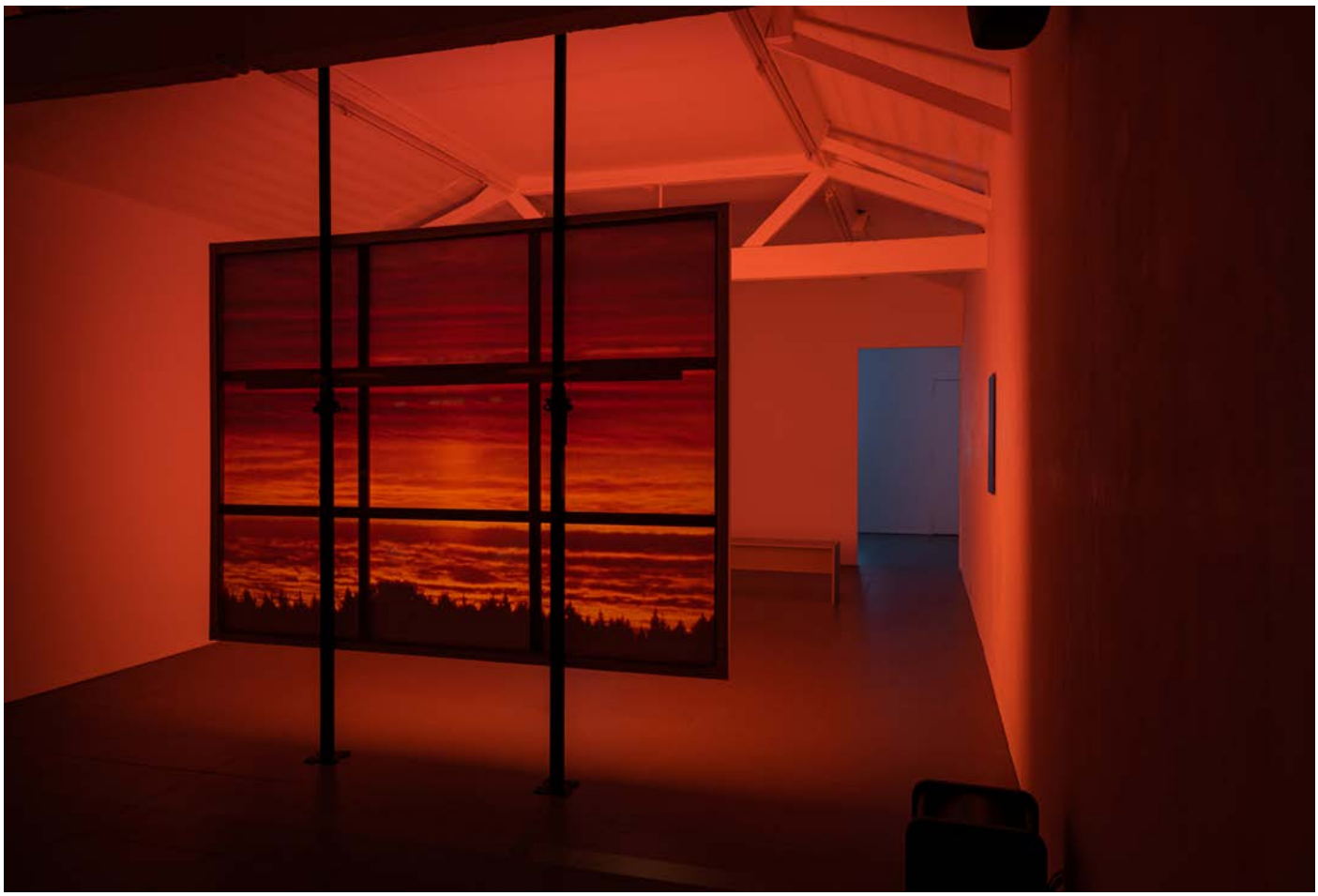
Ksenia Pedan, *Autonomy*, 2023, oil pastel on board, 50 x 38 x 3 cm

Exhibition view, Ksenia Pedan, *Reversion*, Cell Project Space, 2023 (From top: *FOG*, 2023, oil pastel on board, 60 x 47 x 3 cm; *Storage 2*, 2023, installation, 2023, melamine chipboard, 120 x 89.5 x 17 cm)

Private View Documentation *Reversion,* Ksenia Pedan, Cell Project Space

Ksenia Pedan, *Gate 57*, 2023, oil pastel on board, 40 x 31 x 3 cm

Josefin A nell, *Beast and Feast*, Installation View, 2023, HD video, 25:10, single-channel video installation



Max Göran, Exhibition view, *brave and pathetic is better than drowning in shame*, 2023, Cell Project Space, 2023

Coumba Samba and École des Sables, Performance FIFA, 2024, Coumba Samba, Capital, 2024, Cell Project Space

Private View Documentation *Revision* Katrina Pedan, Cell Project Space

Partners & Supporters 2022 & 2023

2023/24 Programme Report

Cell Project Space's successful completion of the '2023-24' exhibition and events programme included solo exhibitions by Algerian-German artist Niklas Taleb ('Solo Yolo'), Ukrainian-bor artist Ksenia Pedan ('Reversion'), and a two-person exhibition by Swedish artists Josefin A nell and Max Göran ('brave and pathetic is better than drowning in shame') and ('Capital') the fi st UK solo exhibition by US/ Senegalese artist Coumba Samba. Additionally, it featured the Central Eastern European & Diasporic (CEED) Feminisms research group and public programme. For most of these artists, except Josefin A nell, this was their fi st major solo exhibition in the United Kingdom.

The programme aligned with Cell Project Space's long-term goals: supporting risk-taking visual vocabularies and material art-making responsive to the current social and political landscape while fostering dialogue, knowledge exchange, and solidarity-building among art professionals globally. The programme addressed contemporary art issues and debates, including non-Western Feminisms in Eastern Europe, working-class and sub-cultural irreverence, and the artistic refusal to conform to dominant politics of representation. These themes were particularly evident in the projects by Ksenia Pedan and Niklas Taleb. This year of programming, supported by Cockayne Grants for the Arts, has underscored Cell's role as London's leading artist-centric exhibiting platform.

CEED Feminisms Research Group and Public Programme

Cell Project Space launched the CEED Feminisms research group and public programme in partnership with the London-based Feminist Duration Reading Group (FDRG). FDRG is a non-hierarchical knowledge-sharing platform focusing on lesser-known feminist texts, movements, and struggles from outside the Anglo-American canon.

The programme, informed by Cell Project Space's team and FDRG founding members, academics Helena Reckitt and Lina Džuverović, addressed Russia's colonial and imperialist history and the xenophobia faced by 'Eastern European' immigrants in the UK, particularly in the context of Russia's invasion of Ukraine. The recurring reading groups addressed subjects such as feminism, anti-colonialism, parenthood, domestic labour, desire, power, humour, and repression.

CEED Feminisms Public Events:

1. CEED Feminisms 1 (September 2023): An in-person reading group examined Central Eastern European feminisms through extracts from Ewa Majewska's Feminist Antifascism (2021) and discussions on 'Border Thinking and Disidentific tion'.

2. CEED Feminisms 2 (October 2023): An online reading group led by Ukrainian scholars explored transnational feminist solidarity in the context of Russia's war in Ukraine.

3. CEED Feminisms 3 (November 2023): A screening event featured performance documentation and moving image works by feminist artists from the former Yugoslavia, followed by a discussion moderated by Dr. Lina Džuverović

4. January 2024: A 24-hour online screening of Sanja Iveković's 'The Invisible Women of Erste Campus'(2016) focused on the labour of cleaning staff t a bank's headquarters.

5. CEED Feminisms 4 (March 2024): An online session by the Tirana-based Radical Sense reading group introduced contemporary Albanian feminist discourse through a dialogue and a micro-reader exploring radical feminist texts.

6. CEED Feminisms 5 (April 2024): The series concluded with the launch of a pamphlet and digital document, distilling the CEED Feminisms network's research into a published bibliography.

Exhibitions:

1. Solo Yolo by Niklas Taleb (24 June – 13 August 2023):

This exhibition featured twelve newly commissioned photographic prints exploring contemporary social contracts in the West, family dynamics, and generational aspirations. Taleb's work defamiliarised intimate family moments, highlighting the social reproduction of habits and mechanisms.

The exhibition included an artist and curator tour and was selected as a 'Must See' exhibition in Artforum International's Artguide. Online, it reached approximately 150,000 users through the combined effect o advertising in Art Monthly, a review by Marcus Verhagen for e-flux Criticism, a review on Artforum by Daniel Neofetou, a feature in Mousse Magazine, Cell's website, regular posts on Instagram (15,400 subscribers), Facebook, Twitter, and Cell's monthly newsletter (8,000 subscribers).

2. Reversion by Ksenia Pedan (14 September – 19 November 2023):

This exhibition transformed the gallery into a site-specific install tion, addressing the mundane apocalypse and drawing parallels with the war in Ukraine and London's housing crisis. Pedan's work featured handmade pigments and ready-made furniture sculptures.

The project included artist and curator tours, and a workshop titled 'Mouldings' with Blackhorse Responders. It bolstered Cell's engagement with the Central Eastern European and Ukrainian diaspora communities in London. The exhibition was noted among the best exhibitions in London during Frieze Week by Mousse Magazine.

3. brave and pathetic is better than drowning in shame by Max Göran and Josefin Arnell (7 December 2023 – 25 February 2024):

This exhibition premiered new film and photo raphic works, featuring bespoke video installations utilising the gallery's space. It included a film sc eening, Q&A event, and a workshop for socially-disadvantaged young adults.

The exhibition was advertised in print in the December 2023 issue of Art Monthly, reaching an approximate audience of 20,000. It was recommended in Mousse Magazine online, featured on Frieze magazine's 'Top Picks', and the Evening Standard's 'Best Exhibitions in London' bulletin. It received a review by art writer Michael Kurtz in Art Monthly's February 2024 print issue and in the Spring 2024 print issue of Zerodeux magazine. Online, it reached an extended audience of approximately 150,000 users through advertising in Art Agenda (e-flux), Cell s website, regular posts on Instagram (16,200 subscribers), Facebook, Twitter, and Cell's monthly newsletter (8,500 subscribers).

5. Capital by Coumba Samba, collaborations with Gretchen Lawrence and Ecole Des Sables (28 March 2024 – 2 June 2024):

This exhibition premiered the fi st major UK solo exhibition by Senegalese-American artist Coumba Samba, featuring a room-sized mud enclosure, photographic prints, and a commissioned performance titled 'FIFA' produced in collaboration with École Des Sables (Dakar, Senegal), and artist Gretchen Lawrence (UK/Estonia) to produce a permanent soundscape for the exhibition. The project revolved around the circulation of objects, forms, materials and ideologies between the West and West Africa; a feedback loop of defined futu es, economic suppression, and the event of hope.

The exhibition received substantial support from British Council's Connect programme and was featured in Contemporary Art Library, Mousse, Emergent, Art Viewer, and Art basel online. The exhibition was filmed y Occula and was 'an Artist to watch' by Emalin gallery's founding director, Leopold Thun. Online, it reached an extended audience of approximately 150,000 users through advertising in Art Agenda (e-flux), Cell s website, regular posts on Instagram (16,700 subscribers), Facebook, Twitter, and Cell's monthly newsletter (8,500 subscribers).

Cell Project Space is dedicated to supporting emerging artists and fostering boundary-pushing visual art practices that responsively address contemporary artistic, social and political issues. The exhibition and public programme exemplified this mission y showcasing the work of international artists, engaging local Tower Hamlets communities, and creating opportunities for knowledge exchange and solidarity-building among art professionals. The programme's themes, such as non-Western Feminisms in Eastern Europe and the refusal to conform to dominant politics of representation, reflected Cell s commitment to risk-taking and responsive art-making. This initiative reinforced Cell Project Space's role as a leading artist-centric contemporary art platform in London, facilitating significant partne ships and leveraging additional funding to sustain its impactful work.

Evaluation and Assessment

Throughout the project, Cell Project Space monitored website and social media analytics, visitor attendance, and feedback from participants and visitors. The gallery team held bi-weekly meetings to discuss exhibition planning and implementation. Visitor surveys and feedback forms were used to assess the impact and effecti eness of the programme.

Feedback from artists, partners, and visitors was collated and discussed by the gallery team to refine and improve future projects. This data was also included in the charity's annual report for review by the Trustees.

a. Number of Beneficiaries

Artists: First UK solo exhibition opportunity of an international scale for 4 emerging artists, 3 of them from under-represented backgrounds; 20+ emerging art professionals from CEE diaspora involved in CEED Feminisms public programmes and working groups with a network-building opportunity.

Local Communities: 150+ local residents engaging with the programmes through public artist & curator

Cell Project Space's inclusive approach has engaged diverse demographics in the approximation of (through visitor surveys, guest book sign-ins and written feedback): 18% of beneficiaries ere from Black, Asian, and Minority Ethnic (BAME) backgrounds, 22% were LGBTQ+, and 16% were from Central and Eastern European or/and CEE diaspora.

b. Geographic Location of Beneficiaries

The majority of beneficiaries ere located in London, specifically Cell s local area of Tower Hamlets, and young people participating in Blackhorse Workshop in Walthamstow. Additionally, Cell paid a particular focus on fostering local artist's international representation and representation of early-career emerging international art practitioners in the UK. The programming reached a wide array of participants from various boroughs of London, leveraging Cell's extensive resources and global networks to platform early career artists.

c. Impact on Organisation and Additional Funds Leveraged

The grant significantly impacted Cell P oject Space by enhancing its ability to continue to support risk-taking visual vocabularies and material art-making responsive to the current social and political landscape. This support has also acted as a leverage to attract funds from esteemed public funding bodies such as Paul Mellon Centre, British Art Network, Tate, Mondriaan Fonds, Art Fund.

Impact on Organisation:

1. The exhibition and public programme underscored Cell's role as London's leading artist-centric exhibiting platform.
2. The grant enabled Cell to strengthen its connections with UK-based and international artists, partners, art professionals, and funding bodies resulting in invitations for the Cell team to professional development opportunities such as to attend funded curator trips and artists' studio visits.
3. The inclusive programming approach has led to new methods of co-creation with diaspora communities and collaborations with grassroots organisations and collectives.

Additional Funds Leveraged:

1. Mondriaan Fonds in relation to Josefin A nell project
2. British Art Network Grant (Paul Mellon Centre and Tate Partnership) in relation to CEED Feminisms project
3. IFA in relation to Max Göran; and Niklas Taleb projects
4. Art Fund in relation to Cell Project Space Student Fellowship
5. Henry Moore Foundation and Swedish Artist Council Mobility Grant in relation to Ksenia Pedan project
6. Kunststiftung NRW in relation Niklas Taleb project

Public Programme, Live Art & Performance Overview

Cell Project Space has developed a public programme, which forms a key component within Cell's wider exhibitions programme. Recognizing the expanding practices of artists working today the programme intends to connect artists, writers and academics with new audiences through workshops, events, talks and performances to work with early career artists and provide them with a platform to either disseminate knowleged and parctive or to support early stage ideas for smaller events within the programme. The initiative offe s opportunities for artists to test out, and discuss their work with the others, enabling communities to become involved and be part of their conversation, to form understanding and relationships that otherwise may not occur. The aim of the public programme is to broaden our local community networks both locallly and on a wider scale to promote social cohesion.

