

**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.

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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.

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

- 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 län, 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 world-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 Mödinger 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

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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) Yugoslavia (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 län, Film I Västerbotten, Cockayne Foundation and the Netherlands Embassy in the United Kingdom, Arts Council England, Kunststiftung NRW, British Art Network

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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 applying for National Portfolio status to reduce the 24 years of majority funding and running costs by Cell Project Space Ltd.

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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. Director, 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

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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.

**CELL FOUNDATION
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024**

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		<u>67,979</u>	<u>51,065</u>	<u>119,044</u>	<u>182,915</u>
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				<u>131,247</u>	<u>118,907</u>
Net (Deficit) Surplus				(12,203)	64,008
Amortisation for Leasehold Premises				(91,591)	(91,591)
Net (Deficit) After Amortisation				<u>(103,794)</u>	<u>(27,583)</u>
Balance brought forward				959,644	987,227
Balance carried forward				<u>855,850</u>	<u>959,644</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 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		<u>855,850</u>	<u>959,644</u>
Funds			
Unrestricted Funds		30,303	37,879
Restricted Funds		825,547	921,765
Total Funds		<u>855,850</u>	<u>959,644</u>

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
Auslandsbeziehung	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	<u>119,044</u>	<u>182,915</u>

CELL FOUNDATION

NOTES TO THE ACCOUNTS (Continued) FOR THE YEAR ENDED 31 MARCH 2024

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	<u>85,125</u>	<u>66,446</u>

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	<u>4,276</u>	<u>7,717</u>

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	<u>1,099,091</u>	<u>46,684</u>	<u>57,490</u>	<u>1,203,265</u>
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	<u>274,773</u>	<u>33,147</u>	<u>40,724</u>	<u>348,644</u>
Net Book Value 31 March 2024	<u>824,318</u>	<u>13,537</u>	<u>16,766</u>	<u>854,621</u>
Net Book Value 31 March 2023	<u>915,909</u>	<u>16,921</u>	<u>20,958</u>	<u>953,788</u>

7. Share Capital

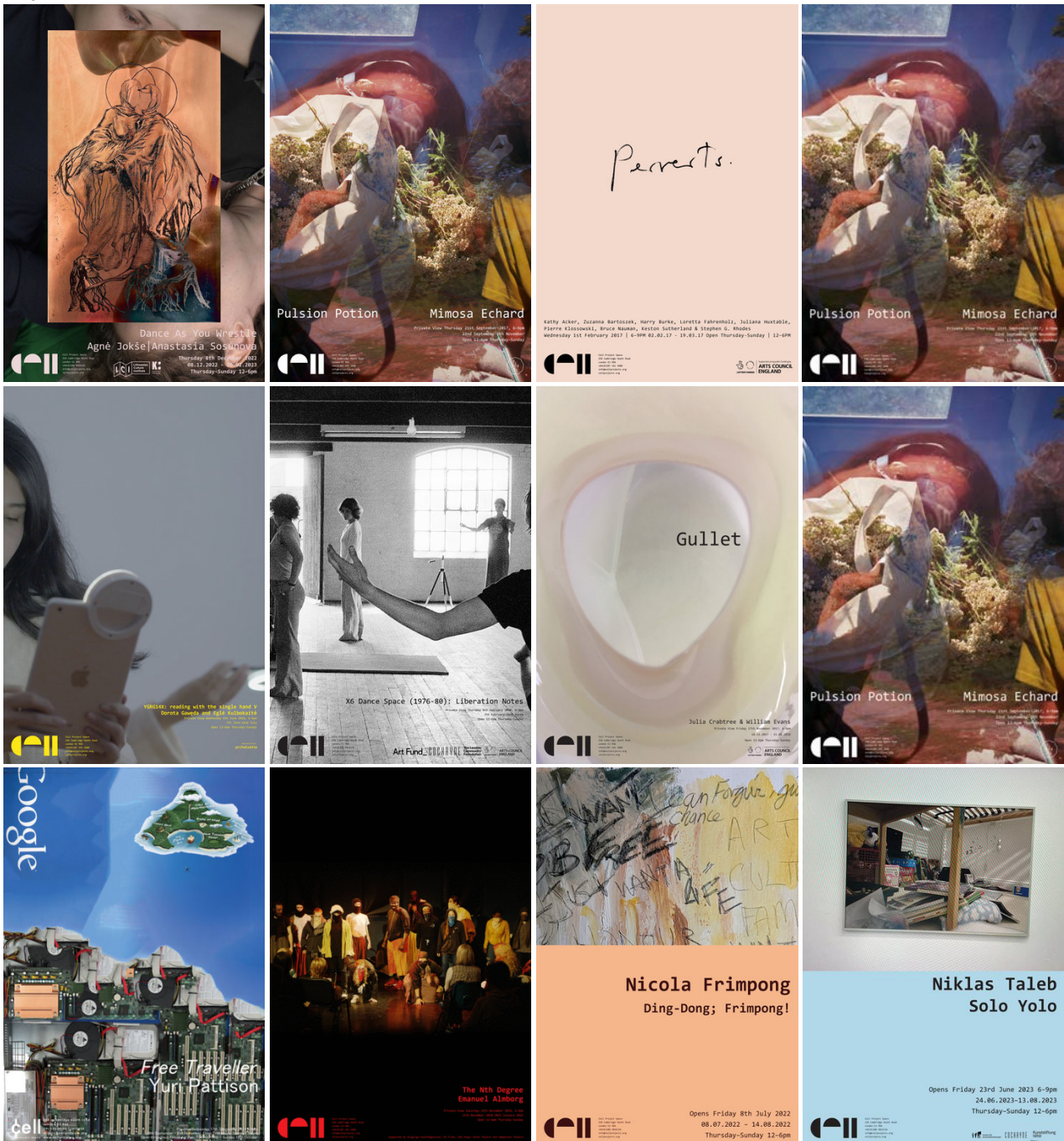
The company is limited by guarantee and does not have a share capital.



