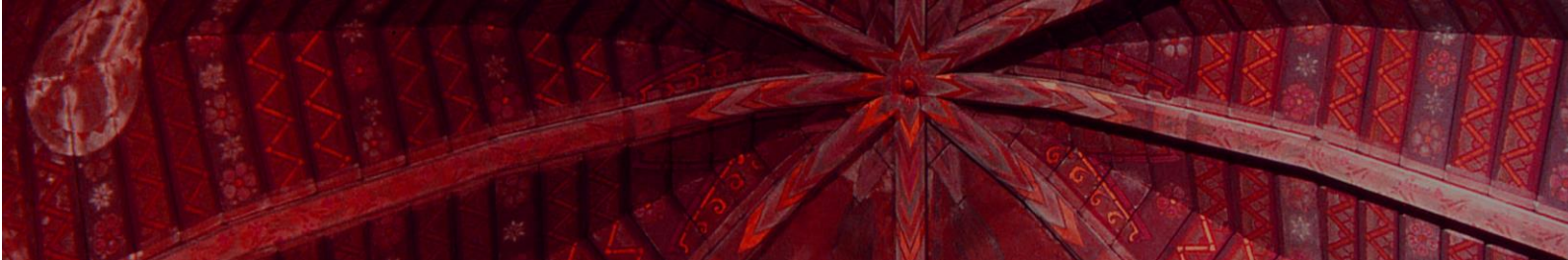


The Florence Trust Artist Residency Programme 2015/16

Florence Trust, St Saviour's, Aberdeen Park, London N5 2AR

A twelve-month artist residency beginning in August 2015

1. Introduction
2. Studio Facilities
3. One-to-one Mentoring
4. Network Support
5. Exhibitions, Publications, and Events
6. History and Location
7. Team
8. Application Process



Introduction

The Florence Trust, much more than just a studio

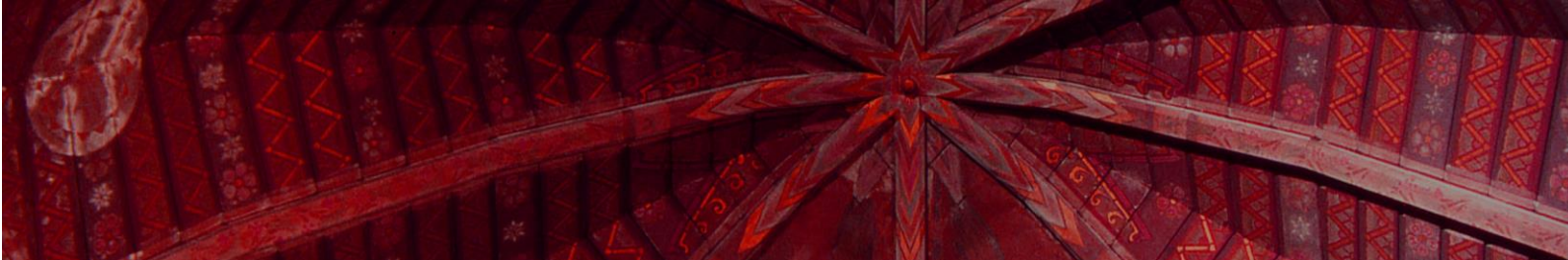
The Florence Trust offers twelve-month studio residencies commencing in August for up to a dozen carefully selected artists. During the residency each artist has 24-hour access to a studio within the Trust's Grade-1 listed neo-gothic church in Highbury. The resident artists at the Florence Trust form a supportive community and a valuable network during their time here.

On top of the availability of studio space and a supportive network, our artists benefit from a professional development scheme. The Florence Trust aims to help its resident artists establish themselves in the London art scene and progress their practice. Throughout the year we provide a mentoring programme tailored to the requirements and objectives of each resident. This includes one-to-one sessions with the Director; Curator; members of the board of Trustees, as well as visiting artists, writers, and curators. We hold peer critique sessions during the year and workshops on relevant topics. We organise regular gallery tours at which gallery directors and curators give introductions to their spaces and an insight into their worlds. The Trust helps its residents build a valuable network of contacts as well as providing a supportive environment for making work.

All artists are included in the Florence Trust's two annual exhibitions, an open studio event with an accompanying curated exhibition of small works in January and a final curated Summer Exhibition in July, with an accompanying full-colour catalogue profiling each artist's practice.

