

Frequently Asked Questions (FAQs)

What is Scotland + Venice?

Scotland + Venice presents contemporary art from Scotland at La Biennale di Venezia, the international exhibition founded in 1895 and often described as the most important date in the contemporary art calendar. Its aim is to position Scotland internationally as a distinct, dynamic and diverse centre for creative excellence, supporting new work, international exchange and professional development.

Is it a national pavilion?

No. The UK is represented by the British Pavilion in the Giardini. Scotland + Venice takes part as an official Collateral Event of the Biennale: part of the official programme, but presented in its own venue in the city rather than as a national pavilion. Cymru yn Fenis Wales in Venice also presents in this way.

Who runs and funds it?

Scotland + Venice is a partnership between Creative Scotland, British Council Scotland and National Galleries of Scotland. The partnership commissions a different curatorial team and artist(s) for each edition. They are known as the Creative Team.

The project receives £330k from The National Lottery through Creative Scotland.

In addition, there are Partner contributions, income from Trusts and Foundations and other fundraising that has previously been at https://scotlandandvenice.com/wp-content/uploads/2025/04/Scotland-In-Venice-Review_v9-April2025-2.pdf brought the total to £728k.

This includes Professional Development Programme with academic institutions, return touring in Scotland and learning and engagement events, all designed to offer further access and development opportunities beyond the Venice presentation itself.

Can collectives apply?

Yes. Scotland + Venice is open to proposals from collectives, as well as from arts organisations, galleries and museums, artist-led spaces, independent curators and producers, and partnerships or consortia formed specifically for the project. Applicants should have a proven track record of delivering large-scale events, managing budgets and timescales, and working closely with an artist and a team. We recognise that working together can allow applicants to pool resources, skills and networks, and we warmly encourage collaborative

proposals that bring different strengths together to realise an ambitious presentation in Venice. Please see the table below for further information about past presentations.

Who is the commissioner, and who chooses the artist and Creative Team?

Scotland + Venice commissions the 2028 Edition. Applicants propose their own artist or artists and Creative Team, and the Scotland + Venice selection panel makes the final decision.

How does the selection process work?

Each Creative Team is made up of an artist or artists, a curator and a support organisation, plus a producer if the support organisation needs one. For the 2028 Edition, we are introducing a new two-stage process.

Stage One

1. Expression of Interest: Applicants submit a short Expression of Interest (EOI).
2. Shortlisting: The selection panel reviews all EOIs and shortlists three to five teams. The panel changes for each edition. For 2028, it is Emma Nicolson (Creative Scotland), Simon Groom (National Galleries of Scotland), Norah Campbell (British Council Scotland) and two external panellists with experience of working internationally.

Stage Two

3. Full proposal: Each shortlisted team receives £3,000 to develop its EOI into a full proposal, which is sent to the panel ahead of interview.
4. Interview and decision: The panel interviews each shortlisted team and selects the Creative Team for the 2028 Edition.

What happens after the decision?

- Creative Scotland issues a Letter of Agreement to the selected Creative Team on behalf of the Scotland + Venice Partners.
- The Creative Team develops the commissioned work over 12 to 18 months. During this time, the team works with the Scotland + Venice Programme Manager and reports on progress to the Scotland + Venice Partnership Board, which advises on delivery as needed.
- The Creative Team works with local suppliers and networks in Venice to make delivery more efficient, cost-effective and sustainable. The Programme Manager can help set up these networks if needed.

When will you announce the artist and project?

- We will announce following the selection panel and contracting with the Creative Team. We expect this to be early summer 2027.

What is the cost of attending?

- The cost of attending the 2028 event will, as always, depend on a range of factors — including travel, accommodation, and scale of presence and we are actively working to reduce the environmental and financial footprint compared to previous years. A more efficient model is being developed that prioritises lower-carbon travel, more sustainable logistics, and hybrid ways of working where possible. This is part of our (Creative Scotland's) commitments outlined in our Climate Emergency and Sustainability Plan which includes achieving net zero by 2030, ensuring value for money while also meeting our climate responsibilities.