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 allyship, 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 ⁴Cell 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 affordable 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 Atiëna 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

⁶Programme 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 1221-1435 visitors 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.

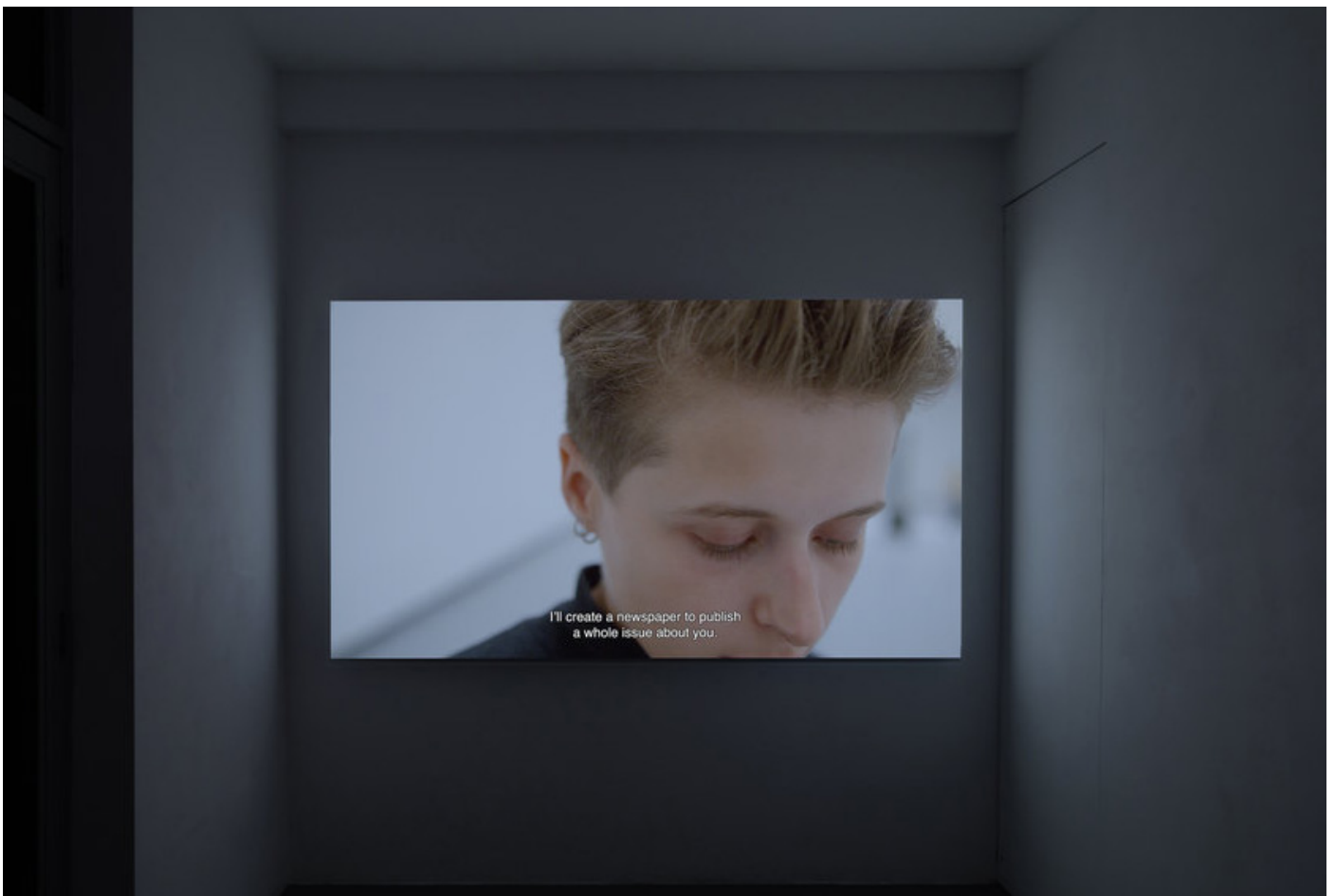
In Autumn 2023 Cell Project Space led a British Art Network (BAN) research group in collaboration with the Feminist Duration Reading Group, to form a research group exploring the role of feminist thinking in constructing cultural narratives about Central Eastern Europe and British Central Eastern European 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