In the past, artists have joined the Trust at a pivotal stage in their careers and used the opportunity as a springboard to establish themselves in the London art scene and beyond. Our alumni have gone on to exhibit in museums and galleries around the world and their work has become part of major international public and private collections.

The Florence Trust is run by a Director, Studio Manager, Curator, and a group of committed Trustees. It is a registered educational charity that aims to deliver a bespoke programme dedicated to the creative and professional development of each of its resident artists.



Studio Facilities

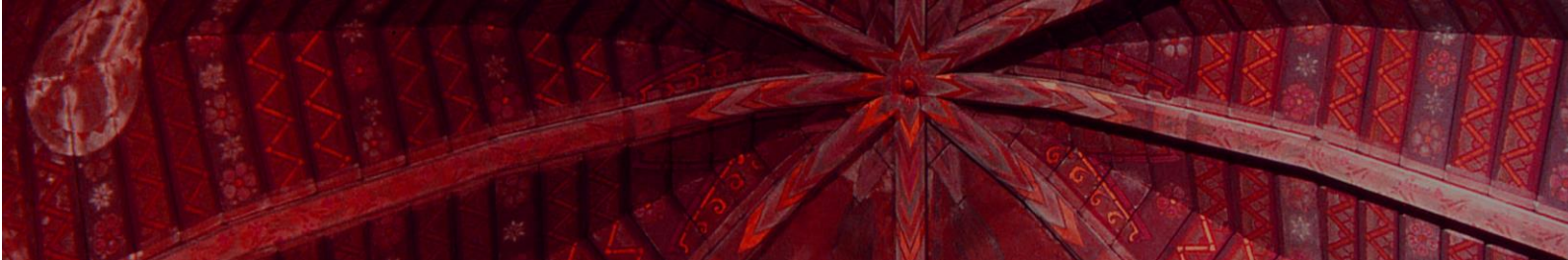
During the residency each artist has their own generously sized, open-plan studio space within the Trust's Grade-1 listed, neo-gothic church. Each studio is around 200 square foot and has its own dedicated lighting and power points. Artists have their own keys and studio access is 24 hours a day, 7 days a week. The building has a wet preparation area, toilets, Wi-Fi, and a kitchen/common room for the residents' convenience. There is also a well-maintained private grounds for noxious work as well as socialising.

The church also has a communal area with a large floor space, pristine white walls, and a dedicated lighting rig, which artists can use as an additional workspace and a place to document artwork.

The biggest benefit of working in one of our studios is that you are sharing the building with a dozen other artists who are also going through an intense and concentrated period of artistic development, providing crucial motivation and a sense of community.



Ryan McClelland's Studio



One-to-One mentoring

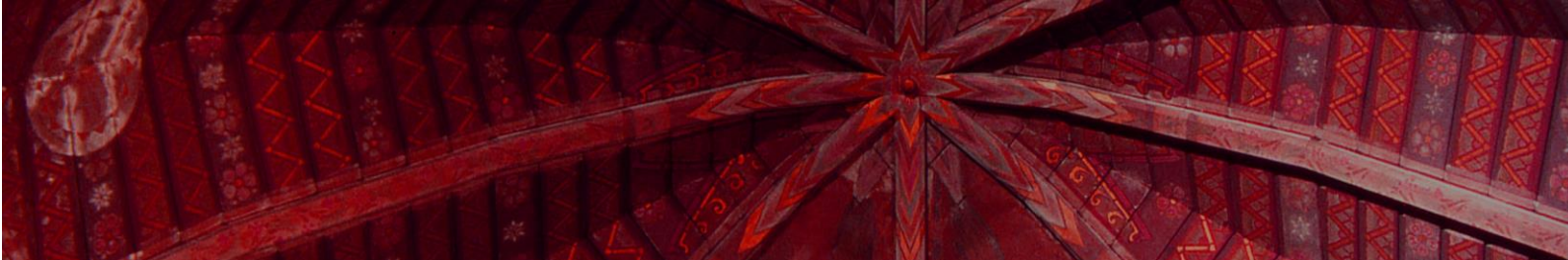
One of the primary benefits of being a resident at the Trust is its framework of support that is tailored to the needs of each artist. Paul Bayley, the Trust's Director, meets with each resident at the beginning of their stay to give an initial critical response to their work and assist in the creation of a bespoke plan to develop and promote it within the context of the London art world. During the year, Bayley holds at least three other one-to-one mentoring sessions with each artist. He is also on hand three days a week to offer assistance on a more casual basis. Bayley has previously worked as Director of the Cornerhouse, Manchester, as well as at Tate Modern, Yorkshire Sculpture Park and the Arts Council and can offer advice on artistic development as well as more practical skills, such as, applying for grants, seeking commercial sponsorship, interview and presentation skills, and working within the London gallery scene.

