

**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)**

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FOR THE YEAR ENDED 31 MARCH 2022**

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**CELL FOUNDATION
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**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
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**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.

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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 permanent 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

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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 Hindsight, 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 and 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.

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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.

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**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022**

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.

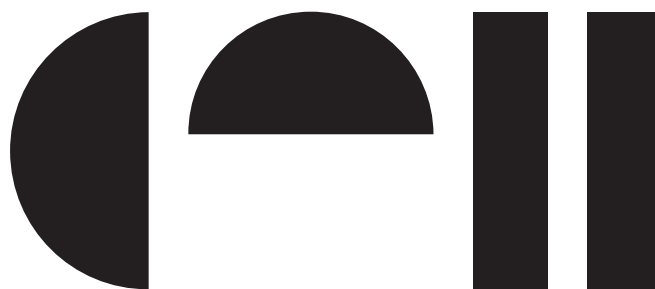


Carol Milika Muritu



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

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About

Cell Foundation Charity was formed in 2014 to oversee and run Cell Project Space(ʔæ?hng] Zllng 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 ʔæ?hng] Zllng 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 <i>(relocated to Programmes assistant ACCA Melbourne, Austrailia)</i> |
| 2016-2017 | Rachael Davies appointed Gallery Manager |
| 2016-19 | Tim Steer appointed Associate Curator <i>(curently Curator at Hospital Rooms)</i> |
| 2018-2020 | Rachael Davies appointed Gallery Manager & Public Programme Curator <i>(currently Undertaking PHd Doctorate at Coventry University)</i> |
| 2019- 2021 | Eiel Jones appointed Associate Curator <i>(currently Curator of 2nd Brent Biennial 2022)</i> |
| 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 governance of the charity - seek new trustees for the gallery by 2023



Recent Exhibition History

The gallery at Cell has commissioned 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
Cudelize 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 Thérét, 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

Egl  Kulbokait  & Dorota Gaw da

Hergest: Nant

Angharad Williams & Mathis Gasser

No, No, No, No

Beth Collar, Dana Munro, Nancy Halt, At  na 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



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



Ren   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 Giuseppe Rodriguez Cambana, *Balcony 2, Detail*, 2022, mixed media,