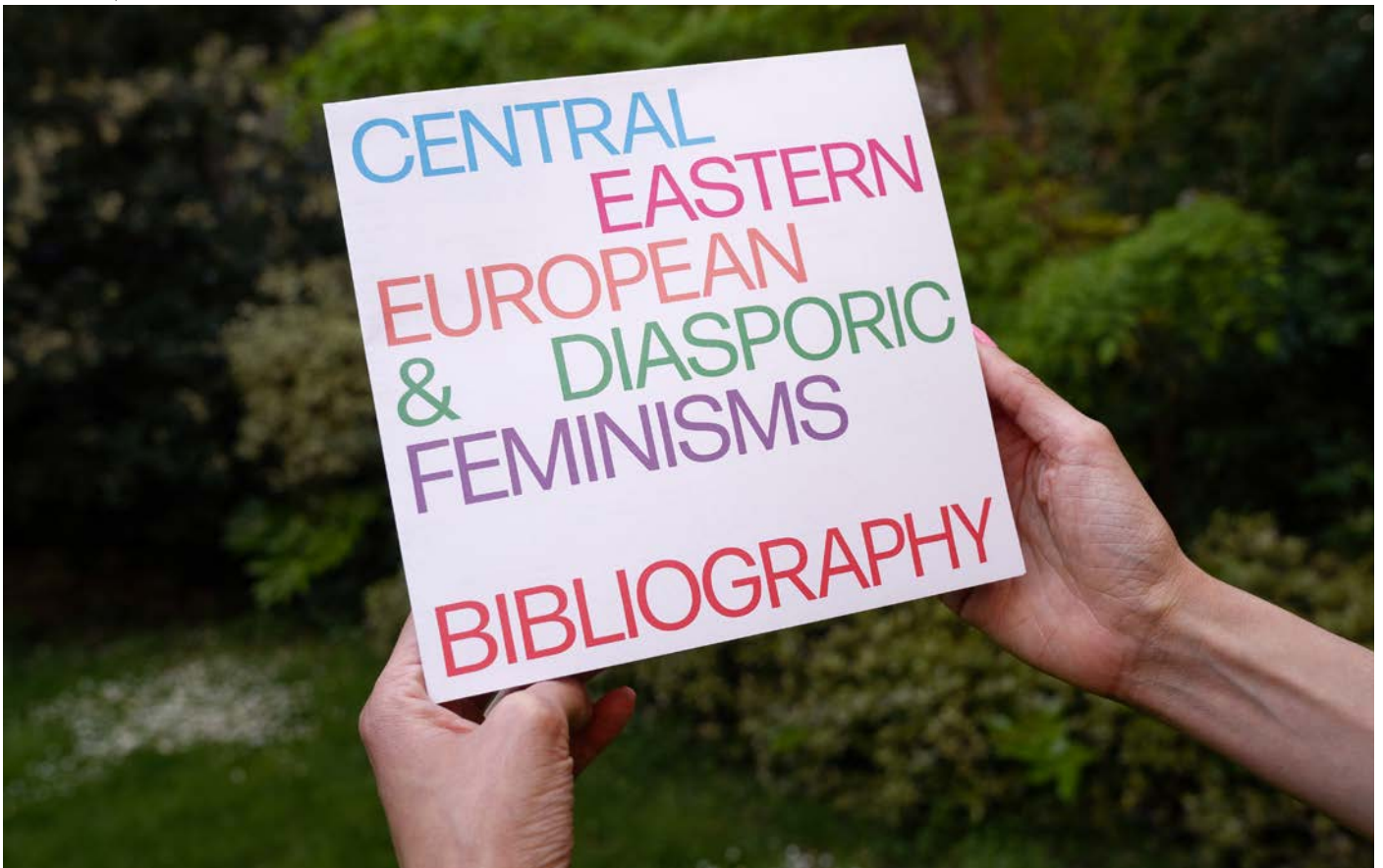
Agnė Jokšė, *'Dear Friend'*, 2022 *Dance As you Wrestle*, 2022



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)



