

the West End, Andrew Mummery has announced details of his forthcoming collaboration with Wolfram Schnelle to open this September. Architects Haworth Tompkins will oversee the build on 83 Great Titchfield Street, which will open with new works by Astrid Nippoldt. This new venture comes after the closure of the Andrew Mummery gallery at the Tea Building in December 2006, after a sustained and imaginative contribution to London's gallery scene over a period of ten years. The new partnership promises a programme of 'critical and curatorial consistency' that will 'ensure that the work of exhibiting artists is presented in its proper context and with a clear understanding of its concerns'. The gallery will continue to work with artists including Louise Hopkins, Carol Rhodes, Ori Gersht and Alexis Harding. For further information visit [www.mummeryschnelle.com](http://www.mummeryschnelle.com).

### TURNER TO LIVERPOOL

In case you didn't hear: Mark Wallinger, Zarina Bhimji, Nathan Coley and Mike Nelson have been shortlisted for the Turner Prize 2007. The prize will be held at the new location of Tate Liverpool this autumn to coincide with upcoming Capital of Culture celebrations, after over 20 years at Tate Britain, London. This year's judges are Michael Bracewell, Fiona Bradley, Thelma Golden, Miranda Sawyer and Tate Liverpool director and chairman of the jury, Christoph Grunenberg (relieving Nicholas Serota of that task in what, given Wallinger's inclusion, will be a politically tricky decision). This is the second time both Wallinger and Nelson have been nominated, in 1995 and 2001 respectively. Grunenberg, Sawyer and Bracewell commented on the move North as a positive step, which, whatever one makes of the prize's overimportance, not least in art student gallery visiting, it surely is. The move will also allow much needed flexibility to Tate Britain's winter programme and take some heat out of autumn's competitive London schedules. For further details visit [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool).

### PRIZE WATCH

The first 2007 Joan Miró Prize has been awarded to Olafur Eliasson for his outstanding contribution to current art practices and for his recent installation at Portikus, Frankfurt (until December). The prize fund of €70,000 was awarded by a jury of Ida Gianelli, Alfred Pacquement, Vincente Todoli, Tate Modern director, and Arcadi Calzada. Eliasson will be creating a specially conceived exhibition at Fundació Joan Miró, Barcelona, in June 2008. For more information visit [www.bcn.fjmiro.es](http://www.bcn.fjmiro.es).

In addition to populating London's skyline with ubiquitous figures of his body, Antony Gormley has also won the Bernhard-Heiliger Award for Sculpture. The prize of €15,000 was announced last month, with the artist securing a catalogue and an exhibition of his work at the George-Kolbe Museum (September 16-October 28), Berlin.

### STUDIO LINE

*Artists' Studios*, two new publications, launched by the minister of culture David Lammy, set out to raise awareness of the regenerative value artists' workspaces bring to London and the UK, and to provide information on how and where to set up and find affordable studio space. Speaking at the launch, Lammy said: 'Creating affordable studios for artists has remained at the top of my list as minister of culture. Artists are central to social cohesion and help us identify how we can live together and create a future together. If we leave our artists to navigate their way in this property market with its rising rates, we will lose out as a consequence.' Lammy's statement rings rather hollow among many hit by the recent cuts in Arts Council funding, especially in East London where increased property prices, exacerbated by the effects of the Olympic 2012 developments from already absurd levels, have been pushing artists out of increasingly profitable spaces and areas. The two publications,

developed by Capital Studios, are referred to as guides but also discuss the need for greater collaboration between local authorities, housing associations and private sector developers to achieve affordable rent (which falls below £215 a month) and secure, accessible spaces that will be available for the long term. Previous models created in the 70s, 'artists' collectives in a depressed property market', are declared no longer a viable reality. But as guides to artist etiquette in this situation, they lack one desirable feature: advice on how artists who bought at the right time acknowledge their good fortune and watch what they say when talking to those younger (or who couldn't) about their problems with builders. The publications also highlight the Thames Gateway area as a potential development for artist-run spaces, marking an ongoing push for artistic practice further out of the capital and into the marshes, ready for the big North Sea waves. For further information and to download the publications visit [www.acme.org.uk](http://www.acme.org.uk).

These publications come on the heels of recent news that the Barbican Arts Group, founded in 1972, has had to abandon its studios after 18 years at the Hertford Road site in Hackney, now that developers London & Quadrant have taken over the site. The group is now stranded because the developers broke promises to the 20 artists that alternative spaces would be found.

### LEEDS

Leeds City Art Gallery reopens after substantial refurbishment on June 21. It has tended to feel a rather poor cousin to the Henry Moore Institute galleries, even though the two link up both physically through the bridge and curatorially. And yet Leeds has a good collection, including Francis Bacon, Naum Gabo and Alfred Gilbert's extraordinarily strange fireplace. The £1.5m spent (£1.3m from Yorkshire Forward, the rest from Leeds City Council, by no means a huge budget) will certainly not have come amiss. The

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