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





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



Is ard to Like a Wömen 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

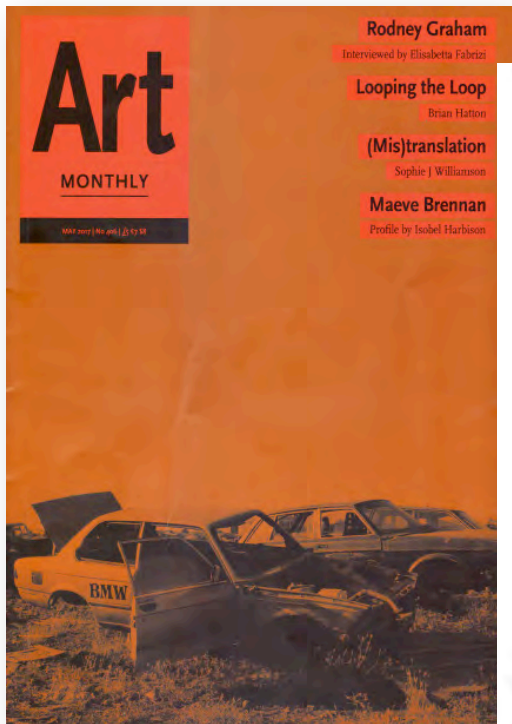


Selected Press Coverage

Cell Projects 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>



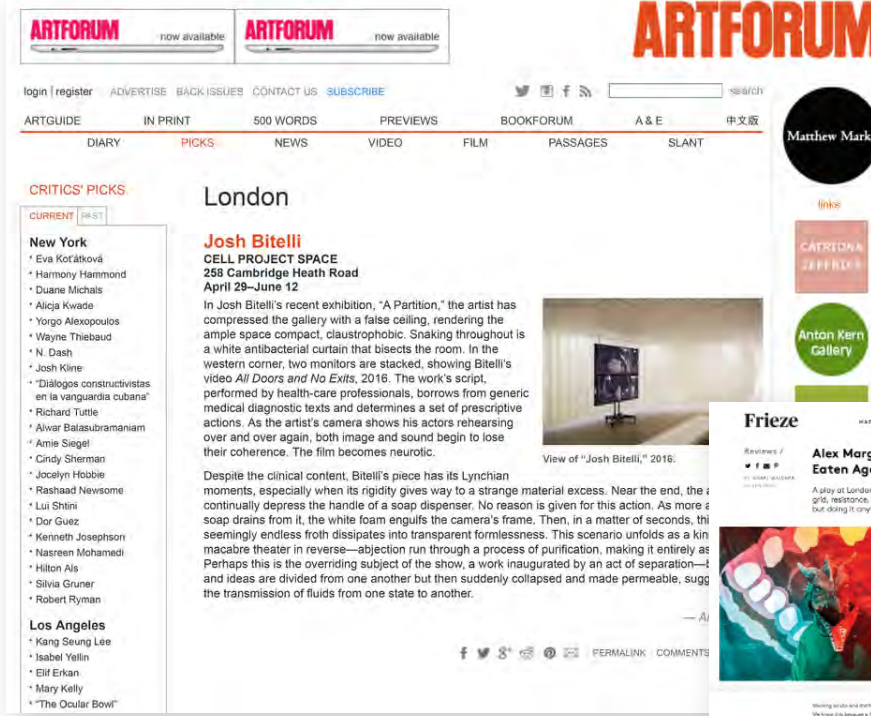


Rodney Graham
Interviewed by Elisabetta Fabbri

Looping the Loop
Brian Hinton

(Mis)translation
Sophie J Williamson

Maeve Brennan
Profile by Isabel Harrison



London

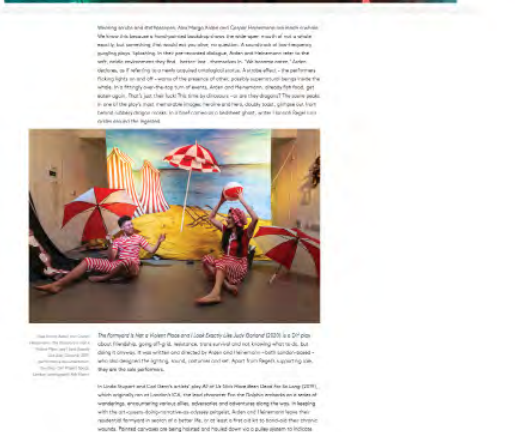
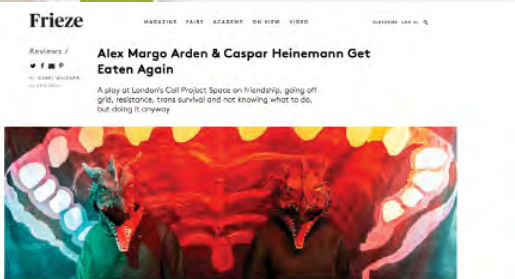
Josh Bitelli
CELL PROJECT SPACE
258 Cambridge Heath Road
April 29–June 12

In Josh Bitelli's recent exhibition, "A Partition," the artist has compressed the gallery with a false ceiling, rendering the ample space compact, claustrophobic. Snaking throughout is a white antibacterial curtain that bisects the room. In the western corner, two monitors are stacked, showing Bitelli's video *All Doors and No Exits*, 2016. The work's script, performed by health-care professionals, borrows from generic medical diagnostic texts and determines a set of prescriptive actions. As the artist's camera shows his actors rehearsing over and over again, both image and sound begin to lose their coherence. The film becomes neurotic.

Despite the clinical content, Bitelli's piece has its Lynchian moments, especially when its rigidity gives way to a strange material excess. Near the end, the continually depress the handle of a soap dispenser. No reason is given for this action. As more soap drains from it, the white foam engulfs the camera's frame. Then, in a matter of seconds, this seemingly endless froth dissipates into transparent formlessness. This scenario unfolds as a kin macabre theater in reverse—abjection run through a process of purification, making it entirely as. Perhaps this is the overriding subject of the show, a work inaugurated by an act of separation—and ideas are divided from one another but then suddenly collapsed and made permeable, sug the transmission of fluids from one state to another.



