

SCULPTURE SHOWROOM



**A GUIDELINE TO THE PILOT EDITION,
GLASGOW INTERNATIONAL FESTIVAL OF VISUAL ART 2018**

The Project:

Sculpture Showroom is an adoption scheme for sculptures that will be organised by Sculpture Placement Group and piloted for Glasgow International Festival of Visual Art 2018. For Gi, the project will consist of an exhibition that will include the work of six artists and a catalogue containing a range of work(s) from a much larger group of artists. All of these works will be available for adoption.

Simultaneously, to the development of the exhibition and catalogue Sculpture Placement Group (SPG) will also recruit prospective adopters, organisations and individuals that can provide good homes, next contexts and ongoing care for these works.

Sculpture Showroom is an experimental project exploring new ways of dealing with current issues within sculptural practice. SPG is consulting closely with prospective participants in the development of the project and shaping the format of the project in response to feedback. We welcome any questions, concerns or suggestions that you may have for the project.

Duration:

Sculpture Showroom will run from 20th April until 7th May 2018. Beyond the festival SPG will continue to manage and promote the adoption scheme as well as providing continuity for any works that are adopted under the scheme.

About SPG:

Sculpture Placement Group are Kate V Robertson, Martin Craig, Nicola Godsal and Michelle Emery-Barker. We are exploring ways of prolonging the lifespan of sculptures via action research and piloting alternative models. We work across sectors, consulting directly with artists, arts organisations, academic institutions and community groups to facilitate engagement with sculptural practice.



Artist Criteria:

We welcome the inclusion of work from artists practicing broad variety of contemporary sculptural practice. Artists offering work for inclusion may be of any age and at any stage in their career. Although we are broad in our inclusion criteria, we reserve the right to exclude any works that we do not feel are truly representative of contemporary sculptural practice. We suggest that sculptural works that might be readily circulated via commercial routes are not necessarily appropriate for this scheme.

We would ask artists to think carefully before selecting works for inclusion and ensure that they are happy to commit to the process and that the works are suitable for public/private display.

Organisation Criteria:

We welcome applications from organisations, groups and individuals who feel that they have an interest in adopting works. We ask organisations to consider if they have the resources to commit fully to the process of the adoption and are able to provide ongoing care and engagement with the work. Please note that this does not need to be an onerous process- it can in fact be a lot of fun!

How to Apply:

Firstly we would ask all artists and organisations to carefully read these guidelines. Once you are satisfied with the aims of the project and processes involved please get in touch with us and we will provide guidance as to the next steps. We will then issue you with a questionnaire to compete. In advance of completing the questionnaire it would be good to have a think about the following information and have details to hand:

Artists:

- Works you would like to have adopted: titles, location, dimensions, materials etc

- Any particular restrictions that you would like to put on the adoption: location, types of organisation etc
- Any particular care instructions that may apply to the ongoing maintenance: cleaning, polishing etc

Organisations:

- What you may be able to offer a work: audience, ongoing care, dialogue with artist, potential for future engagement or commissions
- The space, facilities you can offer. Where might you put it? Who will see it?

Practical Considerations:

There are a number of practical considerations for both adopters and artists to think about in the adoptive process.

Transport:

We would expect the adoptive organisation to cover the costs of transporting the work to its new home. We realise that many organisations will not have huge resources to cover such costs but SPG are committed to working with organisations to find a way to fund transport. This will be addressed during the adoption process on a case-by-case basis.

Insurance:

We ask artists to consider the insurance costs when indicating works for adoption. Whilst we acknowledge that insurance is important, exceedingly high insurance values may prohibit an organisation for taking on long-term care of the work. If works are very valuable, then they may not be suitable for the scheme. Artists are also able to waive the requirement for insuring the work. Many organisations will be able to add work to their existing insurance policy for little, or no additional cost. This again will be explored on a case-by-case basis.

Ongoing Care:

Through the scheme ownership will be transferred to the adoptive organisation. As such, the organisation will accept responsibility for the ongoing care of the work. Artists are asked during application if they would like to be involved in the ongoing care and maintenance of work.

Decommissioning:

All artworks have a lifespan and it is only realistic that there will be a limited time that the work can be kept on display. A decommissioning procedure will be agreed between the artist and adoptive organisation and will sit alongside the contract.

Succession Planning:

Similarly, not all organisations will be around forever. Again a clear agreement will be outlined between the artist and organisation as to who retains care of the work should the organisation cease to function or change significantly (e.g. relocate)

Audiences:

One of the main attractions of the scheme for artists is having new or continuing audiences for the work. We ask adoptive organisations to consider where the piece might be placed to achieve the most impact for audiences. We understand that there may need to be changes in the placing and situation of a work over its lifetime and we encourage the adoptive organisation to be enabled and motivated to change the work's location as they see fit. Organisations should however be aware that the artist's would be dismayed to learn that the works were in storage for long periods of time. As such, careful consideration should be given to the best way to keep works on show as much as possible.

Ongoing Dialogue:

During our consultation with artists and organisations in the development of this project it has become clear that the ability of the work to reach new audiences and continued ongoing dialogue with the organisation is of interest and importance. Whilst this will not be of interest to everyone, SPG will work to promote this where possible. SPG will also conduct follow-up sessions with artists and organisations annually so we can

monitor and evaluate the impact on all involved and so that any issues can be resolved mutually.

Contracts:

A contract will be drafted between artist and organisation and all agreements will be facilitated by SPG. A standard contract will be applied with options for caveats and additional clauses to be added on a case-by-case basis.

SPG's Contact Details:

If you have any questions regarding the scheme please do not hesitate to get in contact with Sculpture Placement Group:

sculptureplacementgroup@gmail.com
www.sculptureplacementgroup.org.uk