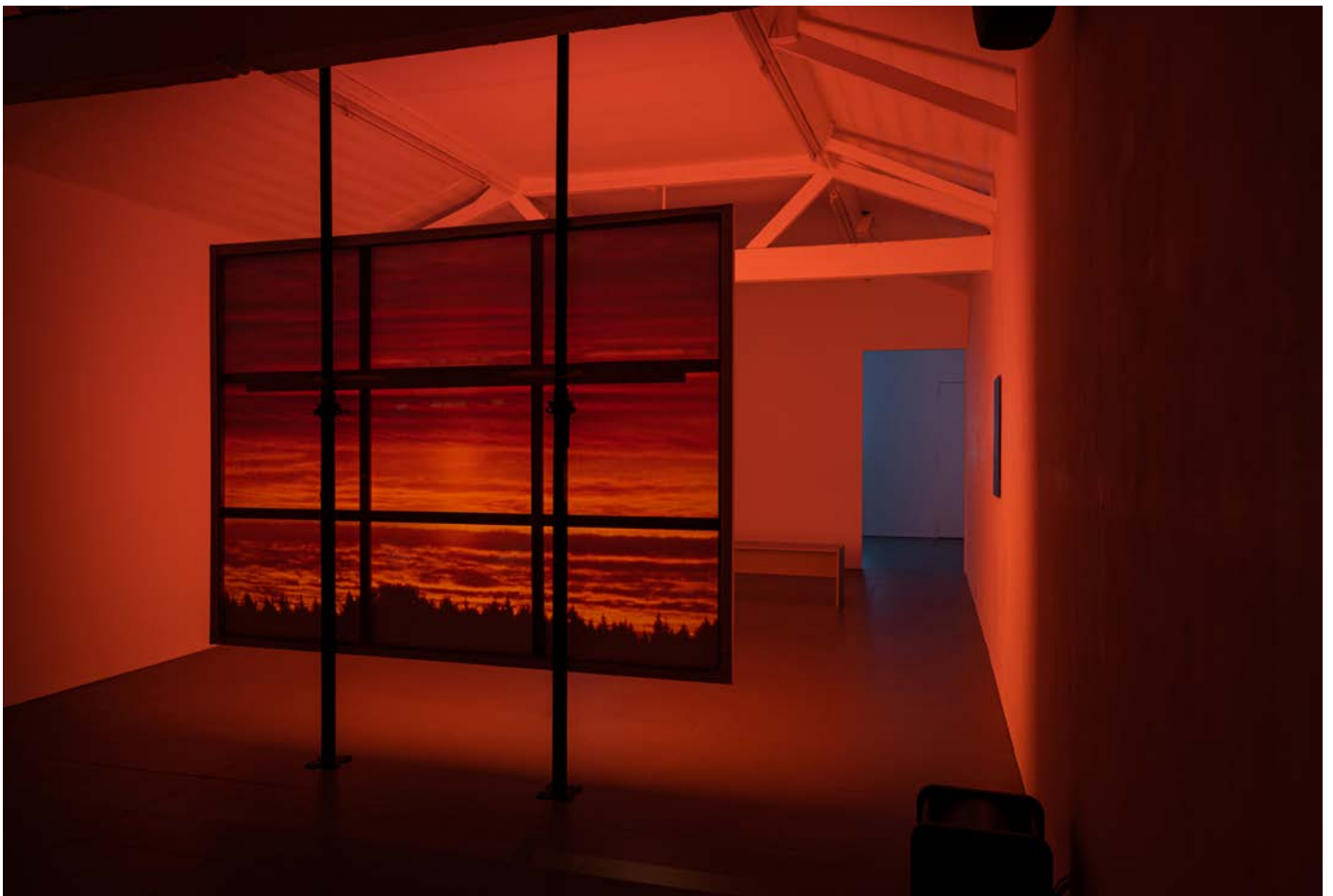
Private View Documentation *Reversion*, Ksenia Pedan, Cell Project Space



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 *Reception*, Ksenia Pedar, Cell Project Space

Partners & Supporters 2022 & 2023

BRITISH ART
subject specialist
NETWORK



PAUL MELLON CENTRE
for Studies in British Art

Yale



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Kingdom of the Netherlands

ifa Institut für
Auslandsbeziehungen



M mondriaan fund
for visual arts & cultural heritage



COCKAYNE

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-born 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 first 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 first 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 Disidentification'.
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 at 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 of 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 installation, 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 photographic works, featuring bespoke video installations utilising the gallery's space. It included a film screening, 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 first 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 futures, 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 by 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 by 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 partnerships 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 effectiveness 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 were 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 were 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 Project 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 knowledge and practice or to support early stage ideas for smaller events within the programme. The initiative offers 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 locally 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 offered artists a sustained and prolonged period of residency to develop new research, test ideas and present a final live 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-based 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 by 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)*

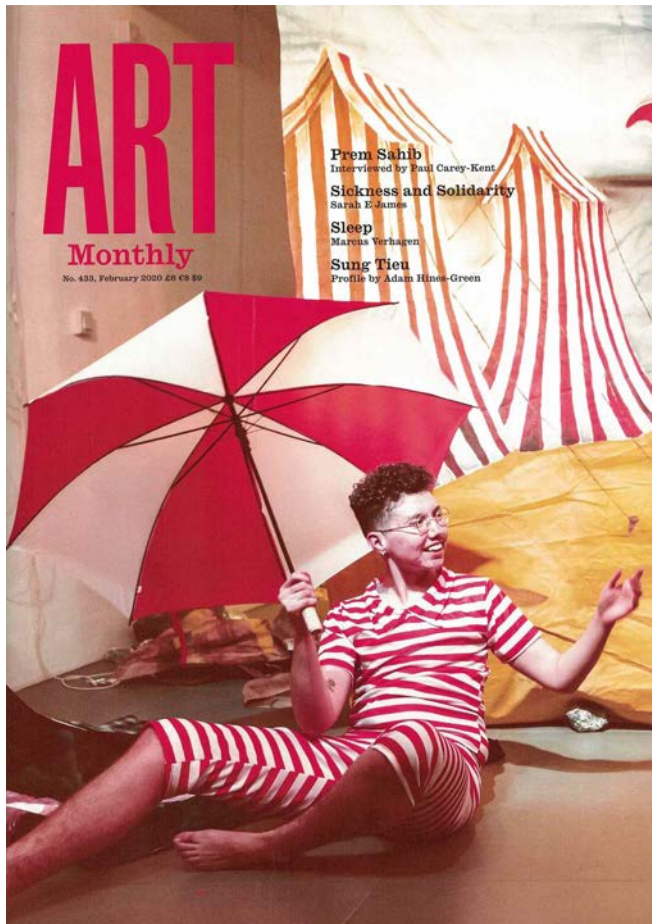


Sistxrs Fight Club (SSFC), Xtracts, 2018, working with members from the QTIPoC community

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>



In Dance As You Wrestle at Cell Project Space, London, paradox becomes a productive rift

In the Eastern Orthodox calendar, 19 January marks Epiphany: believers across Russia and Eastern Europe plunge themselves into frigid oceans, lakes and rivers. They bottle and consume this often-polluted water, ostensibly rendered 'holy' on this day, sometimes becoming ill from its 'healing' properties. Lithuanian artists Anastasia Sosunova and Agnė Jokšė take this paradoxical ritual as the framework for *Dance As You Wrestle*, which explores queer love as a counter-relic to the imperial residue of a religious practice followed primarily by Orthodox Christians, with all the cultural tensions that implies.