Please see an indicative budget below:

Expenditure	Amount	Fixed Cost	Income	Owner	Notes
Venice Biennale Event Registration Fees	25,000	YES	Grant	Creative Team (CT)	
Venice Venue Rent	95,000	YES	Grant	CT	This is an estimate
					The CT will pay electricity costs but the amount is variable
Venice Venue Running Costs	5000	YES	Grant	CT	
SV signage in Venice (Banner, Totem and associated taxes)	4,000	YES	Grant	CT	
Translation Services	1,000	NO	Grant	CT	required for biennale entrance and inclusion in biennale publication
Artist Fees	30,000	NO	Grant	CT	This is based on a single artist.
Curators Fee	15,000	NO	Grant	CT	
Production/ Materials	55,000	NO	Grant	CT	
Installation/Deinstallation (Venice)	20,000	NO	Grant	CT	
Local suppliers (Venice)	15,000	NO	Grant	CT	
Exhibition Signage	2,000	NO	Grant	CT	
Preview	10,000	NO	Grant	CT	
Transportation of work (Venice)	20,000	NO	Grant	CT	
Travel and Accommodation to/from Venice (Creative Team)	15,000	NO	Grant	CT	
Professional Development Programme Curatorial Training	1,000	NO	Grant	CT	
International Bank Transfer Fees	1,000	NO	Grant		
Sub Total	314,000				
Contingency 5%	15700				
Total	329,700				
Grant Income	330,000				
Surplus	300				
Other Expenditure managed by S+V					
Comms/PR	55000	YES	S+V Partnership (S+V)	S+V	Contracted by S+V. It is separate to the budget available to CT
					Not secured. The S+V Programme Manager will manage it, and it is separate from the budget available to CT
Professional Development Programme Delivery	70000	YES	HE/FE Partners	S+V	Not secured. The S+V Programme Manager will manage it, and it is separate from the budget available to CT
					Not secured. The S+V Programme Manager will manage it, and it is separate from the budget available to CT
Tour	100000	NO	S+V Partnership (External)	S+V w/ CT	CT

What is Fair Work?

Fair Work is the Scottish Government's commitment to work that is fair, secure and rewarding for everyone, and it is a strategic priority for Creative Scotland. Scotland + Venice shares this commitment, and we ask applicants to reflect it in how they plan, pay and support everyone involved in their project. You can find out more on [Creative Scotland's Fair Work pages](#).

Who was commissioned in 2026?

For the 2026 Edition, we received 19 submissions, 6 of which were shortlisted and invited to interview. Mount Stuart Trust with Bugarin + Castle were selected. The project was initiated with a variety of delivery partners including Forma, BUZZCUT and Travelling Gallery.

How long has Scotland been at the Biennale?

Scotland + Venice was founded in 2003. Scotland first appeared in Venice earlier, in 1990, when David Mach, Arthur Watson and Kate Whiteford exhibited as Tre Scultori Scozzesi in the Giardini, the only time Scotland has been part of the official Biennale programme as a country in its own right.

Which artists have represented Scotland?

More than 30 artists have shown with Scotland + Venice since 2003, from group exhibitions in the early editions to mainly solo presentations from 2009 onwards. The full list of art editions is in the table below.

Why was there no presentation in 2024?

The partnership paused participation in 2024 to review the delivery model, citing the financial and planning environment. The independent 2024 Review found overwhelming support across Scotland's visual arts community and recommended a return in 2026, with a renewed emphasis on public engagement at home and abroad. You can read the review here:

https://scotlandandvenice.com/wp-content/uploads/2025/04/Scotland-In-Venice-Review_v9-April2025-2.pdf

Which art exhibitions have Scotland + Venice presented?

Year	Exhibition	Artists	Curated by
2026	Shame Parade	Bugarin + Castle	Mount Stuart Trust with production support from Forma
2022	deep dive (pause) uncoiling memory	Alberta Whittle	Initiated by Glasgow International, with Tramway
2019	SaF05	Charlotte Prodger	Linsey Young with Cove Park
2017	Spite Your Face	Rachel Maclean	Alchemy Film and Arts, with Talbot Rice Gallery
2015	Graham Fagen	Graham Fagen	Hospitalfield
2013	Sworn / Campbell / Tompkins	Corin Sworn, Duncan Campbell, Hayley Tompkins	The Common Guild

