

## THE STUART CROFT FOUNDATION AWARD SCHEME FOR IMMEDIATE RELEASE: 30 AUGUST 2017

### **\*\*The Stuart Croft Foundation announces funding awards recipients Frances Scott, Erik Martinson and Sam Williams\*\***

Stuart Croft Foundation is delighted to announce the first recipients of three distinct funding awards are Frances Scott (Moving Image Award, £5000), Erik Martinson (Special Projects Award, £2500) and Sam Williams (Education Award, £2500). The awards have been set up to enable filmmakers, researchers and exhibitors working between and beyond the gallery and cinema to create small-scale projects, where other funding options may be difficult to obtain. The selected projects reflect the aim of the Stuart Croft Foundation to support the production and dissemination of new moving image works.

The Moving Image Award supports moving image artists and filmmakers to test new ideas and take risks with both form and content. Frances Scott's *Its soil was a plot* responds to the landscape around West Yorkshire listed as 'waste' in the Domesday survey of 1086. The work brings this idea of waste and its sculptural potential into conversation with the surpluses of writing and film: asides, footnotes, and the rejected material produced through the editing process.

The Education Award provides grants to support post-graduate students (MA and Doctoral research candidates) and those within their first year of graduating to conduct specific aspects of their film practice. Sam Williams, a recent graduate of the RCA, will make a new film, *the actual structure is the material*, inspired by the late British choreographer Rosemary Butcher (MBE) and her radical choreographic practice.

The Special Projects Award enables curators, writers and researchers to realise distinctive projects, making original contributions to public access and discourse concerning the moving image in its many forms. Erik Martinson will curate *Its origins are indeterminate*, an exciting UK touring programme of over forty international artists' films, examining the concept of language as a virus.

*I am delighted to be supported by the Stuart Croft Foundation Moving Image Award, which will enable collaborations with other practitioners that wouldn't otherwise be possible, and greatly extends the scope and ambition of the work across film, sculpture, sound and text. Although I met Stuart only once, I understand some measure of his spirit through those stories told by his friends and colleagues, and from knowledge of his work, which makes this all the more meaningful and generous opportunity. I am indebted to the Foundation for the chance to realise this film.*

- Moving Image Award recipient Frances Scott

The awards were selected from over three hundred applications by Stuart Croft Foundation trustees: artists Steven Eastwood, Keira Greene and Anna Lucas, and by Whitstable Biennial Director Sue Jones.

## FURTHER PRESS INFORMATION AND ARTIST'S BIOGRAPHIES



Image credit: Frances Scott, *Its soil was a plot* 2017

### **MOVING IMAGE AWARD £5000**

### **FRANCES SCOTT - *Its soil was a plot***

*Its soil was a plot* is an expanded film composed of interconnected elements: a 16mm film, sculpture, sound installation and manuscript. The work responds to the landscape around West Yorkshire listed as 'waste' in the Domesday survey of 1086. This idea of waste and its sculptural potential enters into conversation with the surpluses of writing and film; asides, footnotes, and the rejected matter produced through the editing process. The work has been commissioned by Art Licks and will be shown across three sites at Yorkshire Sculpture Park: the archive, Bothy Gallery and 18<sup>th</sup> century Camellia House, as part of a group exhibition in October 2017.

Frances Scott works with moving image and text, presented through screenings, installations, events and publications. Recent works have considered the material that exists around the periphery of the cinematic production and its apparatus, proposing an idea of film as composed of its metonymic fragments. Her first solo exhibition *CANWEYE { }* was at Focal Point Gallery, Southend, 2016, later presented as a single screen film at the Whitechapel Gallery, 2017. Other selected exhibitions, commissions and screenings include: Peninsula Arts and South West Film & Television Archive, Plymouth (2017); Alchemy Film Festival, Scotland (2016); 'The London Open', Whitechapel Gallery, London (2015); MK Gallery, Milton Keynes (2015); and 'Selected III' videoclub and FLAMIN screening programme at Nottingham Contemporary, CCA Glasgow, FACT Liverpool and Whitechapel Gallery, London (2013); and in the USA at Seattle International Film Festival, North West Film Center Portland, Balagan Films Boston, Anthology Film Archives New York, and LA Film Forum Los Angeles (2014).

[www.abyme.org.uk](http://www.abyme.org.uk)

Unknown Interior

You are in darkness. Your eyes are trying to adjust as you catch your breath. You hear the sound from outside that followed you. A low moan of the rambling mass.

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Image credit: Erik Martinson & Gailė Pranckūnaitė, *pontypool-txt-advntr-sim* 2017

## **SPECIAL PROJECTS AWARD £2500**

### **ERIK MARTINSON – *Its origins are indeterminate***

*Its origins are indeterminate* is a screening series of artists' moving image that examines the concept of language-as-a-virus. As carriers of meaning, words and images are vulnerable to intervention and corruption by artists seeking varied ends. Disrupting the control of language leads to new forms of resistance. Four programmes curated by Erik Martinson will feature over forty international artists and will be presented at three UK host venues.

The title for the screening series comes from a work by Robert Barry. Additional references include: *Ring* by Koji Suzuki, *Pontypool* by Tony Burgess and VHS tapes of *Hellraiser* spotted on top of bus stops in south London. This series considers: (mis)translations, circulation, repetition and versioning, un-containment, the surround, manifestos as spellcraft, and much more.