The Trust also has a curator, Kate Neave, who conducts one-on-one sessions with each artist through the year. She has experience in the commercial and public art worlds and as an independent curator herself is able to offer advice on artists' own practices as well as on navigating the London art scene. As a practicing art writer she can also give assistance with funding and grant applications. She offers a different, but complimentary, perspective on each artist's work.

The Studio Manager, Neil Jefferies, manages the Trust day-to-day and is available to give advice on request about developing artist statements and funding applications.

In addition to the Trust's on-site support, the resident artists also benefit from the expertise of the Board of Trustees, which consists of professionals from both inside and outside the art world. A series of Trustee one-to-ones take place at the mid-point of the year and additional advice may be provided on request.

Towards the end of the year, a series of studio visits with professionals from outside the Trust are arranged, further increasing the amount of divergent views each artist will experience in relation to their practice during their time in residence. The Trust invites people to visit who are relevant to the current residents, with recent invitees including such as Pryle Behrman (curator, London Art Fair), Persilia Caton, (Associate curator, Photographers Gallery), Rosalie Doubal, (Associate curator, ICA) and Gill Headly (formerly Director, Contemporary Art Society) and George Vasey, (arts writer, Art Monthly)



Network support

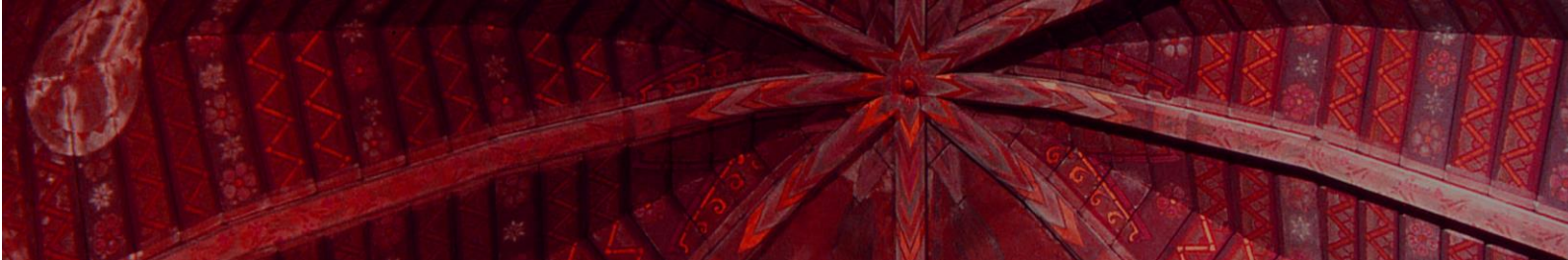
The network of contacts that each artist has a chance to build during the residency is another key advantage of joining the Trust. To assist this process, each artist will get advice on developing professional networking and presentation skills as well as a dedicated page on the Florence Trust website. The most valuable network each resident will tap into is the one made up of other current resident artists. Regular contact with artists from different disciplines encourages a dynamic critical and interdisciplinary environment. Artists give each other advice on practical aspects of working with different mediums and tools and often find opportunities to work or exhibit together.

Artists participate in monthly peer critiques in which they present their current work for discussion. We hold workshops in which artists present and discuss supplementary aspects of their practice such as their website, CV, and artist's statements. We also organise guided exhibition tours with opportunities to meet and question gallery owners and curators from both commercial and public institutions. We also endeavour to organise at least one group visit to an Art Fair, Biennial, or festival outside of London if artists are interested. Recent trips including Glasgow International, Manchester, and Art Basel, Basel.

Residents often build relationships that lead to opportunities for exhibiting or developing artistic projects together years after leaving the Trust. The Trust is actively developing a closer relationship with its alumni to offer them one-to-one and networking support in the years after they leave the Trust.



