

How to work together

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How to Work Together is

supported by a grant from Catalyst: a £100 million culture sector-wide private giving investment scheme aimed at helping cultural organisations diversify their income streams and access more funding from private sources. The scheme is made up of investment from Arts Council England, Heritage Lottery Fund and the Department for Culture, Media and Sport. Over the next three years we will match these funds through private donations and sponsorship.

In the first year, the commissions programme receives support from Bloomberg and Outset Contemporary Art Fund; and the think tank is supported by Jerwood Charitable Foundation.



Bloomberg

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outset.

Announcing **How to work together** – a major new collaboration by three of London’s leading not-for-profit contemporary art galleries: **Chisenhale Gallery, The Showroom and Studio Voltaire.**

Three galleries, three years, nine major new artworks and a new collaborative model for the visual arts – in response to the question: **How to work together.**

www.howtoworktogether.org

Together we have been awarded a Catalyst grant of £210,000 from Arts Council England to create a joint commissioning and research programme over three years 2013-2016. It is a recognition of our organisations’ support of emerging artists and advocacy for the small-scale not-for-profit visual arts sector in London.

The shared project is made up of **an annual art commissioning programme** of new work for exhibitions and an online library of new research that will invite an exciting range of artists, writers and designers to respond to the question of **How to work together.**

The first four **Think Tank** commissions are now live – at www.howtoworktogether.org/think-tank

Common Good(s): Redefining the public interest and the common good – Writer Anna Minton (UK) on the value and potential of the idea of the ‘common good’ and how to work together as a society.

How to refuse work altogether – A sound work by artist Bonnie Camplin (UK) involving a ritual lunch and a silent refusal of work.

A conversation about work and friendship between Céline Condorelli and Avery F. Gordon – Artist Condorelli (UK, Italy) and sociologist Gordon (US) explore friendships formed by making common cause amongst the excluded, marginalised and dispossessed.

NOTES TO EDITORS

Chisenhale Gallery supports emerging British and international artists to develop major new artworks at formative points in their career – often in their first UK solo show. For 30 years our award-winning exhibitions and offsite programmes have brought inspiring and challenging contemporary art to audiences in east London, the UK and internationally.
→ www.chisenhale.org.uk

The Showroom is a space for contemporary art that operates on the intersections between art, research and participation. For 30 years, we have supported artists to stage their first solo shows in London and been a pivotal force in the development of contemporary practice. A key aspect of our work is a commitment to the Church Street area through Communal Knowledge, an ongoing programme of artists' projects produced in collaboration with local groups.
→ www.theshowroom.org

Studio Voltaire is a leading independent contemporary arts organisation; our main activities are the provision of affordable studios, a renowned programme of exhibitions, performances and commissions, and a pioneering education programme - Not Our Class. We place the artist at the centre of everything we do: providing opportunities to produce work in an open and discursive environment and allowing a closer relationship between the artist, production and audience.
→ www.studiovoltaire.org

Source Sans How to work together – Design studio **An Endless Supply** (Birmingham, UK) have developed the brand identity and website for **How to work together** and have created the composite typeface Source Sans How to work together, using the open-source font Source Sans combined with customised letters by invited font-designers.

The first major commissions for exhibition to be realised in May – June 2014 are:

Céline Condorelli (UK, Italy) working with **Chisenhale Gallery** on the subject of work in friendship and friendship in work.

Chris Evans (UK) with **Massimiliano Mollona** (IT), **Dexter Sinister** (US) and **Marina Vishmidt** (UK), working with **The Showroom** on a re-brand of the left-wing newspaper *Morning Star* – and the relationship between form and content in print and political activism.

Ella Kruglyanskaya (US, Latvia), working with **Studio Voltaire** on a new series of paintings addressing the proposition **How to work together**.

For more details and biographies of all artists, visit:
www.howtoworktogether.org/commissions

Peter Heslip, Director Visual Arts, **Arts Council England**, said:


‘Catalyst Arts is about helping a wide range of arts organisations diversify their income streams and access more funding from private sources. It is one of the ways we are seeking to help smaller organisations thrive in this changing financial climate. I am delighted that we are supporting this innovative project by a consortium of three highly respected galleries. Each of these galleries has a reputation for artistic excellence and brings complementary strengths to the venture. The joint project is an example of how the sector can tackle common challenges through collaborative and artistic means.’

Polly Staple, Director Chisenhale Gallery, Emily Pethick, Director The Showroom, and Joe Scotland, Director Studio Voltaire, said:

‘**How to work together** will reveal what our galleries – on the east, north and south fringes of central London – can do together that we could not do apart. Our organisations already share common ground and a track record for supporting emerging and under-represented artists to produce and present ambitious new work. Together we can expand our artistic programmes, commission and show more incredible new work, reach new audiences, and develop new ways of raising money to drive our organisations forward. Through pooling our resources and knowledge we can create a new model of collaboration for the visual arts.’

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