Erik Martinson (Canada/Latvia) is an independent curator and writer based in London, UK. He worked in Toronto at Vtape, a not-for-profit video art distributor from 2005-2014, and was a member of the Pleasure Dome curatorial collective from 2006-2014. He has curated screenings/exhibitions for The Images Festival (2012); A Space Gallery (2012); Art Gallery of Mississauga (2013); The ICA London (2015); Chalton Gallery (2016); DIY Space for London (2016); LUX (2016/2017); Contemporary Art Centre Vilnius (2016); and The Ryder, London (2017). He participated in the Independent Curators International (ICI) Curatorial Intensive on Time-Based Media, New York (2013) and was on the selection jury for Videonale.15 at Kunstmuseum Bonn (2015). He was assistant editor for the Nuclear Culture Source Book (edited by Ele Carpenter) published by Black Dog Publishing in partnership with Bildmuseet and Arts Catalyst (2016). Recently he completed his MFA in Curating at Goldsmiths, University of London (2016) and was in residence at Rupert, Vilnius (2016). [www.erik-martinson.com](http://www.erik-martinson.com)

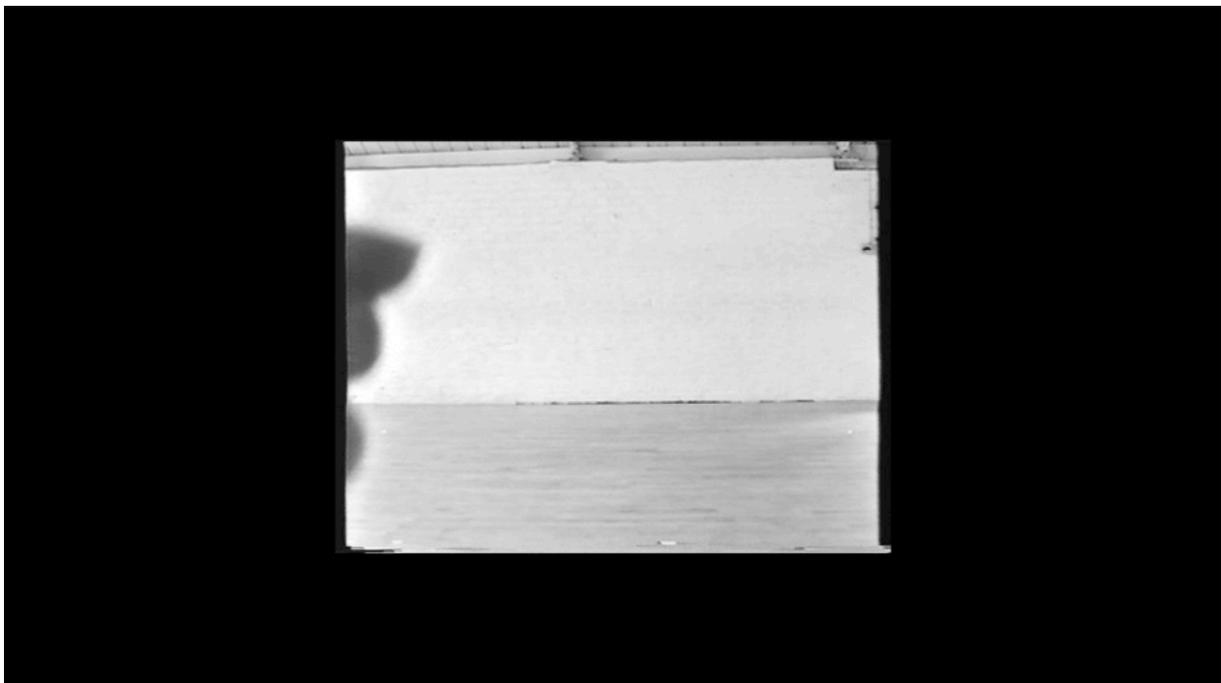


Image credit: Sam Williams, *the actual structure is the material* 2017

### **EDUCATION AWARD £2500**

#### **SAM WILLIAMS - *the actual structure is the material***

Inspired by the late British choreographer Rosemary Butcher MBE and her radical choreographic practice, *the actual structure is the material* will be a reflection on her legacy and our friendship in relation to my own practice, explored through her conceptual relationship to body and site. A seminal figure in the formation of my approach to art-making, the film is an imagined dialogue between us in which we will explore how key sites in our personal histories resonate now, in absence of the moving body.

Sam Williams (b. 1985, UK) currently lives and works in London, where he studied MA Sculpture and Moving Image at the Royal College of Art. Sam has exhibited and screened work at institutions such as Temporary Arts Project (Southend), Outpost (Norwich), Baltic39 (Newcastle), Jerwood Space, Tate Britain and the V&A Museum (London). As part of the audio-visual group Emptyset he has performed internationally and has shown collaborative works with choreographer Rosemary Butcher MBE at The Place (London), Nottingham Contemporary and Akademie der Künste (Berlin). He was awarded the RCA residency at Cité Internationale des Arts in Paris (2015) and the Relax Digital Commission (2016).  
[www.sam-w.com](http://www.sam-w.com)

#### **ABOUT THE STUART CROFT FOUNDATION**

Stuart Croft was an innovative artist whose moving-image practice involved narrative circularity, appropriation and the language of genre cinema. The Stuart Croft Foundation is a registered charity established by the family and friends of the artist after his death in 2015. The Foundation's mission is to make accessible the legacy and archive of artist-filmmaker Stuart Croft, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

For more information, please contact:  
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