View of "Josh Bitelli," 2016.

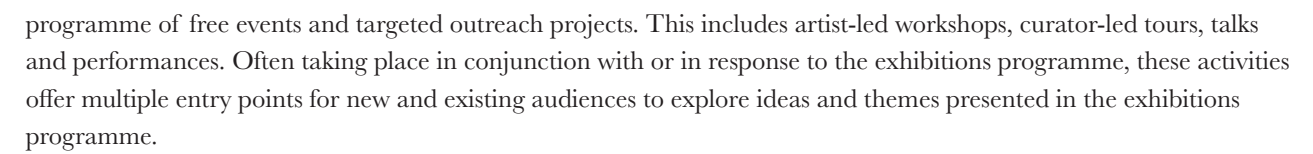


cellprojects.org



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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

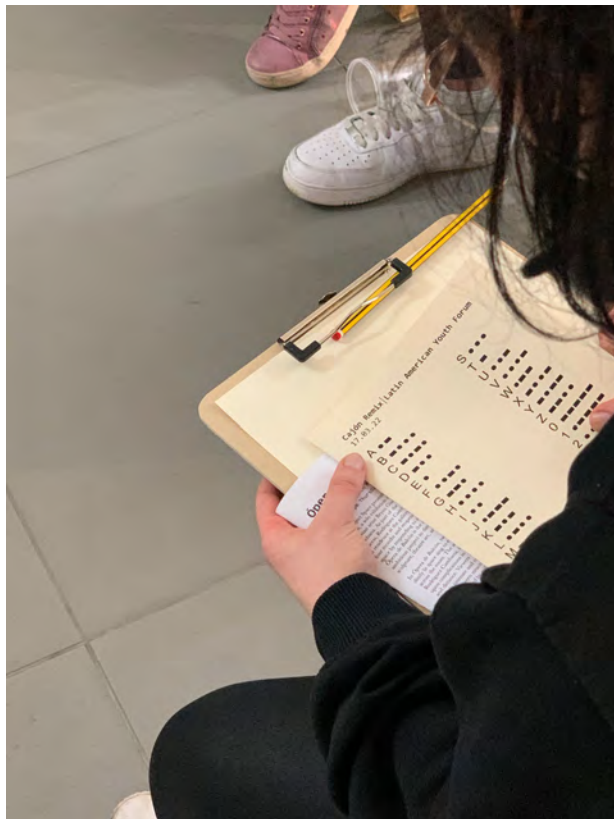



21
cellprojects.org





Hindsight, 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 Projects 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.