Through tours and workshops the gallery has established relationships with local schools and charities including: *Mowlem Primary School, Globe Primary School, Clapton Girls' Academy, Project Indigo, Step Out at Step Forward, Women's Environmental Network, London Environmental Educators' Forum, Arts for All, ReThink, Headway East London, Green Candle Dance Company, Hub Club ,Blackhorse Activators* and many others.

Cellular Sessions was a new strand of programming in 2020 at Cell Project Space that ran alongside the exhibitions programme at the gallery as an experimental event space that offe ed artists a sustained and prolonged period of residency to develop new research, test ideas and present a final li e work during the pandemic when audience contact was limited. The programme continued the gallery's engagement with supporting emergent art practices, particularly those by under-represented artists, placing a strong focus on the use of the space to present works across time-base and media arts. This ethos has become a continued part of our programming.

Morpeth Primary at Aude Pariset's *Greenhouses* Exhibition 2017

Hindsights, Publication Launch, 2022, Peng Zuqiang

Workshop; *Permit To Dream; Toch Method* with Ocean Loren with Cell Project Space Fellows

Systems for Sharing with Sean Roy Parker, , 2017 working with *ReThink*, (Support to those affected y a mental illness)

The War Room, an Opera! by Harriet Middleton-Baker 2022, working with *The Green Candle Dance Group* for Seniors

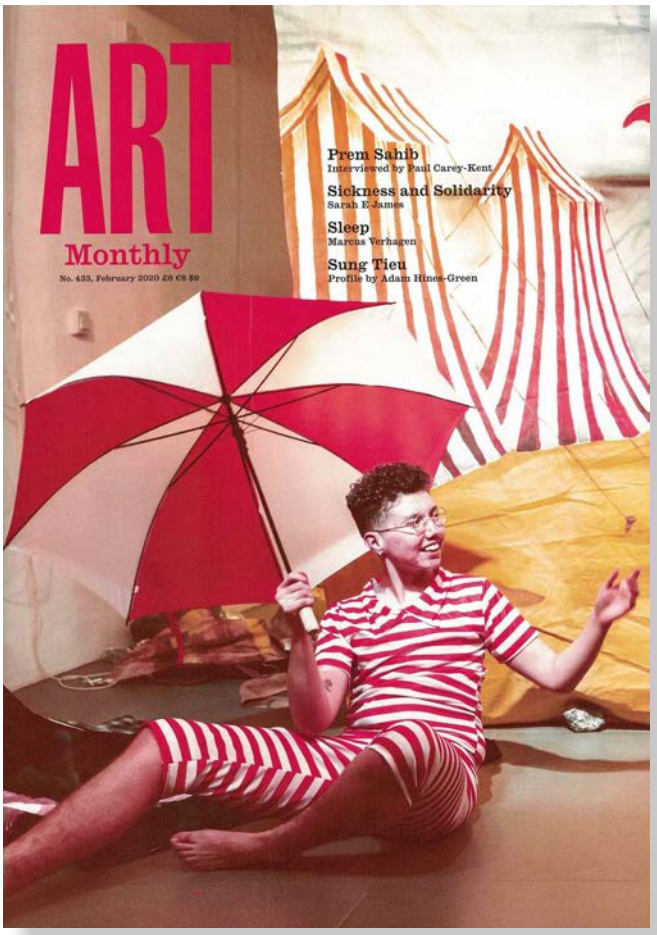
January Noons, Josephine Callaghan 2018 with *London Environmental Educators' Forum (LEEF)* and *Women's Environmental Network (WEN)*

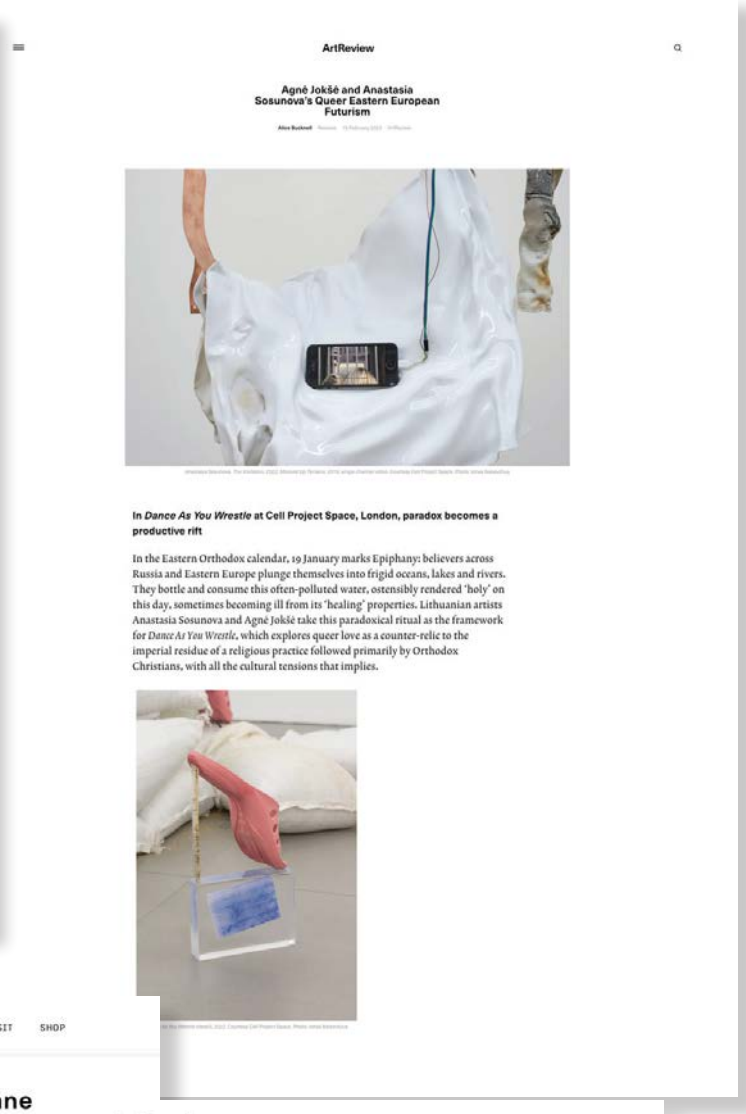
Sistxrs Fight Club (SSFC), Xtracts, 2018, working with members from the QTIPoC community

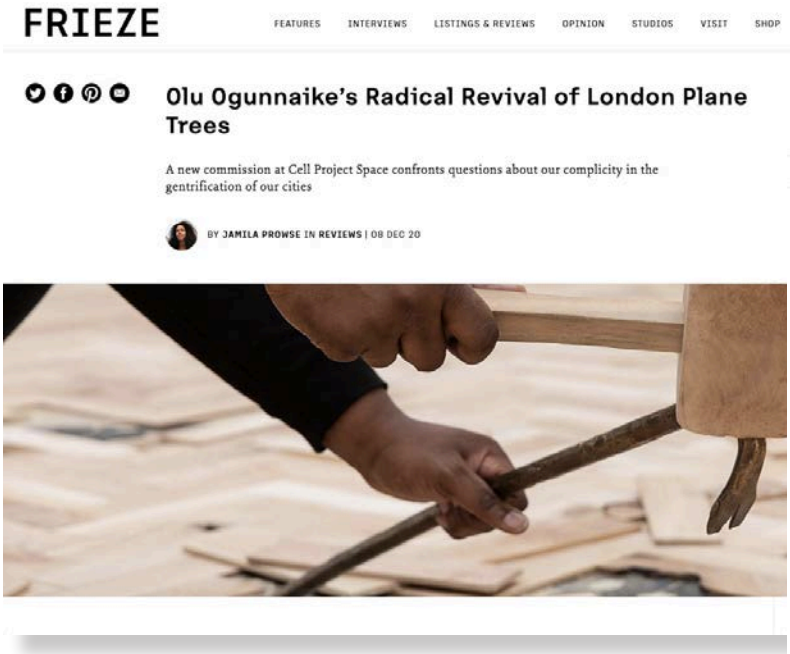
Selected Press Coverage

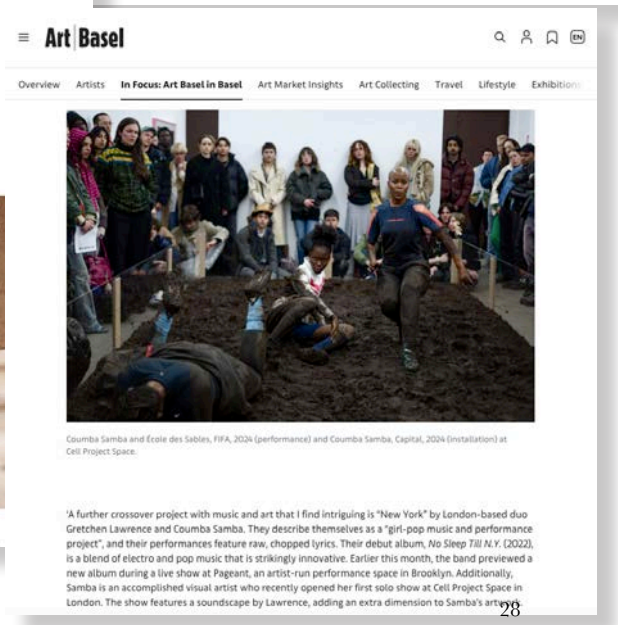
Cell Project Space exhibitions programme is regularly featured online and in print on a regular basis throughout the year. Selected publications include: Art Review, Frieze, Art Monthly, Mousse Magazine, Art Viewer, The Standard, Artforum

Further press for all projects can be accessed here: http://cellprojects.org/press









Art Viewer

Coumba Samba at Cell Project Space

April 24, 2024

Artist: Coumba Samba

Exhibition title: Capital

Curated by: Milika Muritu and Adomas Narkevičius

Venue: Cell Project Space, London, UK

ArtReview

Peng Zuqiang's Sense of Touch

Mary Rezima

In *Sideways Looking* at London's Cell Project Space, the Chinese artist's moving-image installations consider connectivity and its absence

In Peng Zuqiang's first solo exhibition in Europe, the Chinese artist presents three moving-image installations ostensibly about connectivity or the lack thereof – whether interpersonal, cultural or historic. Arranged across two floors, *Sideways Looking* begins on the ground level with *The Cyan Garden* (2022), which foregrounds the ways memory haunts place. The video focuses on a friend's Airbnb business in the artist's hometown of Changsha and, in parallel, the site of the old communist underground-radio station 'Voice of the Malayan Revolution' in Hunan, destined for conversion into a luxury resort. Alternating between fictional memories of real conflict in the Malaysian countryside, audio of radio static and the physicality of commercial hospitality work as his friends turn down their lodgings, the film contemplates the bodily and cognitive damage of the Communist Insurgency in Malaysia. The ruthless transformation of a revolutionary site to a hospitality nonplace underscores the inevitability of erasure in the name of economic progress.

The Standard

NEWS SPORT BUSINESS LIFESTYLE CULTURE GOING OUT HOMES & PROPERTY COMMENT

Josefin Arnell, Max Göran: brave and pathetic is better than drowning in shame

JOSEFIN ARNELL, BEAST AND FEAST, INSTALLATION VIEW, 2023

PHOTOGRAPHY CREDIT: JONAS BALSEVIČIUS. ALL IMAGES COURTESY OF CELL PROJECT SPACE

Film director Josefin Arnell and visual artist Max Göran have a longstanding collaborative practice HellFun. But this new exhibition, which uses humour and absurdity to ask questions about class structures, fantasies, freedom, agency and cycles of violence, is the first time they present their work as solo artists, together, in the UK.

Spread across two floors, the show is a rambunctious series, which includes moving image installations, a "showdown between the horse beyond reach, and the emancipating, CO2-emitting automobile", and "daytime party murder scene".

Cell Project Space, to February 25; cellprojects.org

Josefin Arnell and Max Göran: brave and pathetic is better than drowning in shame

Cell Project Space, London
8 December to 25 February

Josefin Arnell, *Beast and Feast*, 2023, installation view

Police officer Annina is masturbating as her baby idly watches from a nearby cot when she is called to investigate a bloody murder. On arriving at the crime scene she is ridiculed by her colleagues for not having a horse: 'A police officer needs a horse to be a police officer,' the chief says, 'so what does that make you?' Embarrassed and insecure, Annina goes to a farm to find the perfect equine companion. Her fellow officers join her only to lounge around and discuss carbonara recipes. A rustic 'Stable Girl' appears and advertises life coaching sessions that are 'only for police with horses', while a 'Chicken Man' sits in a coop, wearing an egg

Annina is all desire and 'invited to the party', to b a horse, to fit in, to finish direct bodily experience – her. 'Stable Girl' announc a state of 'amazing flow' a Unsurprisingly, the two c some barnyard brawl. Lat baby's CGI farts, Annina 'Come to me, come to man horse.'

Such are the absurd tw *Feast*, 2023, Josefin Arnel exhibition with Max Göra Instead of a slick, east Lo stable filled with hay and gory B-movie. The work i disgusting, indigestible – earnest gallery goer and u refusal to focus on any cle Motherhood, career anxie engagement of urbanites casually tossed around an the film opens with found including horses being dr and punched by protester begins, these animal right Personal anxiety and fant forestall critique: the nee the will to question conve

Upstairs, Göran trades engines. The artist's film a view into his other life a driver describing how h a good way' to the sound forest-flanked open road. history of LARPing, told repeatedly break down an tips. As the sun sets, epic lights come on and white

darkness. The glory of this closing sequence is tarnished by a spoken-word version of Fred Eaglesmith's

Bryan Giuseppi Rodriguez Cambana: Ópera de Balcón

Cell Project Space, London, 27 January to 27 March

Bryan Giuseppi Rodriguez Cambana, *Balcony 2*, 2023

During its occupation of Peru (1532–1821), the Spanish Viceroyalty oversaw the construction of balconies in the capital of Lima. These miradors (from *mirar*, 'to look at') enabled colonists and colonised upper classes to observe the life of the street without being seen themselves. They remain an index of social hierarchy that draws tourists today – UNESCO designated the Historic Centre of Lima a World Heritage Site in 1988, conferring further privileges on its imported European facades. Indeed, the Peruvian state now invites private companies to 'adopt a balcony' in exchange for tax breaks, safeguarding them at all costs.

The two balconies in 'Ópera de Balcón', Bryan Giuseppi Rodriguez Cambana's solo exhibition, are, by contrast, carefree, exuding a quotidian abundance that gestures to the pleasures of everyday lives. Rodriguez Cambana introduced me to *huachafo*, or 'tacky', a word that captures the working-class attitude of this show. Dispensing with Lima's UNESCO wood, his balconies call to the artist's hometown of Callao, a neighbouring port city that is predominantly inhabited by black and indigenous communities.

Balcony 1 and *Balcony 2* are floor-to-ceiling reliefs built to face each other at an oblique angle; separated from la casa, they are devotional, nostalgic, cared-for and somewhat alone, revealing their artifice. *Balcony 1* is painted light blue, its salvaged yellow door containing a portrait of a smiling infant; larger, *Balcony 2* is bathed in light purple and frames a man surrounded by work ephemera on the beach. Their two platforms are enclosed by iron fencing and decked with plants, chairs and summery clothes left out to dry, as if someone had momentarily gone indoors; but we are in Cell Project Space, in east London, far from Callao.