Year	Exhibition	Artists	Curated by
2011	Karla Black: At Fault	Karla Black	Fruitmarket Gallery
2009	No Reflections	Martin Boyce	Dundee Contemporary Arts
2007	Scotland and Venice	Charles Avery, Henry Coombes, Louise Hopkins, Rosalind Nashashibi, Lucy Skaer, Tony Swain	National Galleries of Scotland
2005	Selective Memory	Alex Pollard, Joanne Tatham & Tom O'Sullivan, Cathy Wilkes	Jason E Bowman and Rachel Bradley
2003	Zenomap	Claire Barclay, Jim Lambie, Simon Starling, plus an events and screenings programme	Kay Pallister and Francis McKee
1990	Tre Scultori Scozzesi (before Scotland + Venice)	David Mach, Arthur Watson, Kate Whiteford	Invited by Biennale director Giovanni Carandente

Has the work been shown in Scotland afterwards?

Often. *Selective Memory* was restaged at the Scottish National Gallery of Modern Art in December 2005, Boyce's work was reconfigured for Dundee Contemporary Arts, and Fagen's exhibition was reinstalled at Hospitalfield in Arbroath in 2016. *Spit in Your Face* was displayed at Talbot Rice in 2018. *SaF05* screened in seven Scottish cinemas and arts centres during the 2019 Biennale. In 2023, Alberta Whittle's commission returned to Scotland with a screening tour delivered in partnership with LUX Scotland, and an exhibition at National Galleries of Scotland achieving home audience figures of over 117,000.

Since the 2024 Review, the emphasis has shifted further towards public engagement in Scotland, with each edition expected to return home after Venice. In 2027 and carrying into 2028 *Shame Parade*, supported by Art Fund, will tour the UK beginning at Mount Stuart House in April 2027.

How has the presentation changed over time?

Early art editions were group shows, while most since 2009 have focused on a single artist or a small group. We now expect the presentations to align with our core aims and each application will be measured against these. These core aims are as follows:

Scotland + Venice aims to:

- Present high-quality, contextually relevant contemporary work from Scotland
- Create international opportunities and visibility for artists, curators and producers
- Present a unique opportunity for the selected artist/s to stage ambitious work on the international stage
- Embed sustainability, equality, diversity, and inclusion at every stage
- Develop new public engagement and legacy pathways (e.g., exhibition return or re-presentation in Scotland)
- Deliver a strong Professional Development Programme for early-career pathways
- Strengthen long-term infrastructure for international cultural collaboration

The objectives of Scotland + Venice are to:

- Make a strong, distinctive, artist-centred contribution to La Biennale
- Create a uniquely supportive and collaborative opportunity for the selected artist(s) to research, develop and present new work
- Actively address issues of diversity, access and inclusion
- Achieve high visibility and audience engagement in Venice's busy environment
- Demonstrate a commitment to ethical, sustainable and environmentally responsible practices
- Offer professional development opportunities to early-career practitioners, supporting workforce diversification
- Ensure a warm, inclusive and accessible visitor experience
- Show robust project and budget management, with clear roles and communication mechanisms
- Create opportunities for public engagement in Scotland during and after the Biennale, including restaging or touring elements

The 2026 edition

What is showing in 2026?

Shame Parade, a new body of work by artist duo Bugarin + Castle (Davide Bugarin and Angel Cohn Castle), curated by Mount Stuart Trust for the 61st International Art Exhibition. The exhibition draws on histories and connections between Scotland and the Philippines. It includes two sculptural interventions *Nocturnal Amusements* and *At Certain Tymes*, and a print *Set Upon*. Forma co-commissioned the film work *Submit to Sound* and provided production support for the exhibition.

Where and when can I see it?

At Olivolo in Venice, from 9 May to 22 November 2026, the full run of the Biennale. It will open at Mount Stuart House for its return exhibition on 17 April 2027.



Beyond Venice

What is the Professional Development Programme?

A core strand of Scotland + Venice, delivered with Scottish universities, colleges and other partners. Students and early-career practitioners spend time in Venice as Exhibition Associates, staffing the exhibition and developing their own research, supported on site by Senior Exhibition Associates.

Will Scotland return to future Biennales?

Yes. The partnership has committed to the 2030 edition with opportunities announced through future open calls.