Peer critique



Exhibitions, Publications, and Events

The Florence Trust holds twice-yearly exhibitions of the current artists' work. Firstly we hold a Winter Open in January at a mid-point through the residency which also includes a curated group exhibition of small works. In July the artist's studio spaces are removed to provide space for a large curated summer exhibition to mark the end of the residencies. Both exhibitions are professionally realised and well attended and are excellent opportunities for artists to showcase their work.

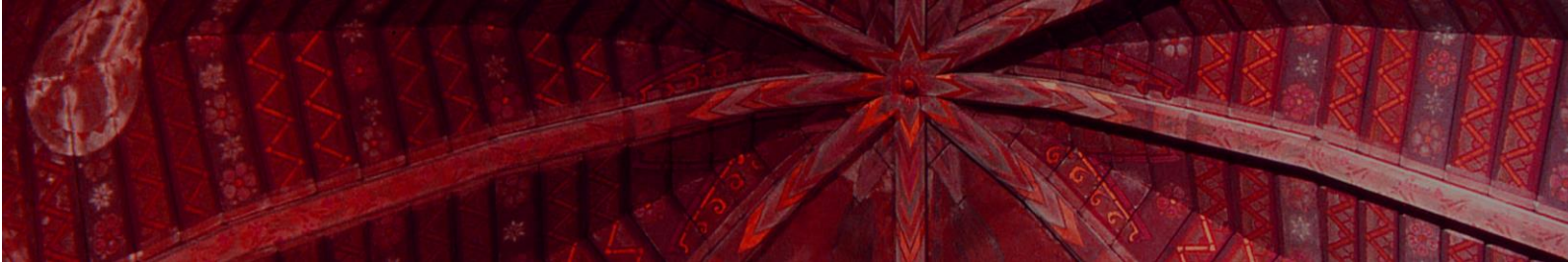
A full-colour catalogue that profiles each resident artist's practice accompanies the Summer Exhibition. The Trust distributes these catalogues widely both before and during the Summer Exhibition, and their exceptional quality means they remain a crucial promotional resource for our artists during the years immediately following their time at the Trust.

A PDF of the FT '13 catalogue can be found [here](#) and the FT '14 catalogue [here](#). For images of previous Summer and Winter exhibitions please visit our Exhibitions & Events page on our website.

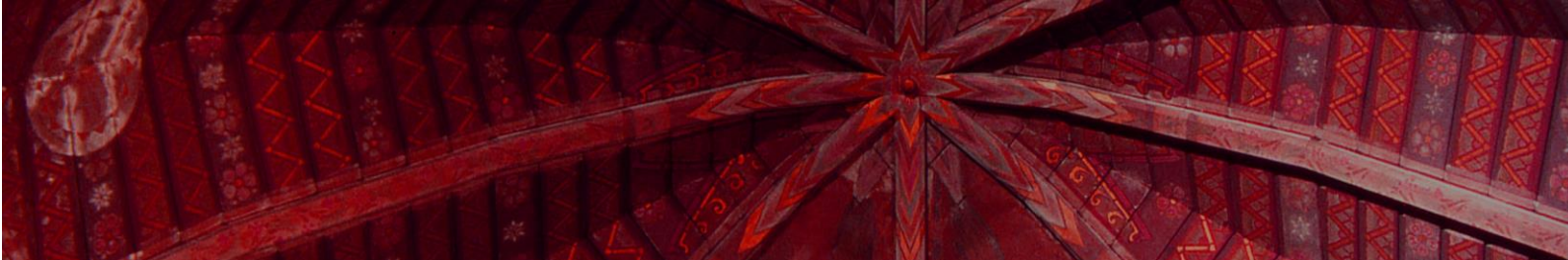
In addition to this the Trust is continually seeking collaborative opportunities with partner organisations to facilitate exhibitions that include current artists at other venues. Recently Florence Trust artists exhibited their work in Rushing to Paradise at the Royal Standard, Liverpool.