The main room is quiet and still, its objects static. The painted surface of the balcony walls is without blemish or sun damage; they appear like theatrical scenery when seen up close. The protagonists of this opera are silent, or almost. *Truck*, a ballad composed by Rodriguez Cambana, plays on headphones hanging in the back of the show; it can be heard in the space between the balconies only faintly, at a distance, like a patchy phone signal. (*Truck*'s verses are detected by two balcony lamps whose brightness fluctuates in counterpoint, suggesting a secret transmission.) A smaller installation, *Love Songs*, contains two printed scores: lines of morse code assigned to letters and numbers form a playlist, echoing the prepositional silence of the balconies. But then I overhear someone, who turns out to be the artist Morgan Quaintance, singing Rodriguez Cambana's ballad in front of *Balcony 1* after having listened to it on the headphones, and this impromptu rendition turns out to be perfect in its

expressing desire and loss in couplets set to a broken chord: 'Seems like nothing is clear / there's so much to be / I know something they don't / and that's what you fear' – these confessional lyrics produce a stunning rapport with the gaps and silences of the opera.

Not on show here, Rodriguez Cambana's final MFA video installation, *2 Day Training for True Love*, 2021, documented five actors taking character development classes to learn Tupac Shakur's 1998 song *Me and My Girlfriend*. Five black women walk around a white space as if transplanted from their living rooms, humming to themselves while gesturing to the camera occasionally. This performance exists on a continuum with *Ópera de Balcón*; both works use restraint to explore love as a revolutionary force in the lives of black and indigenous people.

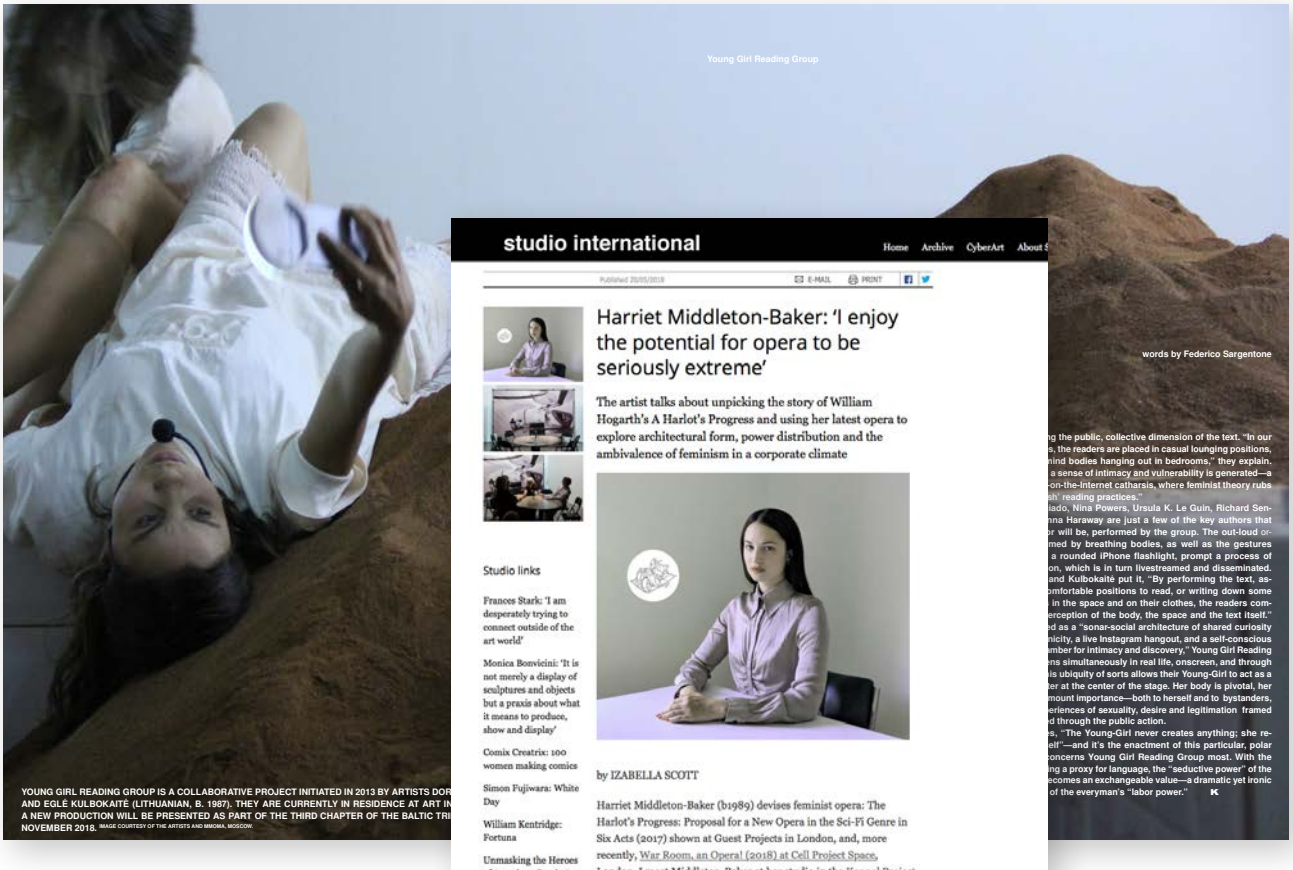
Rodriguez Cambana grew up on the coast of what he calls the Black Pacific, dancing to grimy mainstream hip-hop and salsa. The opening party of *Ópera* was a fiesta: DJ Marxai played Afro-Caribbean beats beneath strings of multicoloured lights, cocktails were passed around and dancing happened while friends queued to listen to the ballad: 'Don't be drinking the juice / these people watching your moves / remember all that ain't real / but still can't miss a meal.' After the party, music continues to run through the show, making room for different kinds of activation; with 'Ópera de Balcón', Rodriguez Cambana has remixed the gallery space from a nearby vantage, inviting reflection on class, masculinity and migration.

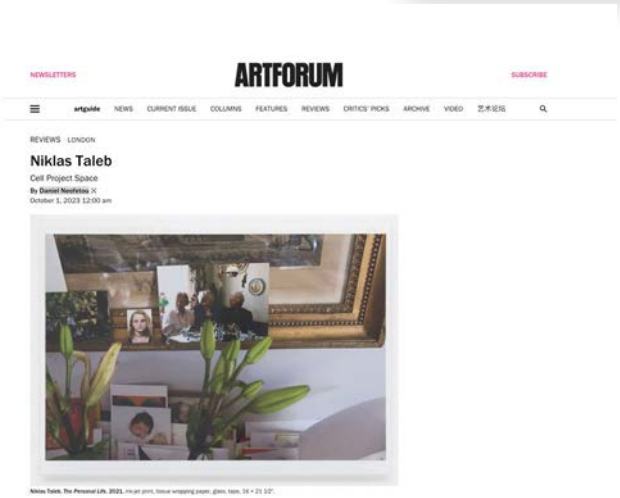
Tom Hastings is a writer and lecturer based in London.

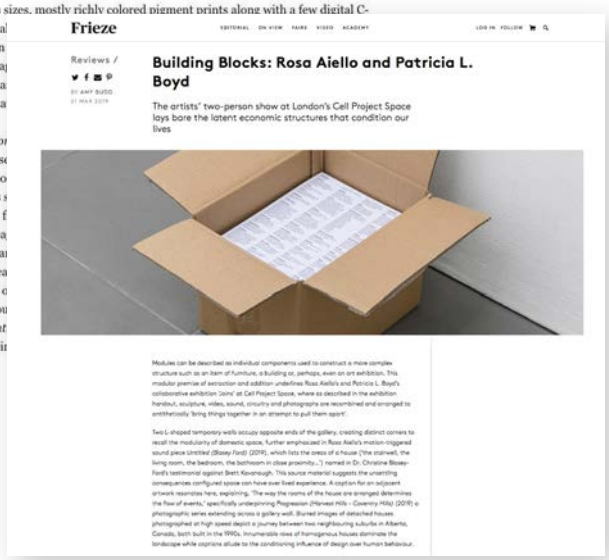
Andrea Fraser: This meeting is being recorded

Künstlerhaus Stuttgart, 25 September to 27 February

In 1948, American psychologist Kurt Lewin claimed that 'social action, just like physical action, is steered by perception'. Lewin's centring of self-awareness in group dynamics is thought to have informed the experimental learning and research methods of


Young Girl Reading Group
words by Federico Sargentone
YOUNG GIRL READING GROUP IS A COLLABORATIVE PROJECT INITIATED IN 2013 BY ARTISTS DOR
AND EGLĖ KULBOKAITĖ (LITHUANIAN, B. 1987). THEY ARE CURRENTLY IN RESIDENCE AT ART IN
A NEW PRODUCTION WILL BE PRESENTED AS PART OF THE THIRD CHAPTER OF THE BALTIC TRI
NOVEMBER 2018. IMAGE COURTESY OF THE ARTISTS AND MMOMA, MOSCOW.
the public, collective dimension of the text. "In our
s, the readers are placed in casual lounging positions,
nind bodies hanging out in bedrooms," they explain.
a sense of intimacy and vulnerability is generated—a
on-the-Internet catharsis, where feminist theory rubs
ish' reading practices."
liado, Nina Powers, Ursula K. Le Guin, Richard Sen-
nna Haraway are just a few of the key authors that
or will be, performed by the group. The out-loud or-
med by breathing bodies, as well as the gestures
a rounded iPhone flashlight, prompt a process of
on, which is in turn livestreamed and disseminated.
and Kulbokaitė put it, "By performing the text, as-
omfortable positions to read, or writing down some
in the space and on their clothes, the readers com-
erception of the body, the space and the text itself."
d as a "sonar-social architecture of shared curiosity
nicity, a live Instagram hangout, and a self-conscious
amber for intimacy and discovery," Young Girl Reading
es simultaneously in real life, onscreen, and through
is ubiquity of sorts allows their Young-Girl to act as a
er at the center of the stage. Her body is pivotal, her
mount importance—both to herself and to bystanders,
eriences of sexuality, desire and legitimation framed
d through the public action.
s, "The Young-Girl never creates anything; she re-
self"—and it's the enactment of this particular, polar
oncerns Young Girl Reading Group most. With the
ng a proxy for language, the "seductive power" of the
ecomes an exchangeable value—a dramatic yet ironic
of the everyman's "labor power."
studio international
Home Archive CyberArt About
E-MAIL PRINT
Harriet Middleton-Baker: 'I enjoy the potential for opera to be seriously extreme'
The artist talks about unpicking the story of William Hogarth's A Harlot's Progress and using her latest opera to explore architectural form, power distribution and the ambivalence of feminism in a corporate climate
Studio links
Frances Stark: 'I am desperately trying to connect outside of the art world'
Monica Bonvicini: 'It is not merely a display of sculptures and objects but a praxis about what it means to produce, show and display'
Comix Creatrix: 100 women making comics
Simon Fujiwara: White Day
William Kentridge: Fortuna
Unmasking the Heroes of American Comic Art
William Hogarth
Self-Portrait: Renaissance to
by IZABELLA SCOTT
Harriet Middleton-Baker (b1989) devises feminist opera: The Harlot's Progress: Proposal for a New Opera in the Sci-Fi Genre in Six Acts (2017) shown at Guest Projects in London, and, more recently, War Room, an Opera! (2018) at Cell Project Space, London. I meet Middleton-Baker at her studio in the Koppel Project – a former office block now run as artist studios in the centre of the city – where we talk about William Hogarth, soap operas and women in the boardroom.


ARTFORUM
NEWSLETTERS
SUBSCRIBE
artguide NEWS CURRENT ISSUE COLUMNS FEATURES REVIEWS CRITICS' PICKS ARCHIVE VIDEO 艺术论坛
REVIEWS LONDON
Niklas Taleb
Cell Project Space
By Daniel Neofetou
October 1, 2023 12:00 am
Niklas Taleb's one-person show "Solo Yolo" featured photographic works of
various sizes, mostly richly colored pigment prints along with a few digital C-
prints, al
German
The ima
quotidia
illumina
In Simo
City base
cross-bo
various s
picture f
school-a
photo, a
often fea
images o
at variou
also Unt
bucket i


Frieze
EDITORIAL ON VIEW FAIRS VIDEO ACADEMY
LOG IN FOLLOW
Reviews /
Building Blocks: Rosa Aiello and Patricia L. Boyd
The artists' two-person show at London's Cell Project Space lays bare the latent economic structures that condition our lives
Modules can be described as individual components used to construct a more complex structure such as an item of furniture, a building or, perhaps, even an art exhibition. This modular premise of extraction and addition underlines Rosa Aiello's and Patricia L. Boyd's collaborative exhibition 'Joins' at Cell Project Space, where as described in the exhibition handout, sculpture, video, sound, circuitry and photographs are recombined and arranged to antithetically 'bring things together in an attempt to pull them apart'.
Two L-shaped temporary walls occupy opposite ends of the gallery, creating distinct corners to recall the modularity of domestic space, further emphasized in Rosa Aiello's motion-triggered sound piece Untitled (Blasey Ford) (2019), which lists the areas of a house ('the stairwell, the living room, the bedroom, the bathroom in close proximity...') named in Dr. Christine Blasey-Ford's testimonial against Brett Kavanaugh. This source material suggests the unsettling consequences configured space can have over lived experience. A caption for an adjacent artwork resonates here, explaining, 'The way the rooms of the house are arranged determines the flow of events,' specifically underpinning Progression (Harvest Hills – Coventry Hills) (2019) a photographic series extending across a gallery wall. Blurred images of detached houses, photographed at high speed depict a journey between two neighbouring suburbs in Alberta, Canada, both built in the 1990s. Innumerable rows of homogeneous houses dominate the landscape while captions allude to the conditioning influence of design over human behaviour.

ArtReview
Artist Gelare Khoshgozaran Maps the Psychic Effects of the Forever War
Chris Fite-Wassilak Features 02 March 2021 ArtReview
Share
Tweet
The Los Angeles-based Iranian filmmaker opens up a brave new world of contemporary storytelling
In late October last year, a neon-yellow envelope came through my letterbox. Inside was a thick black card embossed with the sentence, 'The gradients of fascism are diverse in their predictable dullness'. On the other side was a business-card-size USB drive, printed with a patchy green pattern of what might be an ivy-covered wall, punctuated by a figure covering their face with a black-and-white mask printed with the features of director Pier Paolo Pasolini. The sentence and the image both appear in the nine-minute film contained on the drive, Men of My Dreams (2020), by Los Angeles-based Iranian artist and writer Gelare Khoshgozaran. It's a patchwork of dream impressions and pointed observations, opening with a passenger's view of a drive down a street in LA. Armoured vehicles and rubbish trucks line the road, while shopfronts are graffitied with 'ACAB', 'BLM'; a bank on one street corner has 'George Floyd' written across its window. Subtitles describe the artist's move from Iran
Related articles

Programme Hstory

2020-2021's commissioning programme included notable solo presentations by Olu Ogunnaike, 'London Plain', Shenece Oretha, 'Call To Respond' and Atiéna R. Khalifa's 'Nevermind (Screen Test I)', responding to questions of labour, production and regeneration as integral to the artists' practices. Featured in Frieze magazine and Art Monthly, the projects' institutional critique became a poignant reminder of the heightened social and political responsibilities of care during the pandemic. Ogunnaike has subsequently presented solo exhibitions at CAPC Musee, Bordeaux curated by Cedric Fauq, gb Agency, Paris in 2022, with a scheduled solo exhibition at Spike Island later this year; Oretha received public commissions at the British Museum, Jerwood Space, London and Brent Biennial 2022; Atiéna R. Kilfa presented her fi st institutional exhibition at KW Institute, Berlin and Camden Arts Centre, London in 2022-23.