FRIEZE

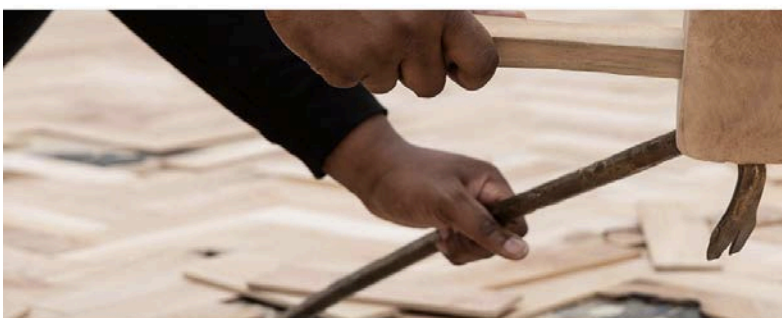
FEATURES INTERVIEWS LISTINGS & REVIEWS OPINION STUDIOS VISIT SHOP



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 | 08 DEC 20



Art Basel

Overview Artists In Focus: Art Basel in Basel Art Market Insights Art Collecting Travel Lifestyle Exhibitions



Coumba Samba and Éxile des Sables, FIFA, 2024 (performance) and Coumba Samba, Capital, 2024 (installation) at Cell Project Space.

'A further crossover project with music and art that I find intriguing is "New York" by London-based duo Gretchen Lawrence and Coumba Samba. They describe themselves as a "girl-pop music and performance project", and their performances feature raw, chopped lyrics. Their debut album, *No Sleep Till N.Y.* (2022), is a blend of electro and pop music that is strikingly innovative. Earlier this month, the band previewed a new album during a live show at Pageant, an artist-run performance space in Brooklyn. Additionally, Samba is an accomplished visual artist who recently opened her first solo show at Cell Project Space in London. The show features a soundscape by Lawrence, adding an extra dimension to Samba's art.'

Coumba Samba at Cell Project Space

April 24, 2024

ArtReview



Artist: Coumba Samba

Exhibition title: Capital

Curated by: Milika Muritu and Adomas Narkevičius

Venue: Cell Project Space, London, UK

Peng Zuqiang's Sense of Touch

Mary Reynolds | 14 June 2022 | ArtReview.com



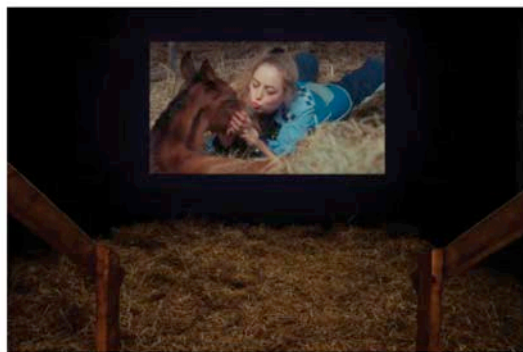
In *Sideways Looking* at London's Cell Project Space, the Chinese artist's moving-image installations consider connectivity and its absence

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 BALDEVIOUS. 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

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 room with a horse.

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

Such are the absurd two *Beast and Feast*, 2023, Josefin Arnell exhibition with Max Göran. Instead of a slick, east London Motherhood, career anxiety engagement of urbanites casually tossed around as the film opens with found including horses being dr and punched by protester begins, these animal right Personal anxiety and fant forestall critique: the need the will to question core.

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



JOSEFIN ARNELL, BEAST AND FEAST, 2023, INSTALLATION VIEW

darkness. The glory of this closing sequence is tarnished by a spoken-word version of Fred Egleamth's 'Punk Rock' – a song about a heartbroken desire who

Bryan Giuseppe Rodriguez Cambana: Opera de Balcon

Cell Project Space, London, 27 January to 27 March

During the occupation of Peru (1980–1982), the Spanish University oversee the construction of balconies in the capital of Lima. These balconies (from *balcón*, 'to look at') enabled students and citizens to observe the life of the street without being seen themselves. They remain as a symbol of social hierarchy that draws tourists today – UNESCO designated the Historic Centre of Lima a World Heritage Site in 2000, conferring further privilege on the imported European facade. Indeed, the Peruvian state now invites private companies to 'redevelop a balcony' in exchange for tax breaks, underscoring them as all costs.

The two balconies in 'Opera de Balcon', Bryan Giuseppe Rodriguez Cambana's solo exhibition, are, by contrast, man-made, creating a quotidian atmosphere that gestures to the pleasure of everyday lives. Rodriguez Cambana introduced me to *bañicaph*, or 'bañic', a word that captures the working-class attitude of this shore. Depending with Lima's UNESCO world, the balconies call to the artist's hometown of Chilo, a neighbouring port city that is predominantly inhabited by black and indigenous communities.