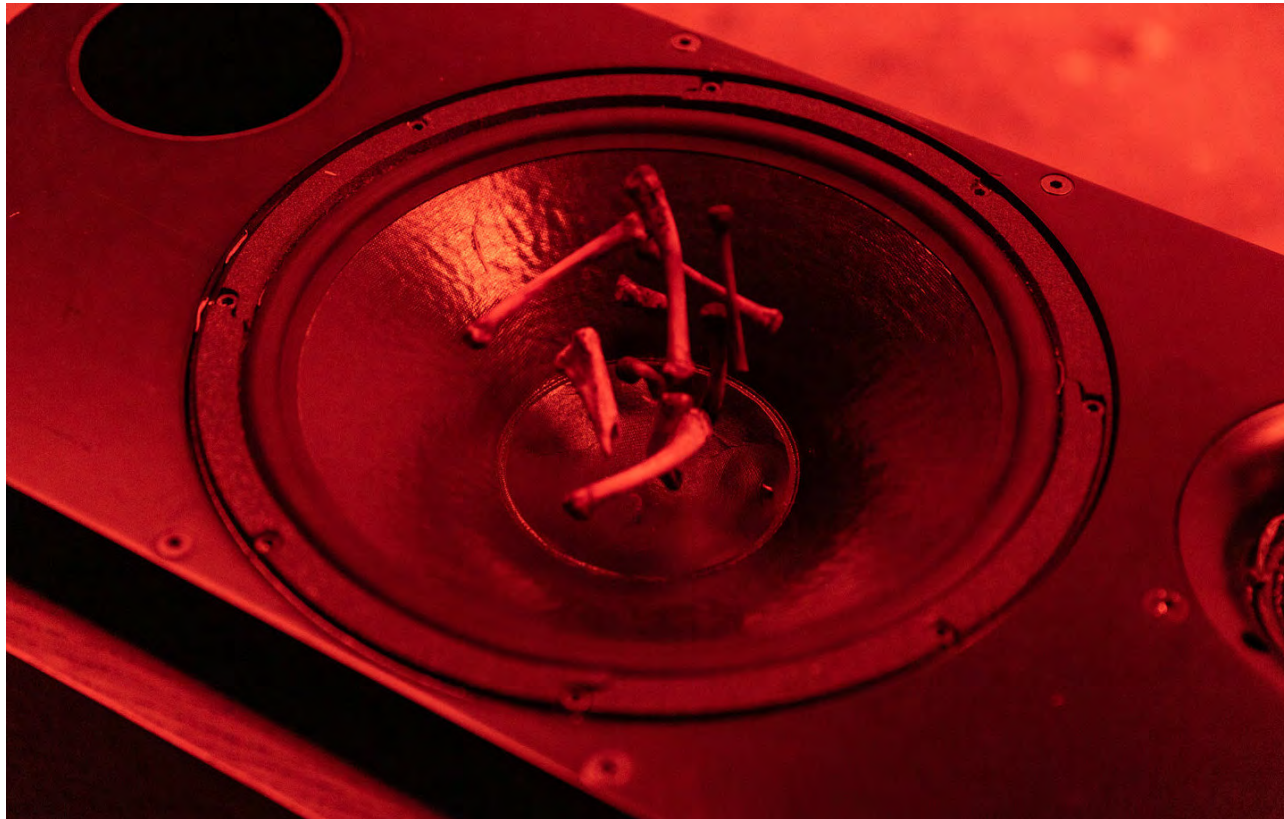
Cellular Sessions is developed during a time of impending change for the London art scene, with Brexit having already become a damaging reality. There is a real fear amongst young artists, both in London and in the rest of Europe, as to their ability to continue working in the city with the looming consequences 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, 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 traineeship is a paid post granted by the Government Kickstart scheme open for 6 months in 2022

Access

Cell **Project Space** 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 **Project Space** 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