London Plain, solo exhibition, Olu Ogunnaike, 2020, Cell Project Space

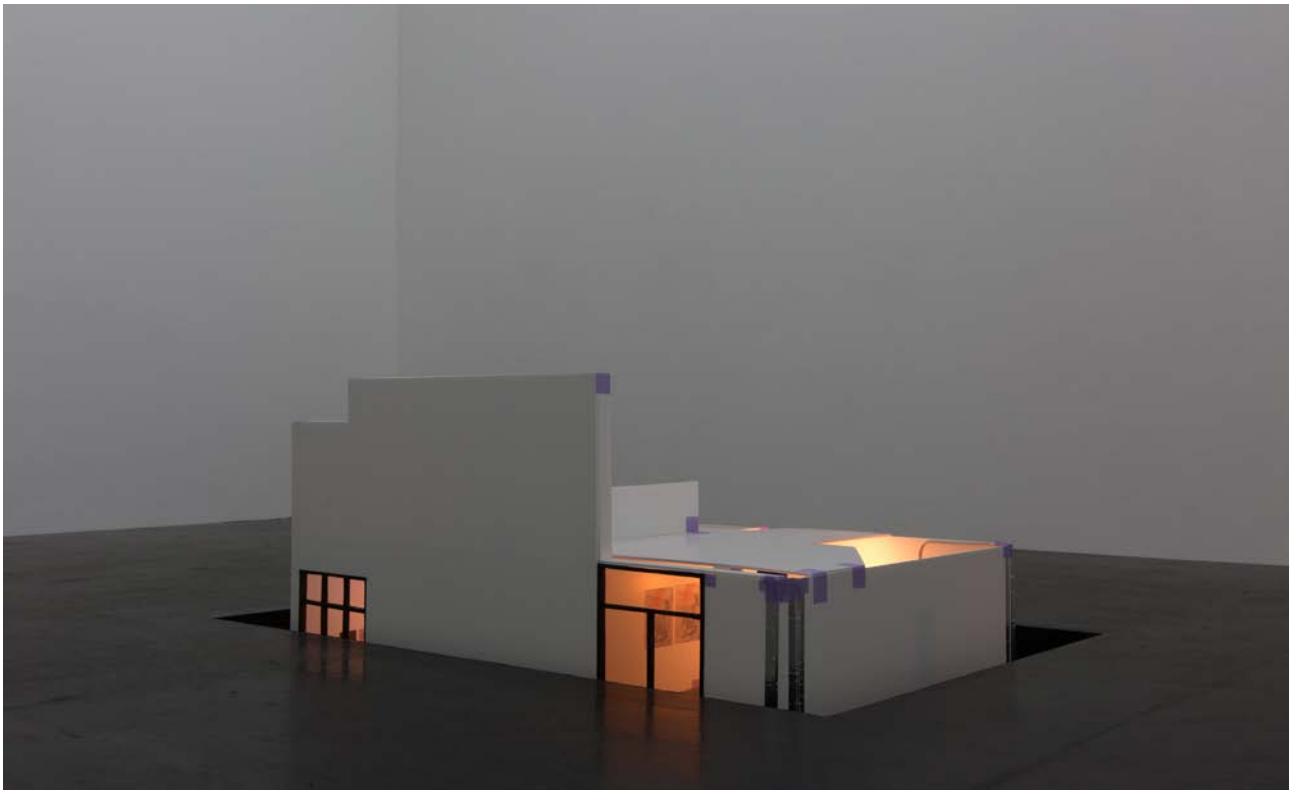
Pivotal group exhibitions have included 'Civic Duty', featuring works by Carolyn Lazard, Sam Lipp, and Adrian Piper with the fi st airing of the late Donald Rodney's pivotal and timely AI work 'Psalms' since his solo exhibition at South London Gallery in 1982. 'Shit and Doom' – No!art, showcased forgotten historical works by Stanley Fisher, Yayoi Kusama, Boris Lurie, and Stella Waitzkin, amongst many others using negation, pessimism and anti-aesthetics as a protest against the buoyant mainstream of Abstract Expressionism and Pop-Art that dominated the market of the period. 'X6 Dance Space (1976–80): Liberation Notes', was the fi st collective presentation of the X6 Collective and their work, which brought the former members together publically after 40 years.

Installation Documentation - Liberation Notes, etc., 1987, Fergus Early, New Dance magazine, Issue 40, p.10-12

Psalms, 1997, Donald Rodney, *Walk*, 2019, Sam Lipp

Suzanne Long, *Not without Men*, c. 1962, Shit and Doom - NO!art, 2019

Ghislaine Leung, *The Moves*, 2017. Cell Project Space



Ghislaine Leung, *The Moves*, 2017. Cell Project Space

Gulle, Julia Crabtree & William Evans, 2018. Cell Project Space

Performance: *Federico* (2015 - ongoing), Alex Baczynski-Jenkins, 2017. Cell Project Space.

Shit and Doom - NO!art, 2019. Cell Project Space

The Farmyward is not a Violent Place and I look Exactly Like Judy Garland, Alex Margo Arden & Caspar Heineman, 2020

CELL FOUNDATION

England & Wales - Charity number 1156554

Accounts

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2023

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

CONTENTS	**Page**
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2023

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2023

The Management Committee presents its report and annual financial statements for the year ended 31 March 2023.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation.
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners include Henry Moore Foundation, Arts Council England, Lietuvos Kulturos, Slots OG Kulturst - Denmark, Arts Foundation New York, Embassy Lithuania. The London Community Foundation and Cockayne, and Wang Ziping, of

Antenna Gallery for the exhibitions programme with existing partnership from Arts Council England.

- The newly appointed Curator, Adomas Narkevećius has increased international relations and marketing delivering community advocacy and has targeted strong international partners. Jessie Krish Gallery Manager & Project Curator has developed links with local schools and community groups from Tower Hamlets, Hackney and Waltham Forest.
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Frieze, Art Monthly, Artforum, Contemporary Art Library, Art Review magazine and Mousse Magazine, along with FAD magazine, Art Viewer, Art Rabbit, New Exhibitions.
- Internship scheme continues its 6 month commitment – with a view to raising funds to establish paid professional practice to reach students from low income backgrounds.
- Completed new Forest Park premises in Waltham Forest buildings for studio workspace with full occupancy.
- Engagement with additional stakeholders Antenna Gallery, Lithuanian and Finish Embassy, and partnership with Ukraine humanitarian crisis groups.
- Website functionality and domain hosting updated.
- Newly established live art programme for 400 square feet ground floor event space- developing audiences exponentially.
- Worked with artists from UK, Peru, Kenya, China, United States, Ukraine, Lithuania and Poland.

The year was successful in serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

Financial Review
Principal Funding Sources:

- The Arts Council of England, Cockayne Foundation/ London Community Foundation, Henry Moore Institute and Cell Project Space.

Investment Policy:
Cell Foundation is working to develop an Investment Policy and sourcing a friends and patrons group.

Reserve Policy:
Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safeguard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

Plans for Future Periods
Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of interns.
- Improve Cell Foundation's voice in local policy and planning and decision-making.

Risk Management
The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

Responsibilities of the Management Committee
Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee
Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.
In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establisn that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net deficit of £27,583 on operations for the year.
The management committee has been working on a fundraising strategy to increase long and short term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts. The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: ... ... 18.12.2023 ... ...

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2023 set on pages 10 to 11 and notes to the accounts on pages 12 to 13.

Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

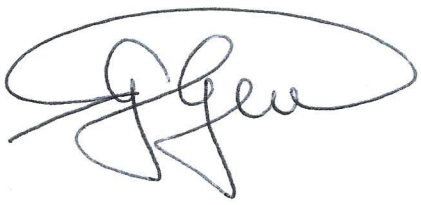
Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and

ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).



Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: 18-12-2023

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted Funds	Restricted Funds	2023	2022
		£	£	£	£
INCOME					
Donations	3	162,993		162,993	345,404
Grants	3		19,922	19,922	151,350
Total Income		162,993	19,922	182,915	496,754
EXPENDITURE					
Salaries and National Insurance				29,772	13,811
Insurance				0	3,208
Rent and Service Charges				0	218,577
Canteen Expenses				236	296
Cleaning Expenses				0	17,825
Renewals and Maintenance				913	646
Light and Heat				0	6,775
Telephone and Internet				501	20,667
Transport and Travel				1,504	527
Postage and Stationeries				598	157
Exhibition Expenses	4			66,446	78,242
Legal and Professional Fees				3,465	12,214
Independent Examiner's Fees				2,700	2,700
Bank Charges				94	22
Donations				3,208	0
Amortisation				91,591	91,591
Depreciation				9,470	11,838
Total Expenditure				210,498	479,096
Net (Deficit) Surplus				(27,583)	17,658
Balance brought forward				987,227	969.569
Balance carried forward				959,644	987,227

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2023

	Notes	*2023* £	*2022* £
Fixed Assets			
Tangible Assets	6	953,788	1,054,849
Current Assets			
Cash at Bank and in Hand		13,573	71,222
Liabilities			
Amounts falling due within one year	5	(7,717)	(138,844)
Net Assets		959,644	987,227
Funds			
Unrestricted Funds		37,879	47,349
Restricted Funds		921,765	939,878
Total Funds		959,644	987,227

For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: … 18.12.2023 … … … …

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting Policies

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Amortisation

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.
The rates of amortisation used is the following:

Leasehold Premises	8%

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.
The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. Remuneration of Directors / Trustees

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2023	*2022*
	£	£
Cell Project Space	162,993	344,204
Arts Council	0	151,350
Henry Moore Foundation	5,000	0
Institute of Contemporary Arts Ltd	54	0
Lietuvos Kulturos	1,707	0
Slots OG Kulturst - Denmark	1,736	0
The Embassy of Lithuania	1,425	0
The London Community Foundation	10,000	0
Wang Ziping, Antenna Gallery	0	1,200
Total	182,915	496,754

4. The breakdown of exhibition expenses

	2023	*2022*
	£	£
Advertising	5,852	2,575
Insurance	1,270	1,270
Cleaning Expenses	1,734	4,456
Exhibition Materials	7,702	3,158
Telephone and Internet	512	5,167
Transport and Travel Expenses	2,360	1,334
Printing, Postage and Stationeries	3,350	324
Legal and Professional Fees	43,666	59,958
Total	66,446	78,242

5. Liabilities: Amounts falling due within one year

	2023	*2022*
	£	£
Trade Creditors	1,090	134,846
Other Taxes and social Security	3,927	1,298
Independent Examiner's Fees	2,700	2,700
Total	7,717	138,844

6. Tangible Assets

	Leasehold Premises	*Equipment Fixtures & Fittings*	*Motor Vehicles*	*Total*
	£	£	£	£
Cost:				
At 01 April 2022	1,099,091	46,684	57,490	1,203,265
Additions	0	0	0	0
Cost at 31 March 2023	1,099,091	46,684	57,490	1,203,265
Depreciation:				
At 01 April 2022	91,591	25,533	31,292	148,416
Charged for the year	91,591	4,230	5,240	101,061
Depreciation at 31 March 2023	183,182	29,763	36,532	249,477
Net Book Value 31 March 2023	915,909	16,921	20,958	953,788
Net Book Value 31 March 2022	1,007,500	21,151	26,198	1,054,849

7. Share Capital

The company is limited by guarantee and does not have a share capital.

CELL FOUNDATION

England & Wales - Charity number 1156554

Accounts

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2022

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

CONTENTS	**Page**
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2022

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address**:**	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2022

The Management Committee presents its report and annual financial statements for the year ended 31 March 2022.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The Organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide Community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

A turbulent year for the charity with many of the gallery's 2020-21 plans for the programme cancelled due to pandemic travel restrictions and March's exhibition abrupt withdrawal by the artist without prior notice; an inability to travel to the UK, or willing to continue co-ordinating their project remotely. Two recently appointed staff members additionally resigned without notice, as COVID 19 restrictions were lifted in February, subsequently posting disgruntled and defamatory comments on social media about the organisation. Gallery data and content had been found downloaded and removed from the organisation's dropbox data storage. The matter was

dealt with, the files retrieved, swiftly addressed with legal mediation from Withers LPP and settled with the defamatory posts being immediately removed. Due diligence protocol required the board to file a 'Serious incident report' to the Charities Commission about the incident.

Action taken by the board as a result:

- Ensure that employee & artist contract agreements have effective security and safeguards that both protect employees and the organisation's operations and reputation. Deploy expertise and support from HR specialists.

- Ensure that staff, artists, participants read and understand the organisation's policies, their roles and responsibilities, line management structure and the organisation's intellectual property. Create a 'Handbook Policies Agreement form'.

- Work towards recruiting additional trustees, therefore creating greater support for the board of trustees and the gallery team in all matters.

Despite the seriousness of the events of February and March 2021, Cell Foundation activities have continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

Receiving a substantial and important Cultural Recovery Grant of £132K in March 2021 from Arts Council England and DCMS provided invaluable support to bolster the losses made in the programme, minimising health and safety risks, by providing necessary provision and support as the gallery re-opened its doors to the public, enabled a rigorous recruitment process for the appointment of new staff and to allow a period of restructuring, securities and development of governance for the organisation. The funds enabled the organisation to improve online security for the organisation, with a need for increased security, and storage backup facilities.

In July 2021 Arianna Mercado was appointed as temporary guest curator and in Sept 2021 the charity appointed 2 permenant staff Adomas Narkevičius as new Associate Curator and Jessie Krish as Gallery Manager. The charity took on a Gallery trainee in Jan 2022. The gallery showcased the first UK solo presentation by emerging Kenyan feminist filmmaker Renée Akitelek Mboya; Chinese artist and filmmaker Peng Zuqiang; Afro-Peruvian artist Bryan Giuseppi Rodriguez Cambana. The programme focused on aspects of political and psychosocial tensions as a consequence of colonial and authoritarian politics. Artists responded to their lived reality to navigate aspects of gender and race developing distinctive formal material and conceptual strategies to articulate their subject matter. All three artists operated effectively in post pandemic conditions, with Akitelek Mboya not able to obtain a UK visa developed the entire project remotely whilst residing in Germany. Peng Zuqiang worked remotely throughout the development and installation process and gained his visa to attend his artist's tour and book launch at the gallery.

The gallery has exceeded its expectations for physical and online audience figures since its 22 years of operation, with Renée Akitelek Mboya 's 48 hour online screening of her film 'A

Glossary of Words My Mother Never Taught Me' gaining 1650 views, many of them were based in mainland Africa visiting Cell for the first time. The gallery's walk-in audience figures have increased by 37% after re-opening in December 2021.