Balcony 1 and *Balcony 2* are four-to-sixty-second films to those each other at an oblique angle, separated from each other, they are emotional, nostalgic, and somewhat alone, revealing their artifice. *Balcony 1* is painted light blue, its subverted yellow floor containing a portrait of a smiling infant, larger, *Balcony 2* is painted light blue and features a man surrounded by work splatters on the wall. Their two platforms are elevated by four beams and decked with plants, chairs and necessary clutter left out to dry, as if someone had momentarily gone indoors, but we are in Cell Project Space in real London, far from Chilo.

The main room is quiet and still, its objects static. The painted surface of the balcony walls is without blinks or eye damage, they appear like characterised memory when seen up close. The protagonists of this opera are silent, or almost. First, a balding man in a white shirt, Rodriguez Cambana, plays on headphones listening to the back of the shore; it can be heard in the space between the balconies only faintly, as a distance, like a patchy phone signal. (First's voice is detected by two balconies through two brightlines that intersect in counterpoint, suggesting a secret transmission.) A smaller installation, *Love Lines*, includes two printed screens from a playbill, showing the prepositional silence of the balconies. But then I overheard someone, who turns out to be the artist Mónica Quintanilla, singing Rodriguez Cambana's ballad in front of *Balcony 2* after having listened to it on the headphones, and this impromptu rendition turns out to be perfect in its enactment of the *bañicaph* the music with a woman.



Bryan Giuseppe Rodriguez Cambana, *Balcony 1*, 2023

expressing desire and love in complete set to a balcony (short) 'Seems like nothing is clear / There's as much to be / I know something they don't / and that's what you fear' – these confessional lyrics produce a stinging support with the gaze and vision of the opera.

Set on show here, Rodriguez Cambana's final *Opera de Balcon* installation, *Love Lines*, is a performance of the actors taking character development classes to learn 'Vocal Warm-ups' 2008 and *My Ophelia*. First black women with around a white space as if translocated from their living rooms, humming to themselves while gesturing to the camera occasionally. This performance exists on a continuum with *Opera de Balcon*, both works use material to explore love as a revolutionary force in the lives of black and indigenous people.

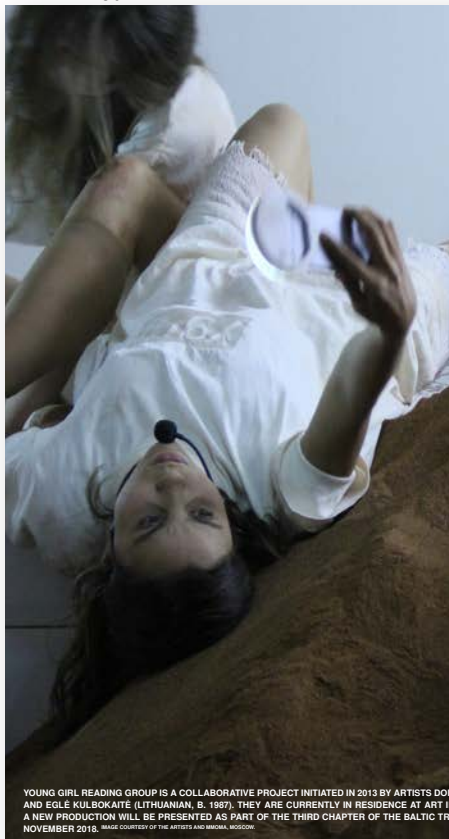
Rodriguez Cambana grew up on the coast of what he calls the Black Pacific, heading to primary mainstream hip-hop and salsa. The opening party of *Opera* was a *Quinta 12* Market played Afro-Caribbean beats beneath strings of multicoloured lights, cocktails were passed around and dancing happened while friends gathered to listen to the balcony. 'Don't be drinking the juice / those people watching your name / remember all that ain't real / but still can't miss a word' After the party, music continues to run through the shore, making more for different kinds of activities, with 'Opera de Balcon', Rodriguez Cambana has created the gallery space from a nearby balcony, looking reflection on class, nationality and migration.

Tom Hastings is a writer and lecturer based in London.

Andrea Fraser: This meeting is being recorded

Kunsthaus Stuttgart, 25 September to 27 February

In 1948, American psychologist Kurt Lewin claimed that 'total action, just like physical action, is altered by perspective'. Lewin's concept of self-awareness in group dynamics is thought to have informed the experimental learning and research methods of Wilhelm von Oetmar and the 'Theoretical Journal of the



YOUNG GIRL READING GROUP IS A COLLABORATIVE PROJECT INITIATED IN 2019 BY ARTISTS DOM AND EGLE KULBOKATE (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 TRIANGLE IN NOVEMBER 2018. IMAGE COURTESY OF THE ARTISTS AND MICHAEL WOODSON

studio international

Home Archive CyberArt About

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 met 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.

words by Federico Sargentone

ing the public, collective dimension of the text. "In our s, the readers are placed in casual lounging positions, mind bodies hanging out in bedrooms," they explain. a sense of intimacy and vulnerability is generated—a on-the-internet catharsis, where feminist theory rubs sh' reading practices."

lido, Nina Powers, Ursula K. Le Guin, Richard Senna Haraway are just a few of the key authors that it will be performed by the group. The out-loud omed 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 Kulbokaitis put it, "By performing the text, as- comfortable positions to read, or writing down some in the space and on their clothes, the readers com- orception of the body, the space and the text itself" d as a "sonar-social architecture of shared curiosi ncity, a live Instagram hangout, and a self-conscious mber for intimacy and discovery." Young Girl Reading is 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, erences of sexuality, desire and legitimization framed d through the public action.

s, "The Young-Girl never creates anything; she re- self"—and it is the enactment of this particular, polar oners Young Girl Reading Group most. With the ng a proxy for language, the "seductive power" of the comes an exchangeable value—a dramatic yet ironic of the everyman's "labor power."