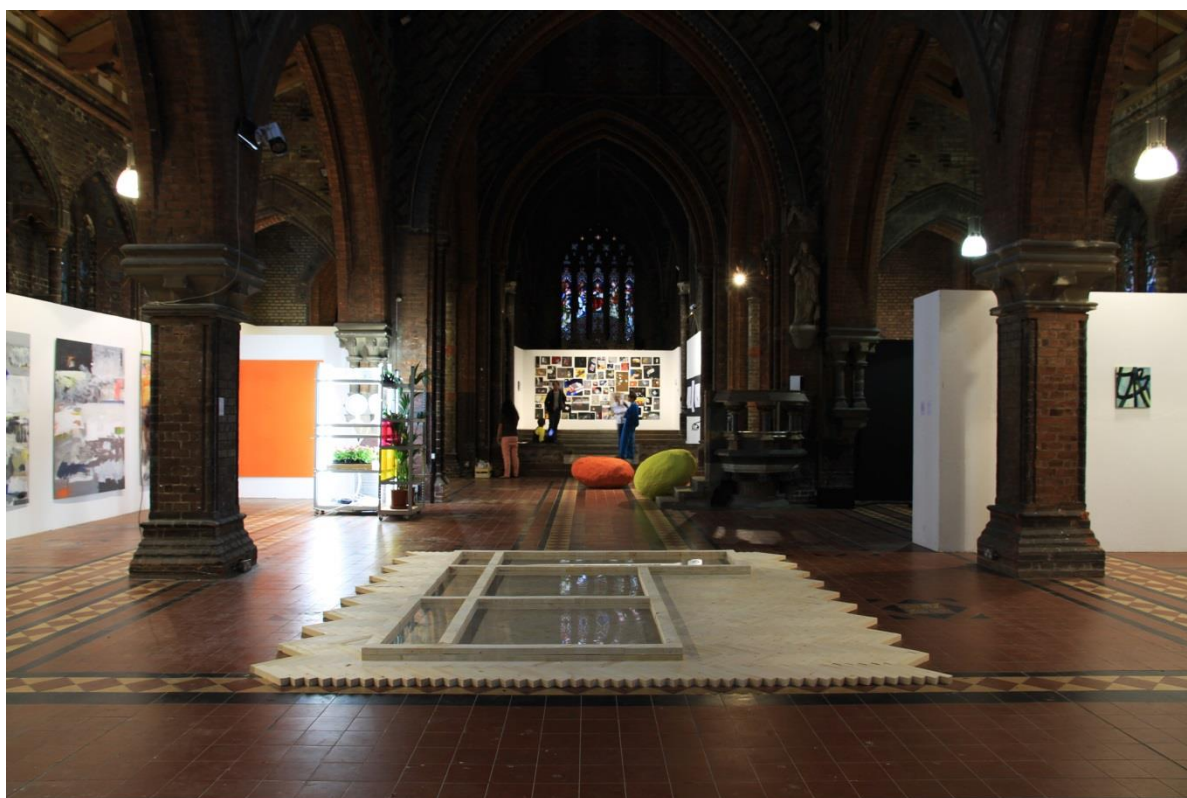
FT 05 Summer Exhibition



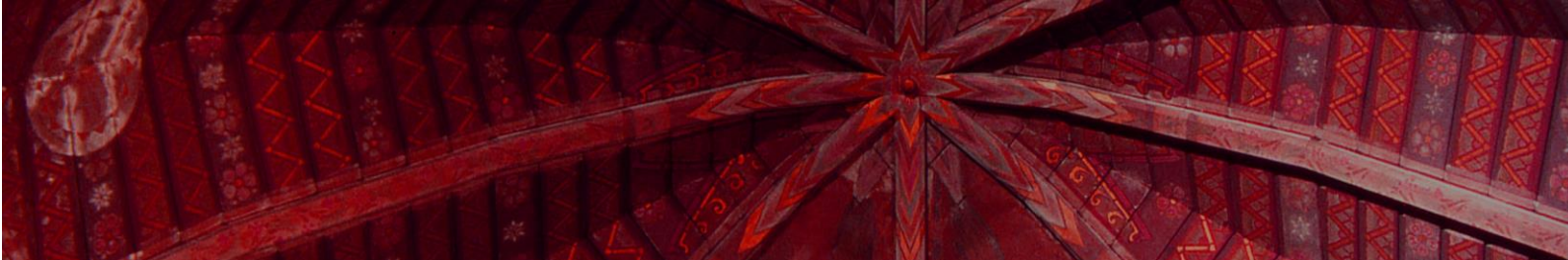
FT 13 Summer Exhibition



FT 15 Winter Open



FT 14 Summer Show



History and Location

The Florence Trust was founded as an educational charity in 1988 by painter Patrick Hamilton (1923-2008) with the help of Ashley Barker of English Heritage and Peter Burman of The Council for the Care of Churches and it began its work in 1990.