Alongside ambitious new bodies of work, the gallery reaches out to new audiences. Highlights included intimate gatherings of music, discussion and readings, with acclaimed writer/ academic, Kara Blackmore's response to Renée Akitelek Mboya's screening and Latin American Youth Forum's Cajón drum remix with Bryan Giuseppi Rodriguez Cambana. As a continuation of Cell's publishing initiatives, the gallery produced Peng Zuqiang's first publication Hindsights, which launched with an evening of readings by the book's contributors; curator at Tate Modern, Alvin Li and artist and writer Sanaz Sohrabi. Marking the latest project in a string of multi-disciplinary collaborations, US musicians and recording artists, Pink Siifu and ConQuest Tony Phillips presented an evening of live experimental sound sets in collaboration with the artist, Cudelice Brazelton 1V.

New and existing partners in 2022, that have included Art Asia Activism in residence at the gallery, Arts Council England, Antenna Space, Beijing, Foundation for Contemporary Arts, USA, Henry Moore Institute, Lithuanian Embassy, Embassy of Lithuania in the United Kingdom and Danish Arts Foundation.

- Recruitment of a new Associate Adomas Narkevičius nd Recruitment of a new Gallery Manager to increase international relations and marketing Delivering Community Advocacy Project targeting local schools and community groups for Tower Hamlets, Hackney and Lewisham.
- 3 month Guest Curator Arianna Mercado –to allow training for new Associate Curator role and Katrina Nzegwu was appointed as Part-time Trainee Gallery Assistant taking advantage of HMRC's – back to work kick start scheme, post COVID 19
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Art Monthly, Art Review, Contemporary Art Daily, Mousse magazine.
- Internship scheme to be postponed for 6 months to allow less spread of the virus in the office- to relaunch in September 2022
- New Forest Park premises in Waltham Forest buildings for studio workspace completed and fully operational
- Engagement with other stakeholders Antenna Space, Delfina Foundation, Wschod Gallery, Poland

The year was successful in getting up and running after the pandemic, serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

Financial Review
Principal Funding Sources:

- Cell Project Space Ltd & Arts Council England
- Decision to de-register from VAT and to relinquish any financial commitment to buildings refurbishment and rental costs.
- 12 month Payment plan is in place to refund the VAT refunded to the charity for refurbishment costs- ending in February 2023. The accounts reflect this is the Profit & Loss accounts.

Investment Policy:
Cell Foundation is working to develop Investment Policy.

Reserve Policy:
Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safe guard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

Plans for Future Periods
Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of interns
- Improve Cell Foundation's voice in local policy and planning and decision-making
- Increase the board membership- now that the gallery is fully operational

Risk Management
The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), Streamlining the Income and expenditure of the organisation, (Foundation continue to take on all responsibility for exhibitions funds, ie; restricted funds via funding partners, staff wages, sundries, office and material expenses. De- registering for VAT will enable the charity to relinquish any building's management for the organisation, now that the studio provision in Leyton and Renewal Rollins St is fully refurbished and operational). Overview all staff contracts with HR specialists and legal consultation.

Responsibilities of the Management Committee
Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial

statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee

Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.

In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net surplus of £17,658 on operations for the year.
The management committee has added this surplus towards Cell Foundation's funding reserve for exhibitions and is working on a fundraising strategy to increase long and short term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts.
The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.
Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: …29th December 2022

Cell Foundation Gallery Report
2021 - 2022

Cell Foundation Charity No: 1156554
Company No: 8565097

258 Cambridge Heath Road, London, E2 9DA

Contents

About	3
Chronology of curators & producers	5
Aims & Priorities	6
Recent Exhibition History	7
Selected Press Coverage	18
Public Programme	22
Engagement	25
Partnerships	27
Future Developments	28
Marketing & Audiences	34
The Studio Market & Industry Analysis	34
Business Advice	35
Charity	36
Management, Organization & Personnel	37

About

Cell Foundation Charity was formed in 2014 to oversee and run Cell Project Space4 Hjqq Ktzsifynts Gallery, a not for profit contemporary art space founded in 1999. The gallery was originally set up as an artist-run space and throughout the 20-year history of the organisation, Cell Studios (Cell Project Space Ltd) has provided affordable workspace for artists, which in turn financially supports Cell Foundation's mission objectives to provide on-going programme of exhibitions, educational outreach, community events, alongsied supporting artists who are in financial need by assisting them with production and providing affordable studio space for them. Cell Project Space Ltd generates 100% of the gallery's running costs and 40% of exhibitions expenditure; the remaining exhibition costs are generated through funding raising and partnerships.
Cell Project Space L fqqjw~ was founded as a testing ground for artistic practice and for the past 22 years has continuously fostered research, discussion and production for a range of projects and exhibitions. The gallery plays a unique role in supporting emerging and underrepresented artists by developing ambitious new art commissions, as well as presenting historically overlooked projects, fulfilling a function in-between artist-run organisation and larger institution.

Cell has established an international reputation for initiating innovative forums for contemporary art and produced important solo commissions for artists at a pivotal point in their career. Highlights within Cell's history include solo presentations by Olu Ogunnaike, Caspar Heinemann, Shenece Oretha, Eddie Peake, Benedict Drew, Rachel Reupke, Jessica Warboys, Celine Condorelli, Yuri Pattison, and Ghislaine Leung who as a result of a solo presentation at Cell went on to achieve institutional success at Chisenhale Gallery, & Whitechapel Gallery, London, Documenta, Istanbul Biennial, Tate Modern, Jarman Awards, The Barbican, Kiasma Museum, Finland, ZKM, Karlsruhe & Künstlerhaus Stuttgart.

A foundational part of the gallery's history was the development of new exhibition formats, from early collaborations with established now influential and established practitioners, including talks led by the likes of Mathieu Copeland, Cedric Fauq, Hans Ulrich Obrist, and Sarah McCrory to experimental exhibitions organised by new curatorial voices

History

August 2019 marks 20 years of programming at Cell Project Space, founded and built by once practicing artists in 1999 Milika Muritu & Richard Priestley who are the directors of the organisation. Originally located in a run down former Victorian furniture factory in Tyssen St, Dalston, Cell began as 12 artists' studios with a small artist-run project space alongside it. Initially set up as a testing ground to take risks, initiate new conversations and to challenge the status-quo around exhibition formats the space was formed in the wake of buoyant market forces that took hold in the early 2000s. East London's increased regeneration meant that Cell were forced to move to a further two sites and simultaneously expand their studio provision and provide greater sustainability for the gallery and its programme resulting in ambitious collaborations on and off site to include institutions such as 'Delfina', 'Assymetry Arts' 'Arts Catalyst' 'Antenna Space ' Beijng, 'Serpentine Gallery', London 'Cooper Gallery', Dundee, 'Blank Projects', Cape Town and a project commission for the '6th Sharjah Biennial'.

The gallery has had many iterations throughout its 20 years and represented and supported several generations of artists remaining open to the unknown, and creating the conditions in which others can share their work with new audiences.

Highlights initiated by guest curators:
Alvin Li (Tate Modern, London) Rebecca Lewin (Curator Serpentine Galleries, London) Laura McClean-Ferris (Chief Curator Swiss Institute, NYC), Attilia Fattori Franchini (Curator BMW Open Work & Emergent section of MIART, Milan) Morgan Quaintance, Tobias Czudej, João Laia (Chief Curator , Kiasma, Finland) and Elise Lammer (Director, Alpina Huus, Lausanne)

After two decades Cell has continued to stay financially independent and in the margins of a growing professionalised art-world, finding strategies to financially support hundreds of artists that have later gone onto achieve wider critical attention. At a moment in the gallery's 20 year history, Cell's current programme reflects on the past and re-examines approaches to working outside mainstream institutions, the concept and practice of collectivity and its resistance to social acquiescence along with the role and position of the historical archive today.

Chronology of Gallery Curators & Producers

1999- 2009	Milika Muritu & Richard Priestley curated the programme with occasional artist curator projects
2009 -	Milika Muritu appointed Programme Curator -on going
2011-2015	Femke Oortwijn appointed Gallery Manager
2014- 15	Femke Oortwijn appointed Events Programmer *(relocated to Programmes assistant ACCA Melbourne, Austrailia)*
2016-2017	Rachael Davies appointed Gallery Manager
2016-19	Tim Steer appointed Associate Curator *(curently Curator at Hospital Rooms)*
2018-2020	Rachael Davies appointed Gallery Manager & Public Programme Curator *(currently Undertaking PHd Doctorate at Coventry University)*
2019- 2021	Eiel Jones appointed Associate Curator *(currently Curator of 2nd Brent Biennial 2022)*
2021- current	Adomas Narkevičius appointed Associate Curator
2021- current	Jessie Krish Gallery Manager

Aims & Priorities

- To seek out emerging talent
- Continue to support emerging artist practices and help raise their profile
- Work with international artists and organisations to build partnerships at an international level
- Maintain an open and diverse programme that presents new voices and engages with a range of audiences
- To develop a robust public programme that supports artists and reaches new audiences within Cell's local community.
- To develop direct strategies to liaise and form relationships with online press and media
- To encourage more writing, published material and in-house publication for the gallery
- To continuously work towards a professional gallery interface with audiences by refining the gallery's front of house practices, web platforms and public liaisons.
- To seek local and international opportunities for networking
- To continuously raise funds and income to support the programme
- Seek new premises for the gallery within the next 2 years due to the expiring lease at Cambridge Heath Road
- To expand the givernance of the charity - seek new trustees for the gallery by 2023

Recent Exhibition History

The gallery at Cell has comissioned and supported a wide range of exhibitions, events and performances for the last 18 years of programming exhibiting artists and practitioners with varied backgrounds, prominence and disciplines. Outlined below is a recent 5 year history of Cell's exhibition programme:

2022

Duo Exhibition
Agnė Jokšė & Anastasia Sosunova

Tensors
Cudelice Brazelton JR

Ding-Dong; Frimpong!
Nicola Frimpong

Sideways Looking
Peng Zuqiang

Ópera de Balcón
Bryan Giuseppi Rodriguez Cambana

2021
A Glossary of Words My Mother Never Taught Me
Renée Akitelek Mboya

2020
London Plain
Olu Ogunnaike

Cellular Event Space & Online Projects
Krzysztof Bagiński, Sanna Helena Berger & Shade Théret, Joseph Funnell & Carlos Maria Romero, Shenece Oretha, Atiéna and Mohammad Tayyeb.

Queer Correspondence Mail Art Project
Alex Margo Arden & Caspar Heinemann Beatriz Cortez & Kang Seung Lee, Ezra Green, Martin Hansen, rafa esparza, Gelare Khoshgozaran, David Lindert, Atiéna

X6 Dance Space (1976-80)Liberation Notes
Emilyn Claid, Maedée Duprès, Fergus Early, Jacky Lansley and Mary Prestidge

THE FARMYARD IS NOT A VIOLENT PLACE AND I LOOK EXACTLY LIKE JUDY GARLAND
Alex Margo Arden & Caspar Heinemann
Astrology and the City

2019

Shit and Doom - NO!art
Isser Aronovici, Stanley Fisher, Dorothy Gillespie, Sam Goodman, Yayoi Kusama, Suzanne Long, Boris Lurie, Lil Picard, Aldo Tambellini, Richard Tyler, Stella Waitzkin

Civic Duty
Carolyn Lazard, Sam Lipp, Adrian Piper, Donald Rodney

Love Letter For Sevn Speakers
Derica Shields

A Failed Play
Anna-Sophie Berger

Joins
Rosa Aiello, Patricia L. Boyd
YGRG14X: reading with the single hand V

2018

The Nth Degree
Emanuel Almborg

Astrology and the City
Alan Michael

YGRG14X: reading with the single hand V
Eglė Kulbokaitė & Dorota Gawęda

Hergest: Nant
Angharad Williams & Mathis Gasser

No, No, No, No
Beth Collar, Dana Munro, Nancy Halt, Atiéna Lansade, Wojciech Bakowski

2017

Gullet
Julia Crabtree & William Evans

Pulsion Potion
Mimosa Echard
Step into Spring
Jenna Bliss & Gili Tal

Perverts
Kathy Acker, Zuzanna Bartoszek, Harry Burke, Loretta Fahrenholz, Juliana Huxtable, Pierre Klossowski, Bruce Nauman, Keston Sutherland & Stephen G. Rhodes

The Moves
Ghislaine Leung

Recent Exhibition History - Selected Images

Renée Akitelek Mboya, A Glossary of Words My Mother Never Taught Me, 2020. HD digital video, 14:40.

Renée Akitelek Mboya, A Glossary of Words My Mother Never Taught Me, Songbook, Installation View, 2021

Peng Zuqiang, *keep in touch,* 2021, Installation View, part of 5-channel colour video installation

Peng Zuqiang, *The Cyan Garden, 2022,* Installation View, single-channel video installation

Peng Zuqiang, *keep in touch,* 2021, Installation View, part of 5-channel colour video installation

Peng Zuqiang, *keep in touch,* 2021, Installation View, part of 5-channel colour video installation

Peng Zuqiang, *Sight Leak*, 2022, Installation View, single-channel video installation

Bryan Giuseppi Rodriguez Cambana, *Balcony 2, Detail,* 2022, mixed media,

Bryan Giuseppi Rodriguez Cambana, *Balcony 1,* 2022, Installation View, mixed media,

Ding-Dong: Frimpong! installation view, Nicola Frimpong, solo exhibition 2022

Is ard to Like a Women Like Me ,2022 , deetail text based works, Nicola Frimpong, solo exhibition 2022

Columbidae, Private View, 2015.

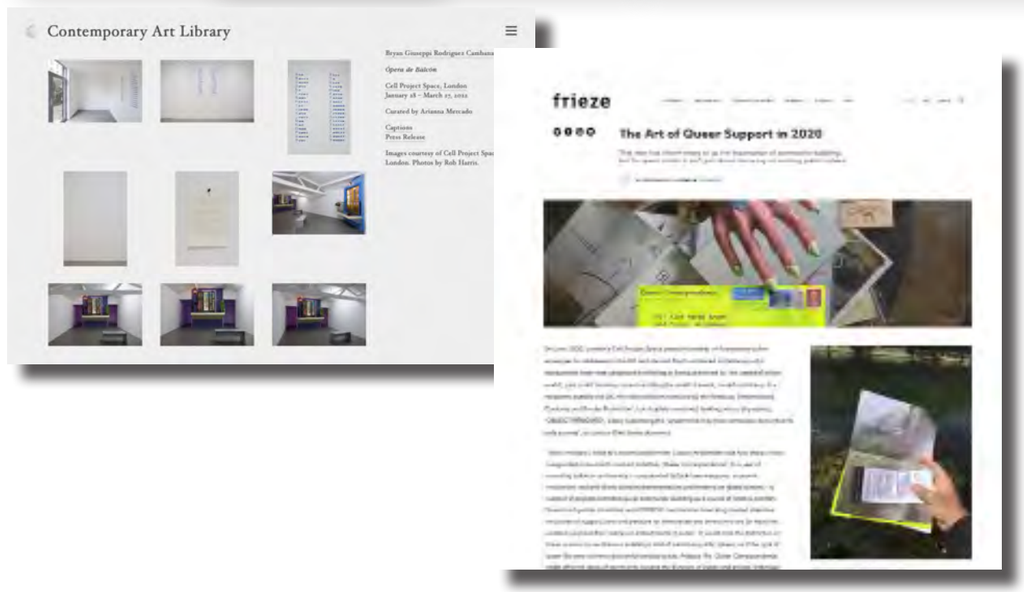
Columbidae, 2015 Readings. Cell Project Space

Columbidae, 2015 Readings. Cell Project Space

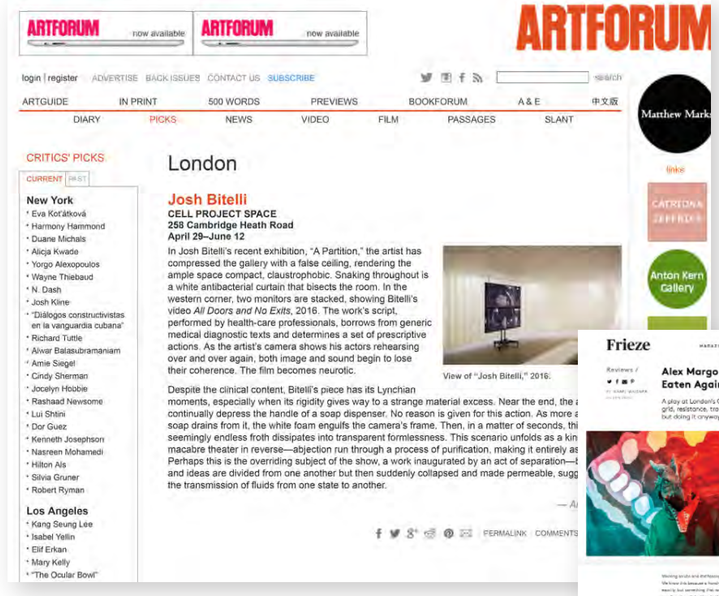
Selected Press Coverage

Cell Ktzsifynts,x exhibitions programme is regularly featured online and in print on a regular basis throughout the year. Selected publications include: Contemporary Art Daily, Art Forum, Art Review, Frieze, Art Monthly, Wall Street International Magazine, The Guardian, this is tomorrow, Mousse, AQNB, DIS, Huffpost Arts, Rhizome and Studio International.