NEWSLETTERS

ARTFORUM

SUBSCRIBE

artforum NEWS CURRENT ISSUE COLUMNS FEATURES REVIEWS CRITICS PICKS ARCHIVE VIDEO 艺术论坛

REVIEWS LONDON

Niklas Taleb

Cell Project Space
By Daniel Narkiss
October 1, 2023 12:00 am



Niklas Taleb, *The Personal Life*, 2022, 100 x 100 cm, house wrapping paper, glass, resin, 14 x 21 x 17"

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 *Simon*
City base
cross-bo
various
picture
school-
photo, a
often fea
images
at variou
also *Unit*
bucket i

Frieze

Reviews /
frieze
BY ANNY BURD
27 MAY 2024

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 in team of architects, building or, perhaps, even an art exhibition. This modular piece of section and section underlines Rosa Aiello and Patricia L. Boyd's collaborative exhibition 'Solo' at Cell Project Space, where as described in the exhibition handbook, modules, video, sound, cinema and photography are recombined and arranged to architecturally 'bring things together in an attempt to pull them apart'.

Two L-shaped temporary walls occupy separate ends of the gallery, creating distinct corners to reveal the modularity of domestic space, further emphasized in Rosa Aiello's motion-imagined sound piece *Control (Officer Ford)* (2019), which has the voices of a house (the stairwell, the living room, the bathroom, the bathroom in close proximity...) named in Dr. Christine Bosker-Ford's testimonial against Brett Kavanaugh. This source material suggests the unsettling consequences configured space can have over lived experience. A topology for an adjacent artwork resonates here, exploring, 'The way the rooms of the house are arranged determines the flow of events', specifically underpinning Progression (Chinese Hills - Country Hill) (2019) a photographic series extending across a gallery wall. Buried images of detached houses, photographed at high speed depict a journey between two neighbouring suburbs in Atlanta, Georgia, both built in the 1950s. Incomprehensible view of homogeneous houses dominates the landscape while capturing subtle to the conditioning influence of design over human behaviour.

ArtReview

Artist Gelare Khoshgozaran Maps the Psychic Effects of the Forever War

Chris Frie-Woodcock Features 02 March 2021 ArtReview



Gelare Khoshgozaran, *Madness West: Connecting Tower* (2018), 16mm film transformed to video, sound, colour, 31 min

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 L.A. Armoured vehicles and rubbish trucks line the road, while they're fronted are graffiti with 'ACAB', 'BLM' and a bank on one street corner has 'George Floyd' written across its window. Subtitles describe the artist's move from Iran

Related articles

Programme History

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 first institutional exhibition at KW Institute, Berlin and Camden Arts Centre, London in 2022-23.



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

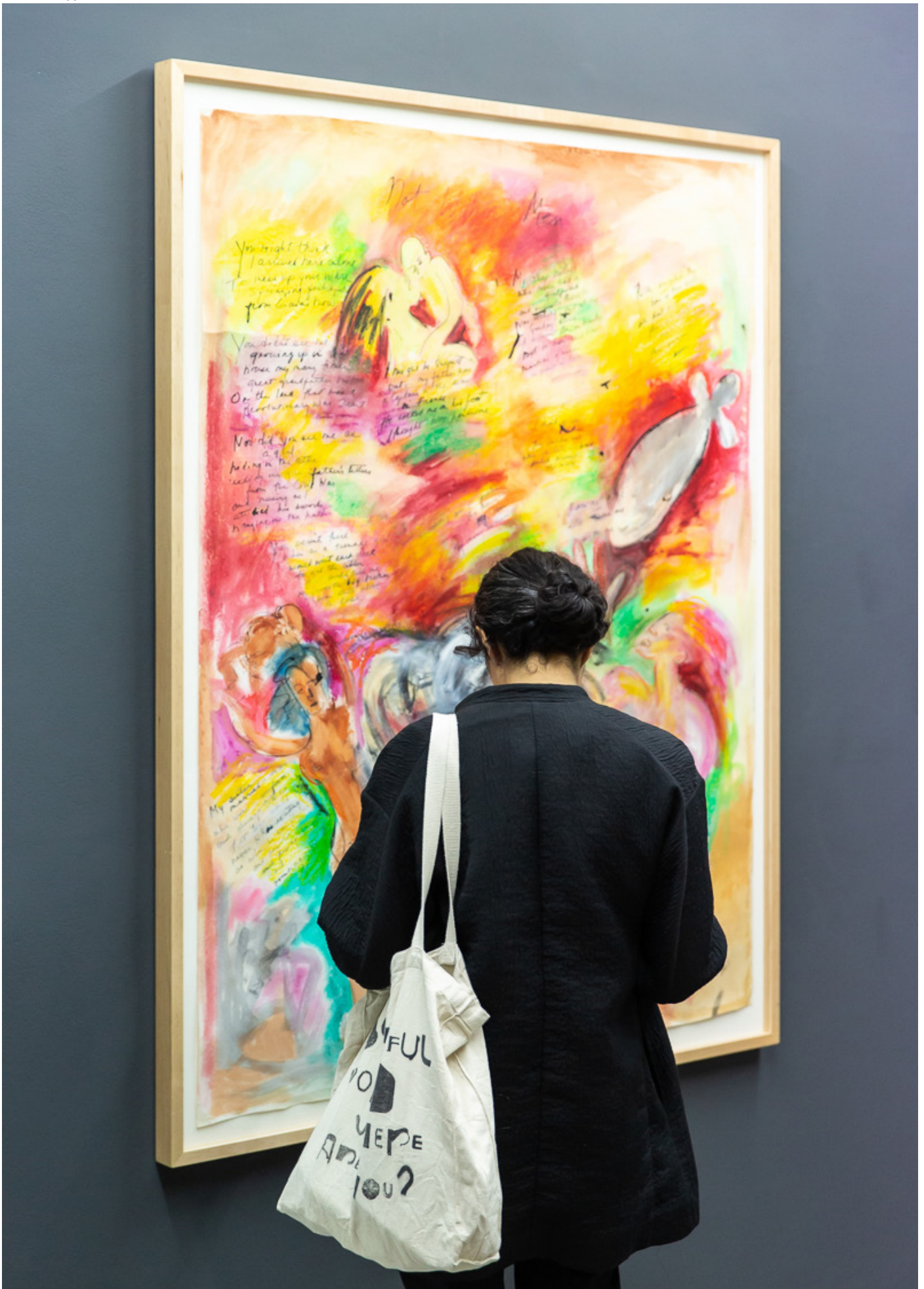
Pivotal group exhibitions have included 'Civic Duty', featuring works by Carolyn Lazard, Sam Lipp, and Adrian Piper with the first airing of the late Donald Rodney's pivotal and timely AI work 'Psalms' since his solo exhibition at South London Gallery in 1982. 'Shit and Doom' – No!art, showcased forgotten 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 first 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



