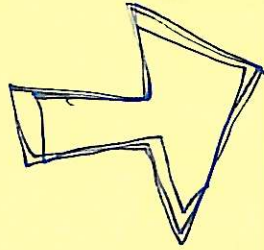




Longhouse  
Interrogation: Walsall  
as good practice



## Photomonth L

London Photomonth is the largest ever Photomonth is events held in r photographers. the truth, often addressing con

The festival kicked off on 10th October at the White Images Theatre, Bethnal Green. This year is the laureate

World Photography Organisation. The theme is Children's rights in support of the UNICEF Declaration of the Rights of a Child.

Other programmes include the Photomonth Photofair (Saturday 10 October, 10am-6pm) that takes place over the whole of Spitalfields Traders Market and comprises 100 stalls and stands with photographers selling their prints, galleries representing photographers, publishers, products and services, talks and walks from the photo-bus and a photo-bar, admission to which is free. This year also features Photomonth Photo-open held at F Block, The Old Truman Brewery, Brick Lane where a wide range of subjects and approaches will be exhibited and again all prints are for sale.

Photomonth Portfolio Reviews (Saturday 31 October and Sunday 1 November, 11am-4pm) presents a prime opportunity for photographers to showcase their work to curators, publishers, picture editors, journalists, gallerists and established artists. Reviewers for 2009 include Louise Garczewska (Getty Images gallery), Tony Bell (Picture Editor, *Observer*), Hannah Watson (Trolley Books), Simon Bainbridge (*British Journal of Photography*), Renee Mussai (Autograph ABP), Anya Stonelake (White Space Gallery) and photographers Stephen Gill and Jenny Matthews.

In addition to these programmes, the Photomonth Lecture will be given on Thursday 1 November at 7pm by Mark Neville who is interested in ways in which photography can benefit its subject matter. He is best known for his Port Glasgow Book Project where he produced a coffee table book of social documentary style images which he then delivered free to all 8,000 homes in the Port. Tickets for the lecture cost £7 (£5 concessions) and booking is essential.

**Photomonth London, 1 October – 30 November**  
[www.photomonth.org](http://www.photomonth.org)  
[www.alternativearts.co.uk](http://www.alternativearts.co.uk)

- 1 Paul Trevor, *Brick Lane, London E1, 1980*. © Paul Trevor
- 2 Anna Francis, *Stoke-on-Trent Tour Guide*, February 2009. Francis marked the end of her Longhouse action research project with a tour looking at the city's regeneration potential from an art and culture perspective. Photo: Glen Stoker
- 3 'Automatic', installation view showing Berndnaut Smilde, *Conditioner*, 2009 and Ruth Proctor, *Mohawk, Choctaw, Three turn*, 2009. Curated by Chris Fite-Wassilak and Gavin Murphy for Auto Italia South East.

## Bridging gaps

Interrogation Walsall that explores the impact that one artist can make in one place in one day is part of Longhouse's annual programme, which provides professional development opportunities for artists working in the public realm. Longhouse is an annual arts programme by West Bromwich-based community arts organisation Multistory.

The New Art Gallery Walsall offered Longhouse use of the artist's studio for a month, as a parallel project to their Professional Artist's development (PAD). Selected from an open call, artists had one day each to work in Walsall as a secret agent, working during September in one of four areas: Action Research, Consultation, Interrogation and Collaboration. Findings and results will be disseminated and discussed at a symposium on 2 October.

Lead artist Anna Francis says of the project: "The idea is to bring artists into a space for one day, to equip them with a set of tools, information and instructions and a designated public space in which to work."

This approach of supporting artists and offering both platform and funding for new work is one example of how established institutions can offer really valuable PAD to artists at important stages in their career. Such programmes act as badly-needed bridges to the gap between institutions and established galleries and smaller artist-led, independent spaces and development opportunities in that difficult no-man's land between emerging and mid-career.

At A Foundation in Liverpool, I am part of a group of artists who discuss art and also organise events for other artists in the city. The group was invited or formed by curator Bryony Bond who wanted to continue the discussion begun while recording an interview in 2008 about Liverpool's art scene for Portable Radio. Thus far, for me at least, it has built valuable relationships among artists/studios operating in Liverpool and the institution. Explaining reasons for initiating the group, Bond said: "I believe that galleries/curators should give rather than just receive, so be active contributors not just facilitators."

This is not pure generosity as she would readily admit; it builds a really interesting relationship that spreads information easily throughout the grassroots level of the city, as well as bringing artists into A Foundation and creating events and discussion that diversify the gallery's programme.

Glasgow School of Art's Emergent Artists, is an exhibition programme for their own alumni. This has now been running for four years and the first open submission selection was exhibited during August and September 2009. This programme offers early career artists an important opportunity to exhibit in a credible space and, like the other programmes and projects mentioned here, is without a patronising slant or the box-ticking that often seems to accompany such initiatives.

### Emily Speed

Read Emily Speed's *Getting paid* blog at  
[www.a-n.co.uk/artists\\_talking/projects/single/497389](http://www.a-n.co.uk/artists_talking/projects/single/497389)  
[www.multistory.org.uk/](http://www.multistory.org.uk/)  
<http://interrogation-walsall.blogspot.com/>  
[www.artatwalsall.org.uk/](http://www.artatwalsall.org.uk/)  
[www.annafrancis.blogspot.com/](http://www.annafrancis.blogspot.com/)  
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