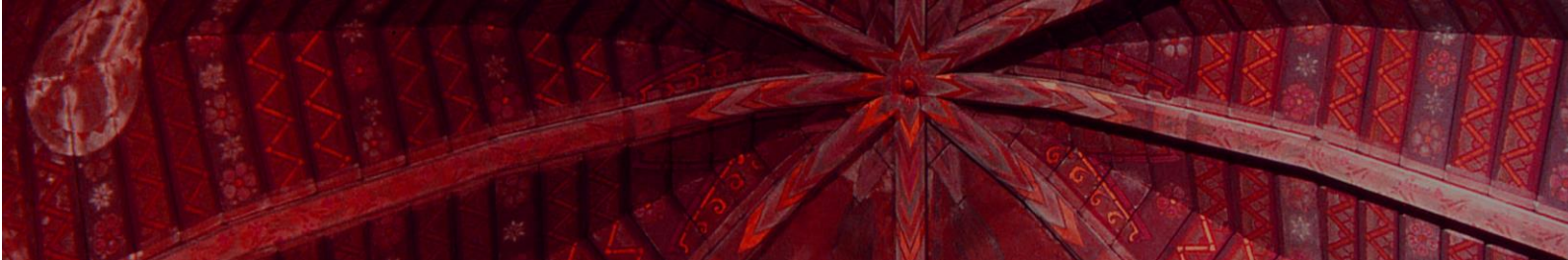
In the 1970's and 1980's Patrick Hamilton worked in a large studio in Piazza S. Croce in Florence, Italy. The vast scale of this studio meant that during his time there, other artists were able to visit and work alongside him. These visiting artists found inspiration in the beauty of the studio and benefited from the exchange that took place between those also working there. Upon returning to England in the mid 1980's, Patrick wanted to replicate what he had in Florence. Something that he saw as an essential, but often lacking, resource for artists: a place for them to temporarily take a break from their often solitary practice; where exchange with other artists was productively encouraged; where the surroundings themselves added beauty and inspiration; and where they could draw upon resources that would aid their artistic growth. These principles remain at the heart of the Trust's work today.

The Trust's programme and services have grown and matured over the last twenty years and it has now established itself as one of the leading and most innovative artist support and development programmes in London.

Over 300 artists have benefited from working or exhibiting at the Trust during its first twenty-five years. Artists from Russia, Holland, Germany, Italy, Canada, America, China, and many other countries have come to work at the Trust, and it is keen to expand this international dimension.

St Saviour's is a unique, Grade-1 listed, neo-gothic, former Anglican church, considered one of the best examples of the work of eccentric architect William White (1825-1900). Built in 1865-66, the church and its grounds were fully restored by English Heritage in 1988. The building is an imposing, redbrick edifice that exemplifies the decorative style of the Arts and Crafts movement. The interior is decorated with mosaicked brickwork, painted columns and ceiling, and spectacular stain glass windows. The church also has a small, well-preserved private courtyard.

The church has strong connections with poet John Betjeman, who worshipped here and wrote a poem specifically about the building.



Team

Paul Bayley (Director)

Paul has worked for the past twenty years in contemporary visual arts. He worked at the Yorkshire Sculpture Park and then in the Exhibitions Department at the Tate Gallery through to becoming Director of Visual Arts at Cornerhouse, Manchester. During his time in Manchester, he curated over fifty exhibitions working with many well-known international artists and project managing important off site installations. Since moving to London in 2002 he has worked as a freelance curator and as a visual arts officer for the Arts Council of England.