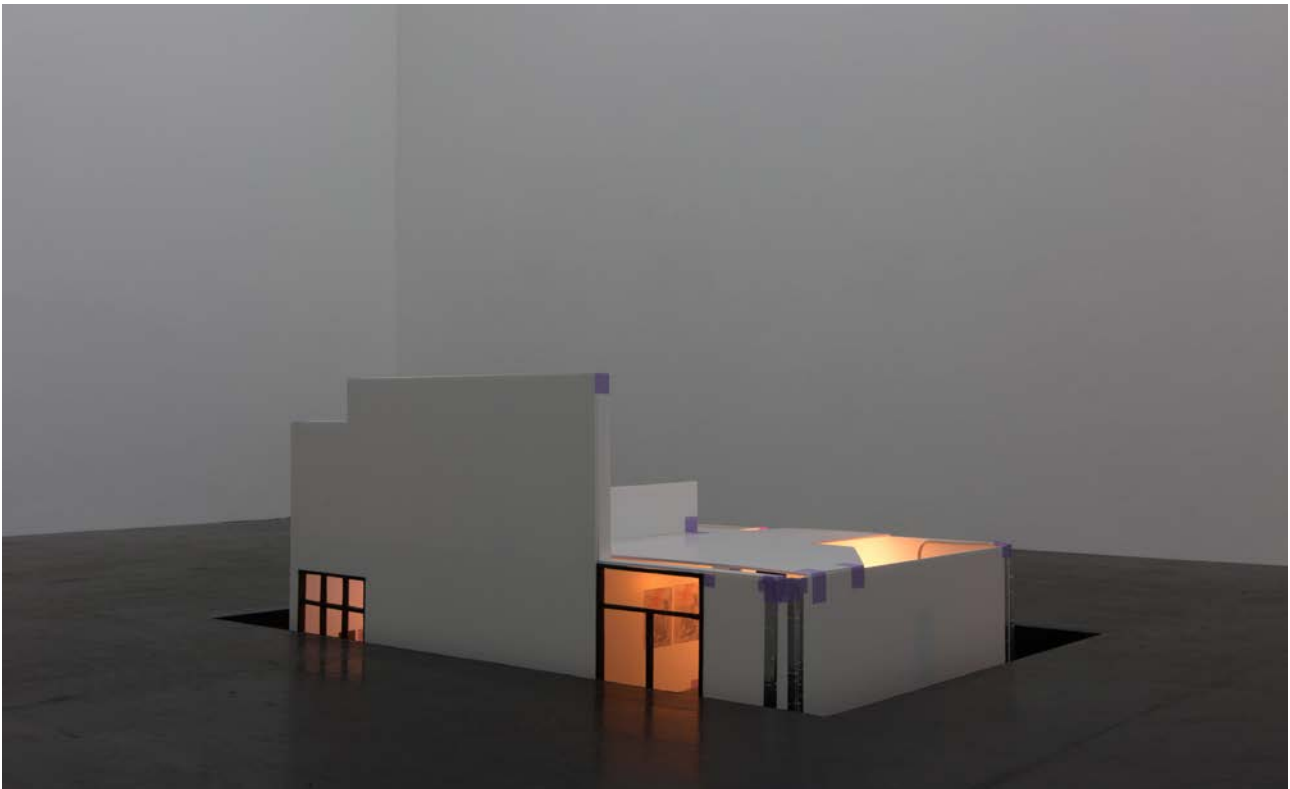
Psalms, 1997, Donald Rodney, *Walk*, 2019, Sam Lipp



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