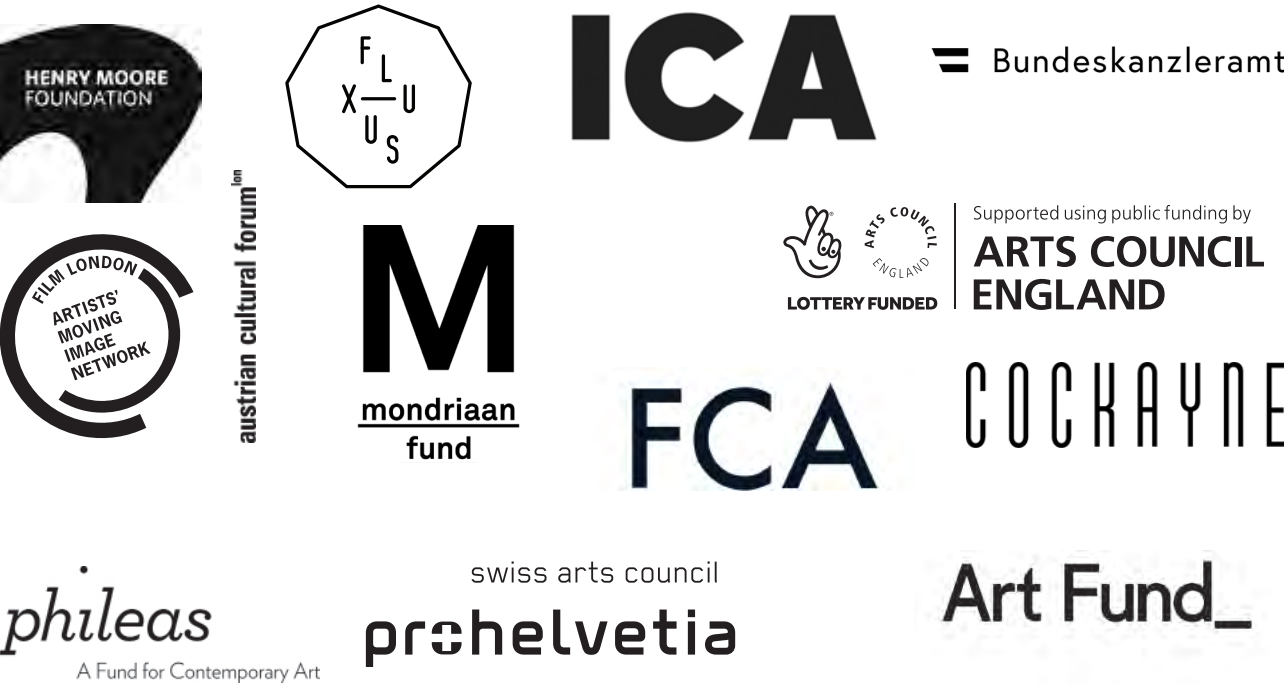
Local Demographic

Cell Project Space(**Project Space**) 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.

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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.

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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 Space(< ^æ?hngl Zibg, 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 Akhmeedeva); 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 Space(< ^æ?hngl Zthg. 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 Space(< ^æ?hngl Zthg.

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

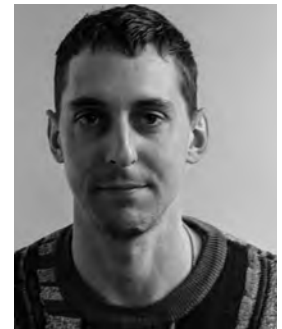
Studios Technician F.T. Permanent



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 Administrator 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.

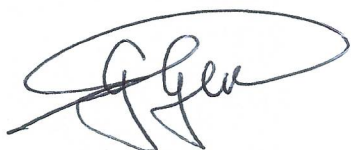
Basis of Opinion

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 | | <u>249,404</u> | <u>247,350</u> | <u>496,754</u> | <u>1,036,595</u> |
| 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 | | | | <u>479,096</u> | <u>430,274</u> |
| Total Income Less Total Expenditure | | | | 17,658 | 606,321 |
| Designated Expenditure for Leyton Studio Build Refurbishment Project | | | | 0 | (544,400) |
| Net Surplus | | | | <u>17,658</u> | <u>61,921</u> |

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

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

| | <i>2022</i> | <i>2021</i> |
|---------------------------|----------------|------------------|
| | <i>£</i> | <i>£</i> |
| 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 | <u>496,754</u> | <u>1,036,595</u> |

CELL FOUNDATION

NOTES TO THE ACCOUNTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2022

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 | <u>78,242</u> | <u>106,301</u> |

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 | <u>138,844</u> | <u>14,767</u> |

6. Tangible Assets

| | <i>Leasehold Premises</i> | <i>Equipment Fixtures & Fittings</i> | <i>Motor Vehicles</i> | <i>Total</i> |
|-------------------------------------|-------------------------------|--|---------------------------|------------------|
| | £ | £ | £ | £ |
| 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 | <u>1,099,091</u> | <u>46,684</u> | <u>57,490</u> | <u>1,203,265</u> |
| 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 | <u>91,591</u> | <u>25,533</u> | <u>31,292</u> | <u>148,416</u> |
| Net Book Value 31 March 2022 | <u>1,007,500</u> | <u>21,151</u> | <u>26,198</u> | <u>1,054,849</u> |
| Net Book Value 31 March 2021 | <u>844,400</u> | <u>26,439</u> | <u>32,748</u> | <u>903,587</u> |

7. Share Capital

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