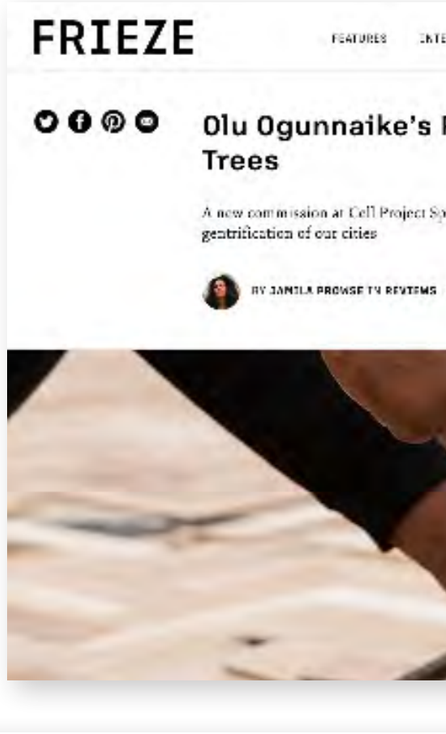
Further press for all projects can be accessed here: http://cellprojects.org/press

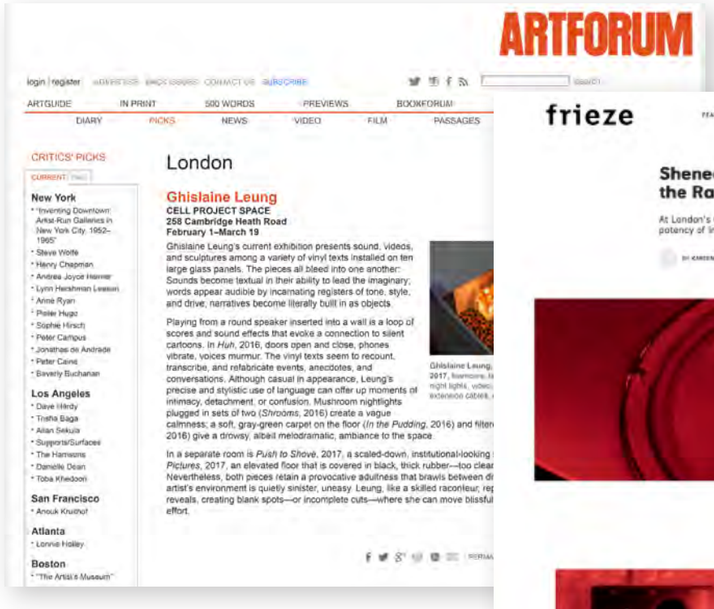


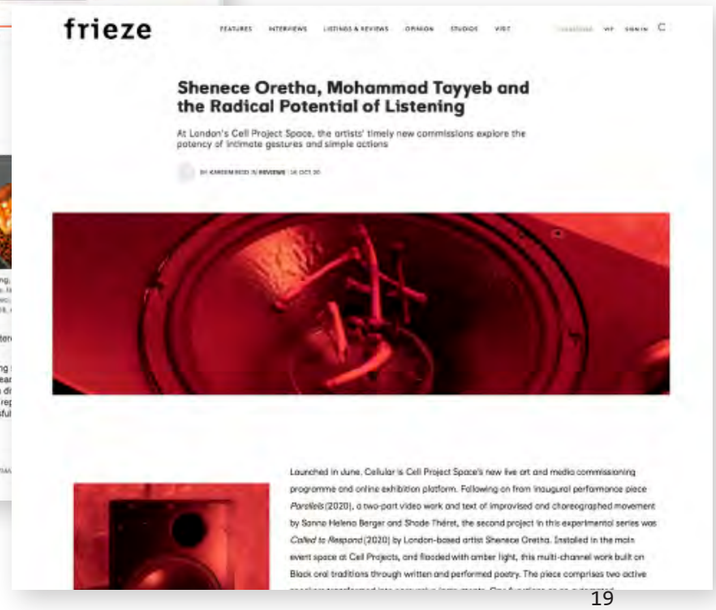
Art
MONTHLY
Rodney Graham
Interviewed by Elisabetta Fabrizi
Looping the Loop
Brian Hatton
(Mis)translation
Sophie J Williamson
Maeve Brennan
Profile by Isobel Harbison
BMW
Adrian Piper:
The Probable Trust Registry
Hamburger Bahnhof Berlin
24 February to 3 September

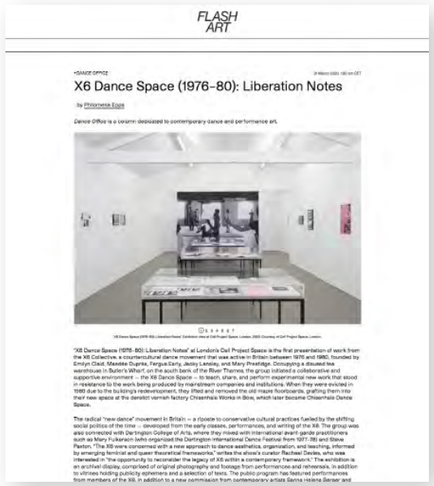

ARTFORUM
now available
ARTFORUM
now available
login | register ADVERTISE BACK ISSUES CONTACT US SUBSCRIBE
ARTGUIDE IN PRINT 500 WORDS PREVIEWS BOOKFORUM A & E 中文版
DIARY PICKS NEWS VIDEO FILM PASSAGES SLANT
CRITICS' PICKS
London
New York
Los Angeles
Josh Bitelli
CELL PROJECT SPACE
258 Cambridge Heath Road
April 29–June 12
Anton Kern Gallery

Frieze
Alex Margo Arden & Caspar Heinemann Get Eaten Again


FRIEZE
FEATURES INTERVIEWS LISTINGS & REVIEWS OPINION STUDIOS VISIT SHOP
Olu Ogunnaike's Radical Revival of London Plane Trees
A new commission at Cell Project Space confronts questions about our complicity in the gentrification of our cities
BY JAMILA PROWSE IN REVIEWS


ARTFORUM
ARTGUIDE IN PRINT 500 WORDS PREVIEWS BOOKFORUM
DIARY PICKS NEWS VIDEO FILM PASSAGES
CRITICS' PICKS
London
Ghislaine Leung
CELL PROJECT SPACE
258 Cambridge Heath Road
February 1–March 19


frieze
Shenece Oretha, Mohammad Tayyeb and the Radical Potential of Listening
At London's Cell Project Space, the artists' timely new commissions explore the potency of intimate gestures and simple actions



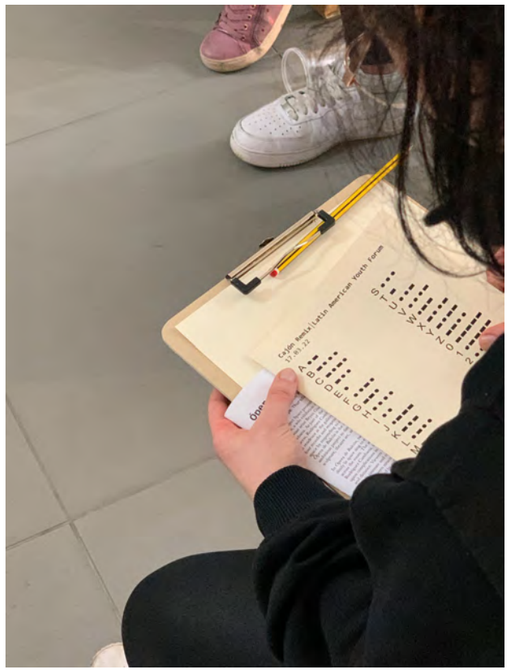
Public Programme

The public programme forms a key component within its gallery programme. With a commitment to expanding and diversifying its visitors, the public programme connects artists, writers and academics with new audiences through a

programme of free events and targeted outreach projects. This includes artist-led workshops, curator-led tours, talks and performances. Often taking place in conjunction with or in response to the exhibitions programme, these activities offer multiple entry points for new and existing audiences to explore ideas and themes presented in the exhibitions programme.

By targeting our most local audiences in the boroughs of Hackney & Tower Hamlets Cell has developed community partnerships with schools, charities and community groups including: Mowlem Primary School, Globe Primary School, Clapton Girls' Academy, Project Indigo, Step Out at Step Forward, Women's Environmental Network, London Environmental Educators' Forum, Arts for All, ReThink, Headway East London, Green Candle Dance Company and Hub Club.

Hindsights, Publication Launch, 2022, Peng Zuqiang



Workshop *Cajón Ópera Remix* with Latin American Youth Forum

Stories Under My Skin workshop with Ghost & John

Engagement

Cell's public programme forms a key component within the gallery programme by focusing on widening Cell's reach through strong and meaningful partnerships and peer support. Recognizing the expanding practices of artists working today the programme is committed to connecting artists, writers and academics with new visitors unfamiliar with the activities of contemporary visual art today offering multiple entry points of engagement through free activities, targeted projects and outreach work, through artist-led workshops, talks, curator led tours and performance. Often taking place in conjunction with or in response to the exhibitions programme, these activities provide various points of accessibility for audiences to explore ideas and themes presented in the exhibition programme.

By targeting some of our most local audiences in the boroughs of Hackney & Tower Hamlets Cell has developed community partnerships with schools, charities and community groups including: Latin American Youth Forum, Globe Primary School, Women's Environmental Network, London Environmental Educators' Forum, Arts for All, Re Think, Headway East London, Green Candle Dance Company and Hub Club.

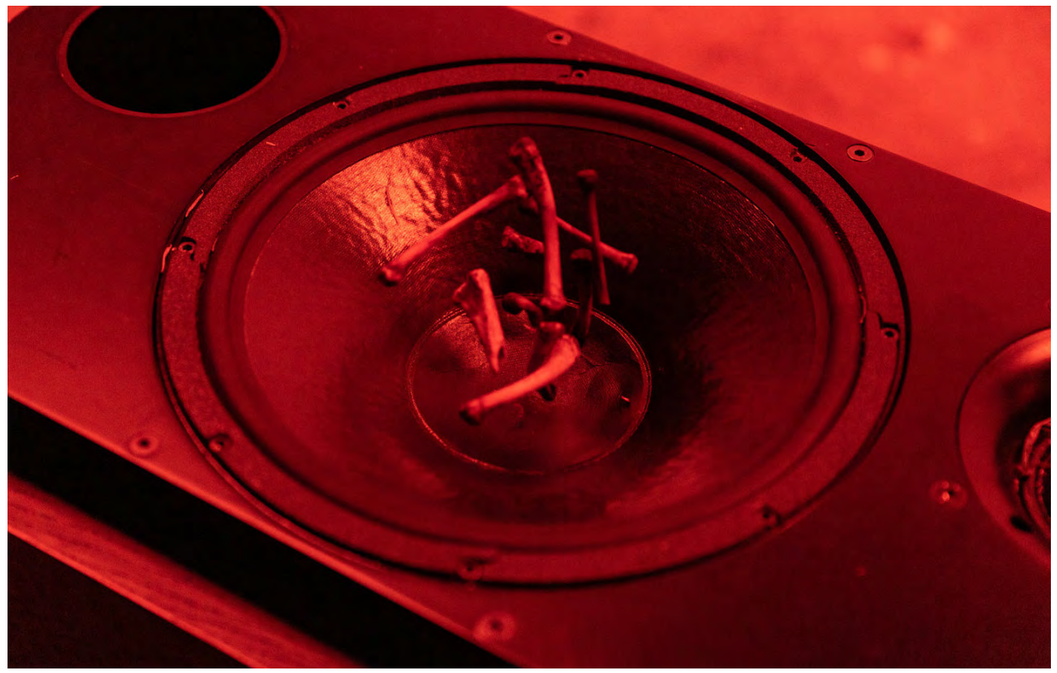
Cellular Sessions

Cellular Sessions was a strand of programming at Cell Ktzsifymtse that ran alongside the exhibitions programme at the gallery during the uncertain period of the pandemic as an experimental event space that offered artists a sustained and prolonged period of residency to develop new research through online engagement and discussion with the team and audiences to test ideas and present a final live work. The program continued the gallery's 20-year engagement with supporting emergent art practices, particularly those by under-represented artists, placing a strong focus on the use of the space to present works across time-base and media arts. Showcasing performances, installation, sound and screenings over the Spring and Summer months, Cellular Sessions will develop over various open durations from as little as a week to as long as a month. As short, time-based commissions, the invited artists would take the space 'in residency' and essentially occupy it for the duration of their work and public presentations. Inviting UK and EU based artists, Cellular Sessions would focus on work that is ephemeral and experimental, providing much needed project space and resources for one-off presentations that test the grounds of performance and live work today, presenting new ideas and inciting conversations across disciplines and geographical contexts.

Cellular Sessions is developed during a time of impending change for the London art scene, with Brexit having already become a damaging reality. There is a real fear amongst young artists, both in London and in the rest of Europe, as to their ability to continue working in the city with the looming consequences of this socially and politically unstable moment. In the context of this inhospitable environment, Cellular Sessions invited artists to present work in an institutional context for the first time, hosting their practices generously and providing opportunities for engagement with a public, professional documentation of their work, and career-advancement through institutional connection and networking.