Neil Jefferies (Studio Manager)

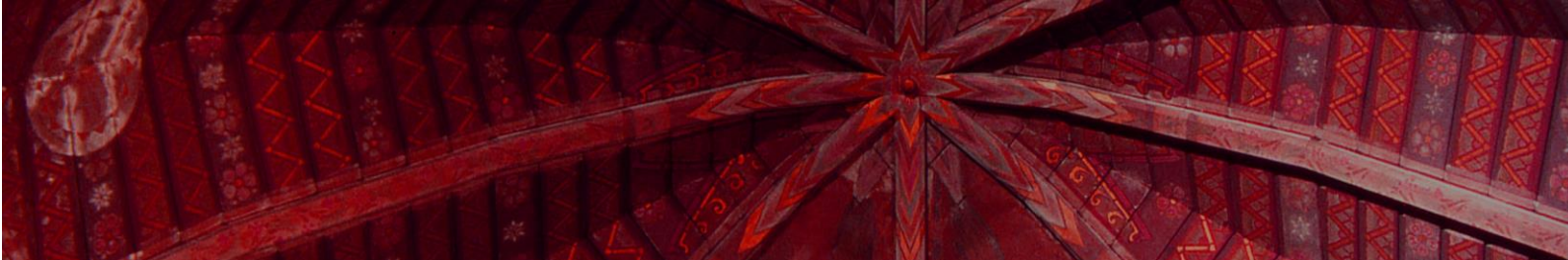
Neil co-ran tactileBOSCH Gallery & Studios, Cardiff for two years before moving to London in 2010 to study an MFA in Curating at Goldsmith, University of London. He won the Contemporary Art Society's inaugural Starting Point Prize in 2010 and has previously curated exhibitions at Southampton City Art Gallery, Cell Project Space, and the Zabłudowicz Collection. He is also currently Gallery Manager at Pi Artworks London.

Kate Neave (Curator)

Kate is an independent curator and art writer. She writes on contemporary art for publications including Dazed, Twin Magazine and LEAP Magazine and is Editor and writer for the Converse x Dazed Emerging Artists Award 2015. Kate independently curates exhibitions of emerging artists, most recently 'A Crazy Flowering' at Frameless Gallery in January 2015. Kate holds an MA in History of Art from the University of Cambridge and an MA in Contemporary Art from Sotheby's Institute in London. Her experience spans the public and commercial contemporary art world having previously worked at Southard Reid Gallery, Josh Lilley Gallery and Modus Operandi Art Consultants.

Trustees

In addition to the Trust's on-site support, the resident artists also benefit from the expertise of the Board of Trustees, which consists of professionals from both inside and outside the art world. A series of one-to-ones tutorials with relevant Trustees take place during the year and additional advice may be provided on request.



Application Process

Cost

Depending on studio size, studio rent is either £210 or £265 per calendar month. This cost is all-inclusive and covers everything mentioned above.

Florence Trust studios are not live/work spaces and artists who plan to move London will need to budget separately for their living costs.

We recognise the need for many artists to work part-time during their time with us. This is not seen as a problem as long as artists continually use their studio.

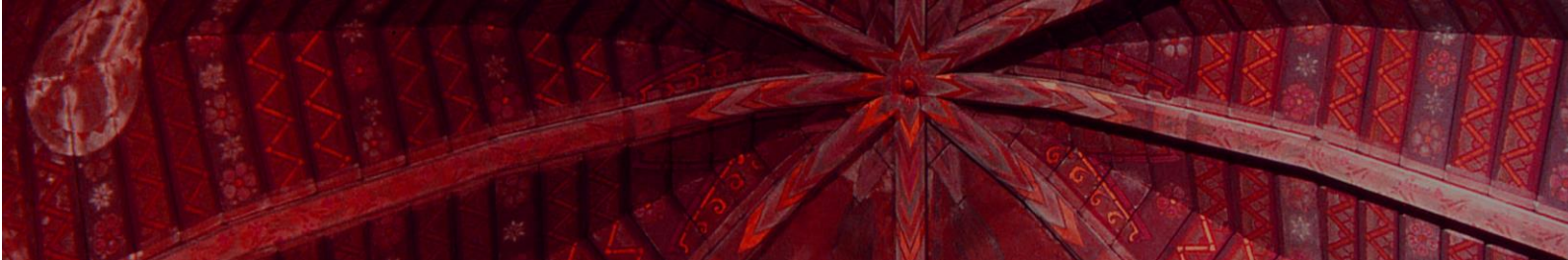
Application Guidelines and contact details

This opportunity is open to all London based artists as well as artists from outside the city and outside the country that are willing to relocate. Part-time students and full-time students graduating in 2015 are welcome to apply. We also accept applications from artists working together in established collaborations. We will confirm receipt of all applications, if you do not hear from us, please get in touch.