The programme aimed to champion time-based work in relation to strategies of care and the possibilities that can be found in queer/feminist practice. It continues the gallery's vision to work closely with artists, supporting them at early stages in their careers with open and generous opportunities

Atiena, *Nevermind (Screen Test 1)*, 2020, Mobile Screening - *Cellular Session during the pandemic restrictions*



Shenece Oretha, *Called To Respond,* 2020 Detail active speaker, chicken bones *Cellular Session*

Olu Ogunaike, *London Plain,* 2020- 2021, Tools, Bronze, London Plane timber- Time-based exhibition during COVID 19

Olu Ogunaike, *London Plain,* 2020- 2021, Installation View, mixed media

Internships & Traineeships

Cell's internship and trainee programme offers graduates an opportunity to gain real life production, research and communications experience within a small not-for-profit arts organisation. Alongside being mentored by Cell staff interns gain experience in exhibitions production and public programme activities. The programme provides access to the organisations networks, along with invaluable contact with Cell's exhibiting artists during the development and production of an exhibition.
The internship programme offers 3-6 month placements for BA and MA students to support the development of their professional practice as part of their study. Cell's team provide mentor-ship for tasks related to marketing, front of house, fund raising, events management and exhibition making
Cell's internship programme is integrated within the gallery's daily operations. Applicants apply on a 3-6 monthly basis. The programme is a well-known professional placement route, recruiting graduates and studying students from by Goldsmiths College, UCL Slade, The University of the Arts, Middlesex and Kingston Universities. The programme occasionally recruits from overseas institutions via the Erasmus scheme and has accepted placements from Germany, The Netherlands, Italy and Spain.

The trainseeship is a paid post granted by the Government Kickstart scheme open for 6 months in 2022

Access

Cell Ktzsifynts is open free to the public from Thursday – Sunday throughout the year and by appointment for those unable to visit during opening hours. Cell is committed to being open and accessible to all and is fully wheelchair accessible. In 2006 the gallery space received an Arts Council Lottery Award to install wheelchair access via a National Disability Arts Practice Award. There is level access to the main entrance of Cell Ktzsifynts with shared multi-use visitor car parking space inside a gated area directly off Cambridge Heath Road. The building has a double door yard entrance with porters door entrance for visitors to the gallery. The entrance has an accessible door bell for wheelchair users to alert gallery staff to open the yard doors. Outdoor areas within the building are kept clear at all times, and there is a non-accessible/ non-gender-specific toilet facility located by the main entrance of the building on the ground floor. There are shallow ramps inside the yard, into the reading room, gallery office and the ground floor event space (all are wheelchair accessible) Cell Project Space Gallery is situated on the first floor and has a wheelchair lift for use by visitors. Staff will assist if needed. There are no wheelchair accessible toilets in the building

Local Demographic

Cell Project Space4 Hjqq Ktzsifynts is situated in Bethnal Green ward of the London Borough Of Tower Hamlets. As of the 2016 Census, the population of Tower Hamlets was 304,900 residents, meaning that the population has doubled in the past thirty years, making Tower Hamlets the fastest growing local authority in the UK and the 2nd most densely populated local authority in the country. At the time of the 2011 Census, the population of the Bethnal Green ward was 19,308, which accounted for 7.2% of the total population in Tower Hamlets, and one of the areas with the highest population density in the borough. In terms of median age, Tower Hamlets has the 4th youngest population of all the local authorities in the UK. Almost half of all borough residents (47%) are aged 20-39, the highest proportion in the UK, and well above the London average (34%).

Tower Hamlets is an ethnically diverse borough with 55% of the borough being from BME backgrounds. As of the 2011 Census, the three largest ethnic groups in the borough were White British (33%), Bangladeshi (32%) and White Other (12%).

Partnerships

Cell has developed partnerships with various UK-based and international institutions. Recent production partners include Boris Lurie Art Foundation, USA; Chisenhale Dance Space, Institute of Contemporary Art, London, Wysing Arts Centre. Immediate Theatre, Through its networks and partnerships Cell has realised projects internationally, which has included exhibiting and realising projects in countries such as Denmark, Germany, Poland, Korea, Japan, The Netherlands and USA.

More recently Cell's exhibition programme has been generously supported by various international funding bodies, arts agencies, public institutions and private benefactors, including: Arts Council England, Henry Moore Foundation, Fluxus Art Fund, Mondriaan Foundation, Cockayne & The London Community Foundation, ArtFund, Canada Council for the Arts, Phileas, Bundeskanzleramt, Royal Institute of Art (KKH) and Pro Helvetia amongst others.

In March 2021 Cell Foundation received £132,00 Cultural Recovery Fund

Marketing and Audiences

Cell's website is as a valuable information tool updating our activities in relation to the exhibitions and events programme and available studio provision. There is a function available to subscribe to the website and receive direct monthly bulletins about Cell's activities. Over 13 years of operations Cell has built up a database of 8000 subscribers, which is still growing. On average the website receives over 3050 hits and is regularly listed as the top 3 studio providers on Google searches for 'artists studio London' etc. Cell regularly release content to grassroots social media followers including 6500 Facebook subscribers, 14,000 Instagram and 7,500 Twitter followers. In addition to social media, Cell has 3000 arts specific e-mail addresses and hold 500 postal addresses of editors, writers, curators, museum directors, collectors, and art agencies.

The exhibitions programme is regularly listed and featured by National and London wide press such as The Guardian, Dazed and Confused, Wire magazine. Also appearing in important international specialist press such as Art Monthly, Artforum, Frieze, Mousse magazine and Art Review. Cell recognises the value of targeting local press and online platforms as part of general marketing strategies, forming links with 'Hackney Gazette', Hackney Citizen and 'CIDA'. The gallery and studios appear in a range of blogs, and social media, which trickle down to benefit Cell's overall marketing strategy.

Studio Markets and Potential

30% of Cell's studio users consist of recently graduated BA and MA art students within 3 years of leaving university. The age range of these graduates is between 22 and 30 years old. There is a sixty/forty split between female to male, and 8% are LBTQIA. Most of these graduates will fund their studio through either full-time work in a related sector or through part-time work in an unrelated sector coupled with help from patrons or family. 40% of studio tenants are from diverse backgrounds and P.O.C. 20% of these clients are not of British origin and have relocated to London to gain access to the industry and operate on an established professional level.

Studio Industry Analysis

East London has become the epicentre for creative industries in the UK and beyond. Its location is unique in that over the last 15 years a huge infrastructure has been created, which sustains and supports its range of activities from initial production to final presentation and sales; i.e., the area houses some of Europe's largest art suppliers, framers, art production and fabricators, public and private galleries and art institution in Europe and are in easy reach of the largest density of artists in Europe. Cell has played its own part within this growth. Artists studio provision within London, and particularly North East London, is a growth industry; not only fed by an influx of artists from EU countries and beyond, artist numbers increase each summer as London's high saturation of art and design graduates seek to gain a footing in London creative industries. These factors have strengthened Cell's commitment to gaining sustainability within the area as gentrification is fuelling the growth of the housing and commercial sector.

.

Recent Organisational Development

Cell's New Studio Building in Forest Park 2019-2022

An existing 21,000 sq ft of internal floor space in the Forest Park building in Waltham Forest was expanded by Cell to create a net let-able area (NLA) of 33,000 sq ft– the potential to add floor space was an identified site search criteria factor and was unlocked due to its five meter height of the existing floors, which allowed 100% new floor space to be inserted on the existing ground floor, and 40% on the existing 1st floor. Planning and owner consent for alterations were granted in December 2019 and works completed in May 2021, (originally due to complete June 2020, but impacted by pandemic delays). The studios were built during the pandemic and after approximately 12 months to build with a further 6 months to achieve 100% occupancy.

.

Hindsight, Publication Launch, 2022, Peng Zuqiang

Business Advice

owner stake.

Advisers:

Bank: HSBC
465 Bethnal Green Road
London E2 9QW

Solicitors: Latham & Watkins
99 Bishopsgate
London EC2M 3XF
Tel: 0207 7101000
Website: www.lw.com

Accountants: Gench and Co
International Accountants, Tax & Business Advisers
3 Jarvis Close
London IG11 7PZ
Email: info@genchcompany.com

Chartered Surveyors: Dalton Warner Davis
LLP 21 Garlick Hill
London EC4V 2AU
020 7489 0213

Charity

Cell Foundation is a company limited by guarantee founded in 2012 registered in England and Wales, and was made a registered charity no: 1156554 in 2013

Objectives:

To promote the practice and appreciation of the arts for the public benefit and to advance the public's education in the arts by:-

The establishment and maintenance of an art gallery
The provision of exhibitions, lectures and intern training programmes
Supporting artists who are in financial need by assisting with working studio space for them

As an independent not for profit gallery all raised funds are used solely for the development of artists' projects and the gallery's public programme.

Trustees/ Members:

James Chesterman from 2016
Milika Muritu from 2014
Richard Priestley from 2014

Previous Trustees:
Femke Oortwijn 2014-2016

Milika Muritu
Co-founder and Director & Trustee Cell Foundation
Programme Curator F.T.

Milika Muritu holds an MA Sculpture from Royal College of Art (1987-1990) and worked as a practicing artist for 8 years- with exhibitions at City Racing, MOT International, London and internationally at MAMA Showroom, Rotterdam, Cooper Gallery, Dundee and the 6th Sharjah Biennial 2003.

She worked as a freelance public programmes curator on selected projects; *Let's DO* and *Access All Areas*, with Sally Tallent and Hans Ulrich Obrist at Serpentine Galleries, London 2004-5, *Sa m Taylor Wood Solo Exhibition*, Hayward Gallery 2011, *Breaking Ground, links between art and social care practice* with Marijke Steedman, Tate Britain 2012 , Chisenhale Gallery Get *Art The Special Educational Needs Project* ,Chisenhale Gallery and Turner Contemporary's 5 feasibility engagement projects with Karen Eslea, 2010-13. Since 2003 Muritu has been part-time visiting lecturer for Goldsmiths University, RA Schools, and Royal College of Art and was appointed as permanent 0.5 Associate Lecturer Sculpture at Camberwell School of Art from 2008- 2014. In 2011-2013 she launched CYCLORAMA, a commissioning programme at Cell Project Space4 Hjqq Ktzsifynts, which presented pivotel solo exhibitions by Jessica Warboys, Eddie Peake, Benedict Drew, Angelo Plessas, Mark Aerial Waller, Peles Empire and Adham Faramwy. These exhibitions produced works which went on to be presented at, The British Art Show, Henry Moore Institute, Northern Contemporary, Sunderland, Salle de Bain, Lyon, Baltic Triennial of International Art, CAC Vilnius, Lithuania with LUX, London, and Fondation Ricard, Paris. She was a member of a cohort of 20 for CAMPUS, Nottingham Contemporary 2019-20, an independent study programme in curatorial, visual and cultural studies. Current projects have included curatorial projects with Carolyn, Lazard, Derica Sheilds, Adrian Piper, Alex Margo Arden & Caspar Heinemann, Emmanuel Almborg, Young Girl Reading Group, Julia Crabtree and William Evans,

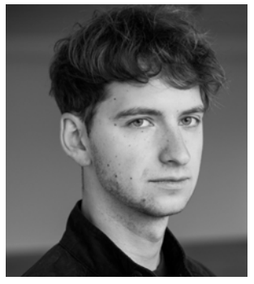
James Chesterman
Director & Trustee Cell Foundation

James Chesterman has Bar Qualification England and Wales (Solicitor) and a in BA Law from Cambridge University, 1984. He is senior partner in the London office of Latham & Watkins and has more than 25 years' experience in cross border lending and restructuring work, particularly focusing on special situations and special opportunities transactions. His clients include many of the world's top banks and alternative asset managers. He also represents borrowers and private equity sponsors in complex loan and debt restructuring situations. Chesterman supports the charity in various legal obligtions and responsibiities

Arianna Mercado
Curatorial Fellow Fixed Term

Arianna Mercado is a cultural worker from Manila currently based in London. She is the co-founder of Kiat Kiat Projects, a nomadic curatorial initiative with a focus on alternative exhibition formats. Mercado's research has focused on informal networks, geopolitical entanglements, and historical materialism in the Global South. She previously worked on projects with the Bangkok Biennial, Asia-Art-Activism, Calle Wright, and the Cultural Center of the Philippines. Mercado was a recipient of the Purita Kalaw-Ledesma Prize for Art Criticism and her writing has been published through Ctrl+P Journal of Contemporary Art, The Philippine Star, and The Art Columnist. She received her MFA in Curating (Distinction) from Goldsmiths, University of London, where she currently works as a Junior Fellow for the program.
Recently, she curated Till We Meet Again IRL…Best wishes, AAA, an online program of exhibitions, performances, screenings, and panel discussions with Annie Jael Kwan, Cuong Pham, and Howl Yuan of Asia-Art-Activism, Harurot (Acceleration) at Enclave Lab, London and More light than heat at Calle Wright, Manila. She has written on Shireen Seno in the 2nd issue of tractions: experiments in art writing, Fr. Jason Dy and Costantino Zicarelli in the Philippine Star, and meditations on labor and curatorship in the 19th issue of Ctrl+P Journal of Contemporary Art.

Adomas Narkevičius
Associate Curator 0.8 Permanent



Adomas Narkevičius is a Lithuanian curator and art historian based in London and Vilnius. Currently, he is working on the notion of untimely artwork to reconsider the 'belatedness' of twentieth-century art in the Baltics and the broader non-West. He is interested in nonlinear aspects of historical time as well as the body, sexuality, and the limits of representation. In 2020, his MA dissertation 'Defiant Bodies: Untimely Art in the Baltics Under Soviet Rule' at UCL, London, was awarded the Oxford Art Journal Prize. He holds a BA in Philosophy from Vilnius University. Between 2017 and 2019, Adomas Narkevičius was a Curator at Rupert Centre for Art, Residencies and Education, running the Alternative Education Programme for emerging art practitioners as well as curating the Public and Residencies programmes. In 2016, he initiated Rupert's Reading Room and Live Art programming. Among his recent curatorial projects are group exhibitions 'Authority Incorporeal' at Rupert, part of the 14th Baltic Triennial; 'Avoidance' at FUTURA, Prague (co-curated with Dina Akhmadeeva); symposium 'Enacting Knowledges' at KAH (co-curated with Vaida Stepanovaitė), the JCDecaux Emerging Artist Award at the Contemporary Art Centre, Vilnius (with Monika Kalinauskaitė). He is a member of the experimental pop band Without Letters.

Jessie Krish
Gallery Manager 0.6

Jessie Krish holds an MFA in Curating from Goldsmiths, University of London where she is currently a Junior Fellow in the Department of Art. Her transdisciplinary independent work as a curator and writer is informed by her background at Science Gallery London where she produced exhibitions and events programmes with artists and academic researchers. In recent years her curatorial research has explored conflicts that shape the civic space. In 2020 she co-edited digital zine 'HORRID Covid!' (2020) and e-flux reader 'Loot and Looting'. Forthcoming projects include new Arts Council England funded commission 'Cultural Field' and a new artist commission in partnership with Imperial College London's Environmental Research Group and international artist residency centre Cove Park.

Katrina Nzegwu
Gallery Assistant Trainee 0.6

Katrina Nzegwu graduated from Goldsmiths University in 2021 with BA Hons in Fine Art Practice & Art History. Previous experience includes Curriculum Curator and Artist Educator for Bold Everywhere, London 2019-21. She is currently Creative Director for Social Records Society and freelance Review Section Editor & Social Media Director for Ekō magazine.