Please submit the following:

- **Artist residency application form**
- **Equal opportunities form**
- **C.V.**
- **Supporting documentation:** Captioned images of work should be included in a ZIP file or PDF that is 9MB or smaller. If you are applying by post, you can send the documentation on a CD or as printed images.
- **£10 application fee:** This can be made via Cheque, PayPal, or bank transfer [details on application form]

Application deadline: 10am, 1st June 2015



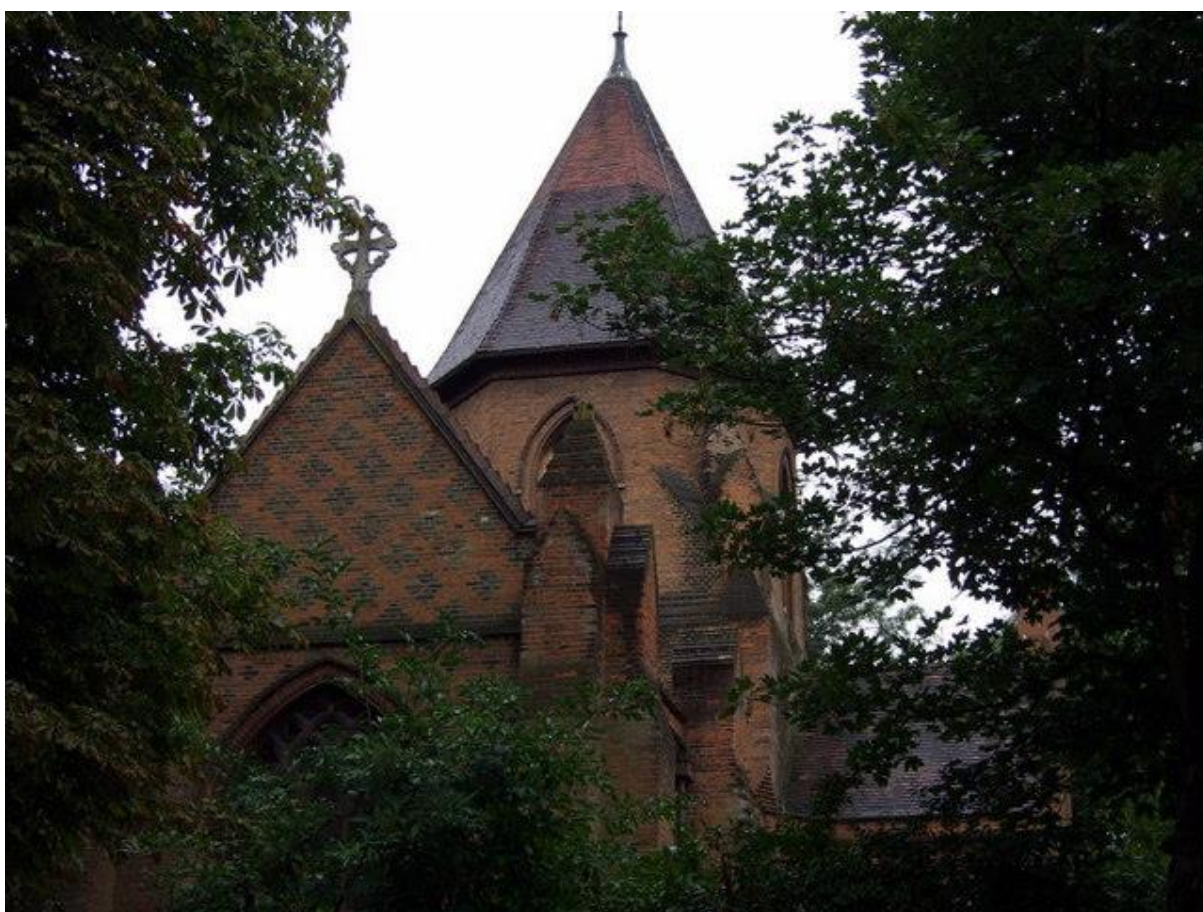
Submit your application to:

admin@florencetrust.org

Or

Florence Trust Studios
St Saviours'
Aberdeen Park
London
N5 2AR

The Church that houses our studios is unique and we advise that you try to visit the space before applying. To do this, or if you have any other questions please do not hesitate to contact us at neil@florencetrust.org / +44(0)2073544771



View of St Saviour's from Aberdeen Park Road