Richard Priestley
Co-founder and Director & Trustee Cell Foundation
Director of Studios F.T.

Richard Priestley holds MA Graphic Design, St Martins School of Art with MFA (1992). Initially curated a large number of the early exhibitions at Cell Project Space4 Hjqq Ktzsifynts.
He has fifteen years experience as a permanent part-time lecturer and visiting lecturer and has spoken about artist run organisation at public institutions such as Whitechapel Gallery, Goldsmiths College, Baltic Gallery, and Dundee Contemporary Arts. In 2011, he was consultant to the board of 'Future City' offering advice for the organisation's strategies for major urban development schemes, forming a working partnership with Cell Project Space4 Hjqq Ktzsifynts.

Responsibilities to Cell include premises acquisitions, planning and project management through to completion and letting of new studios. This involves contracting labour and engineers, as the build requires. Full financial responsibility for the organisation and liaising with Cells accountancy firm. Responsible for co-ordinating the studios management team in the general running and upkeep of the studios and their occupants, and the contracting of outside specialist trades in relation to this. Management and upkeep of the studios revenue stream as means of funding for the exhibitions programme

Adam Greenhalgh
Studios Operations Manager F.T Permanent

Adam Greenhalgh holds a BSc Hons. in Sound Engineering & Design from School of Sound & Recording, Bolton University. He was Strategy & Operations Manager of Kindred Studios 2017-2018 and assisted CEO & Trustees in guiding the strategic vision for the organisation and 2015-2017 Greenhalgh was Manager of Hackney Downs Studios. He has a breadth of knowledge in managing diverse teams, responsible for managing budgets and financial forecasting to secure buildings and operations logistics.
Greenhalgh edits and designs quarterly magazine 'Vague New World' distributed by Antennae Books, which is stocked internationally including Tate, MoMA and across public institutions in cities Berlin, Amsterdam, Stockholm, Paris, LA, Singapore and many others.

Responsibilities to Cell include overseeing the running of the studios buildings from lettings, marketing, health & safety, communications, rental income, maintenance and cleaning across the studios.

Linas Develis
Studios Technician F.T. Permanent

Linas Develis has 6 years experience working within buildings maintenance and 2 years for exhibition design fabricators. Responsible for all reactive and preventative maintenance and repair work for Cell Studios across 7 studio sites in East and South East London, involving Carpentry, Electrical, Maintenance Plumbing, Painting & Decorating skills. Reporting to Cell's operations manager at Cell's HQ, Develis works between Cell's 7 sites.

Matt Nelmes
Studios Administartor 0.6 Permanent

Matt Nelmes is the Cell Studios administrator, assisting the studios operations manager in the day to day running of Cell's 7 sites, which includes communicating with the maintenance team, marketing the studios, conducting studio viewings and ensuring the smooth operation of Cell's sites. Matt's experience is in project managing Long Live Southbank, a community interest company that works to preserve the iconic Southbank Skate spot on the Thames, raising over £1m in 2019 to restore and redevelop the site. Matt's previous experience lies in working as a gallery assistant at Southard Reid after graduating from BA in Visual Cultures at Goldsmiths College in 201

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2022 set on pages 10 to 11 and notes to the accounts on pages 12 to 13.

Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

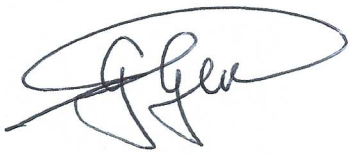
Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C(6) of the Act; and

ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A(4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B(1).



Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: 29-12-2022

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted Funds	Restricted Funds	2022	2021
		£	£	£	£
INCOME					
Donations	3	249,404	96,000	345,404	988,114
Grants	3		151,350	151,350	48,481
Total Income		249,404	247,350	496,754	1,036,595
EXPENDITURE					
Salaries and National Insurance				13,811	0
Insurance				3,208	4,230
Rent and Service Charges				218,577	233,032
Canteen Expenses				296	186
Cleaning Expenses				17,825	18,072
Renewals and Maintenance				646	343
Light and Heat				6,775	6,017
Telephone and Internet				20,667	21,508
Transport and Travel				527	828
Postage and Stationeries				157	466
Exhibition Expenses	4			78,242	106,301
Legal and Professional Fees				12,214	21,584
Independent Examiner's Fees				2,700	3,000
Bank Charges				22	0
Amortisation				91,591	0
Depreciation				11,838	14,707
Total Expenditure				479,096	430,274
Total Income Less Total Expenditure				17,658	606,321
Designated Expenditure for Leyton Studio Build Refurbishment Project				0	(544,400)
Net Surplus				17,658	61,921

The notes on pages 12 to 13 form part of these Financial Statements.

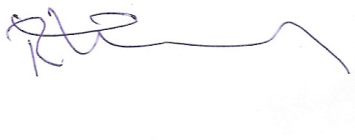
CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2022

	Notes	*2022* £	*2021* £
Fixed Assets			
Tangible Assets	6	1,054,849	903,587
Current Assets			
Prepayments		0	45,000
Cash at Bank and in Hand		71,222	35,749
		71,222	80,749
Liabilities			
Amounts falling due within one year	5	(138,844)	(14,767)
Net Assets		987,227	969,569
Funds			
Unrestricted Funds		47,349	125,169
Restricted Funds		939,878	844,400
Total Funds		987,227	969,569

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:



Carol Milika Muritu

Richard Michael Priestley

Date: … 29th December 2022…

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2022

1. Accounting Policies

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Amortisation

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.
The rates of amortisation used is the following:

Leasehold Premises	8%

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.
The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. Remuneration of Directors / Trustees

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2022	*2021*
	£	£
Cell Project Space Ltd	344,204	988,114
Arts Council	151,350	34,015
Assoiacion Fluent	0	752
Fluxus Art	0	4,000
Henry Moore Foundation	0	2,000
Instytut Adama Mickiewicz	0	1,600
Krzysztof Baginski	0	114
LB Lewisham	0	5,000
National Art Gallery	0	1,000
Wang Ziping	1,200	0
Total	496,754	1,036,595

4. The breakdown of exhibition expenses

	2022	*2021*
	£	*£*
Advertising	2,575	4,438
Insurance	1,270	1,270
Cleaning Expenses	4,456	4,565
Exhibition Materials	3,158	1,371
Telephone and Internet	5,167	3,795
Transport and Travel Expenses	1,334	0
Printing, Postage and Stationeries	324	8,854
Legal and Professional Fees	59,958	82,008
Total	78,242	106,301

5. Liabilities: Amounts falling due within one year

	2022	*2021*
	£	*£*
Trade Creditors	134,846	11,767
Other Taxes and social Security	1,298	0
Independent Examiner's Fees	2,700	3,000
Total	138,844	14,767

6. Tangible Assets

	Leasehold Premises	*Equipment Fixtures & Fittings*	*Motor Vehicles*	*Total*
	£	*£*	*£*	*£*
Cost:				
At 01 April 2021	844,400	46,684	57,490	948,574
Additions	254,691	0	0	254,691
Cost at 31 March 2022	1,099,091	46,684	57,490	1,203,265
Depreciation:				
At 01 April 2021		20,245	24,742	44,987
Charged for the year	91,591	5,288	6,550	103,429
Depreciation at 31 March 2022	91,591	25,533	31,292	148,416
Net Book Value 31 March 2022	1,007,500	21,151	26,198	1,054,849
Net Book Value 31 March 2021	844,400	26,439	32,748	903,587

7. Share Capital

The company is limited by guarantee and does not have a share capital.

CELL FOUNDATION

England & Wales - Charity number 1156554

Accounts

CELL FOUNDATION
(LIMITED BY GUARANTEE)

Company No: 08565097 (England and Wales)
Charity Number: 1156554

REPORT OF THE DIRECTORS

AND

FINANCIAL STATEMENTS

FOR

THE YEAR ENDED 31 MARCH 2021

Prepared by
GENCH & COMPANY
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS
3 JARVIS CLOSE
BARKING, ESSEX
IG11 7PZ

Tel: 020 8820 6614 Email: info@genchcompany.com

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INDEX TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

CONTENTS	**Page**
Legal and Administrative Information	3
Report of the Directors	4 - 8
Independent Examiner's Report	9
Income & Expenditure Accounts	10
Balance Sheet	11
Notes Forming Part of the Financial Statements	12 - 13

CELL FOUNDATION
(LIMITED BY GUARANTEE)

LEGAL AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2021

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address**:**	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ

CELL FOUNDATION
(LIMITED BY GUARANTEE)

REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 31 MARCH 2021

The Management Committee presents its report and annual financial statements for the year ended 31 March 2021.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The Organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Management Committee

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

Trustee Induction and Training

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

Organisational Structure

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

CELL FOUNDATION'S OBJECTIVES

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide Community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

Achievements and Performance

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners, Art Fund, Henry Moore Foundation, Pro-Helvetica, CH, Phileas, Austria, Canada Council For the Arts, Arts Council England, London, Boris Lurie Foundation, Foundation, NYC, Chisenhale Dance Space for the exhibitions programme.

- Recruitment of a new Associate Curator, Eliel Jones to increase international relations and marketing Delivering Community Advocacy Project targeting local schools and community groups for Tower Hamlets, Hackney and Lewisham.
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Frieze, Art Monthly, Art Forum, Contemporary Art Daily.
- Internship scheme has been extended to 6 month commitment to allow for more in-depth professional practice.
- Secured a leasehold agreement with new Forest Park premises in Waltham Forest buildings for studio workspace, with major refurbishment plan in place.
- Engagement with other stakeholders ICA, Essex St, NYC, Baltic Triennial and Chisenhale Dance Space.
- Website functionality and domain hosting updated.
- Acquired a new 400 square feet ground floor event space with a new live art media programme, 'Cellular'.
- Celebrated the gallery's 20th anniversary with a bespoke programme of exhibitions.

The year was successful in serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

Financial Review
Principal Funding Sources:

- The Arts Council of England, The London Community, Boris Lurie Foundation, London Community Foundation, Cockayne Fund and Cell Project Space.

Investment Policy:
Cell Foundation is working to develop Investment Policy.

Reserve Policy:
Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safe guard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

Plans for Future Periods
Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of interns
- Improve Cell Foundation's voice in local policy and planning and decision-making.

Risk Management

The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

Responsibilities of the Management Committee

Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Members of the Management Committee

Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.

In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.

Review and Results
The directors / trustees report a net surplus of £61,921 on operations for the year.
The management committee has added this surplus towards Cell Foundation's funding reserve for exhibitions and is working on a fundraising strategy to increase long and short term funding for artists' projects.

Balance Sheet
Details of the major items on the balance sheet can be found in the notes to the accounts. The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

Accountants
Gench & Company was appointed as the charitable company's accountant during the year.
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.

Carol Milika Muritu

Richard Michael Priestley

Date: 15th December 2021 … … … … … … … … … …

INDEPENDENT EXAMINER'S REPORT

TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2021 set on pages 10 to 11 and notes to the accounts on pages 12 to 13.

Respective Responsibilities of directors and independent examiner:
As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

Basis of Opinion
My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

Independent Examiner's Statement
In my opinion:

a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
b) Having regard only to, and on the basis of, the information contained in those accounting records:

i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C(6) of the Act; and
ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A(4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B(1).

Guvench G Gench *FAIA*
Gench & Company
International Accountants, Tax & Business Advisers
3 Jarvis Close
Barking, Essex
IG11 7PZ

Date: … 15th December 2021 … … … … … … … … …

CELL FOUNDATION
(LIMITED BY GUARANTEE)

INCOME AND EXPENDITURE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted Funds £	Restricted Funds £	2021 Total Funds £	2020 Total Funds £
INCOME					
Donations	3	337,413	650,701	988,114	381,842
Grants	3		48,481	48,481	64,995
Total Income		337,413	699,182	1,036,595	446,837
EXPENDITURE					
Insurance				4,230	4,273
Rent and Service Charges				233,032	144,005
Canteen and Cleaning				18,258	15,793
Renewals and Maintenance				343	1,104
Light and Heat				6,017	6,243
Telephone and Internet				21,508	17,332
Transport and Travelling				828	1,416
Postage and Stationeries				466	295
Exhibition Expenses	4			106,301	100,534
Legal and Professional Fees				21,584	29,910
Independent Examiner's Fees				3,000	2,000
Bank Charges				0	62
Depreciation				14,707	6,524
Total Expenditure				430,274	329,491
Total Income Less Total Expenditure				606,321	117,346
Designated Expenditure for Leyton Studio Build Refurbishment Project				(544,400)	0
Net Surplus				61,921	117,346

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2021

	Notes	*2021* £	*2020* £
Fixed Assets			
Tangible Assets	6	903,587	326,096
Current Assets			
Prepayments		45,000	66,920
Cash at Bank and in Hand		35,749	40,952
		80,749	107,872
Liabilities			
Amounts falling due within one year	5	(14,767)	(70,720)
Net Assets		969,569	363,248
Capital and Reserves			
Unrestricted		125,169	63,248
Restricted		844,400	300,000
		969,569	363,248

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: 15th December 2021

The notes on pages 12 to 13 form part of these Financial Statements.

CELL FOUNDATION
(LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021

1. Accounting Policies

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

Accounting Convention

The Accounts have been prepared under the historical cost convention.

Depreciation

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.
The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
Motor Vehicles	20%

2. Remuneration of Directors / Trustees

No directors / trustees received any remuneration in the year.

3. Donations and Grants Receivable

	2021	*2020*
	£	£
Cell Project Space	988,114	381,555
Arts Council	34,015	13,192
Assoiacion Fluent	752	0
Boris Lurie Art Foundation	0	35,743
Fluxus Art	4,000	0
Henry Moore Foundation	2,000	0
Instytut Adama Mickiewicz	1,600	0
Krzysztof Baginski	114	0
LB Lewisham	5,000	0
National Art Gallery	1,000	0
Phileas	0	1,060
The London Community	0	15,000
Sundry Donations	0	287
Total	1,036,595	446,837

4. The breakdown of exhibition expenses

	2021	*2020*
	£	£
Advertising	4,438	10,218
Insurance	1,270	1,270
Canteen and Cleaning Expenses	4,565	3,948
Exhibition Materials	1,371	12,207
Telephone and Internet	3,795	1,926
Transport and Travelling	0	6,984
Printing, Postage and Stationeries	8,854	1,818
Legal and Professional Fees	82,008	62,163
Total	106,301	100,534

5. Liabilities: Amounts falling due within one year

	2021	*2020*
	£	£
Trade Creditors	11,767	65,600
Independent Examiner's Fees	3,000	2,000
Accruals	0	3,120
Total	14,767	70,720

6. Tangible Assets

	Leasehold Premises £	*Equipment Fixtures & Fittings* £	*Motor Vehicles* £	*Total* £
Cost:				
At 01 April 2020	300,000	25,285	31,091	356,376
Additions	544,400	21,399	26,399	592,198
Cost at 31 March 2021	844,400	46,684	57,490	948,574
Depreciation:				
At 01 April 2020	0	13,635	16,645	30,280
Charged for the year	0	6,610	8,097	14,707
Depreciation at 31 March 2021	0	20,245	24,742	44,987
Net Book Value 31 March 2021	844,400	26,439	32,748	903,587
Net Book Value 31 March 2020	300,000	11,650	14,446	326,096

7. Share Capital

The company is limited by guarantee and does not have a share capital.